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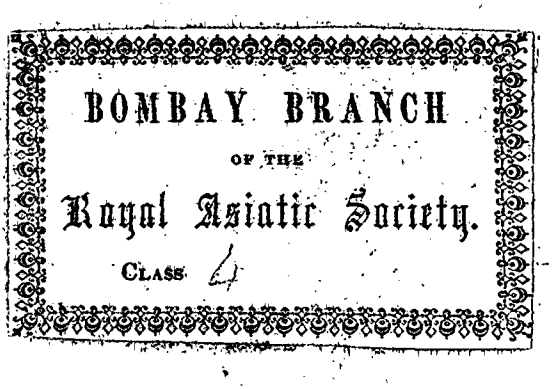

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EURIPIDES,

WITH AN ENGLISH COMMENTARY,

BY

F. A. PALEY.

VOL. III.

LONDON:
WHITTAKER AND CO. AVE MARIA LANE;
GEORGE BELL, FLEET STREET.
1860.

LONDON:
GILBERT AND RIVINGTON, PRINTERS,
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IN THREE VOLUMES.

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PREFACE.

In editing the third and concluding Volume of Euripides, full use has been made of Adolph Kirchhoff's critical recension and notes[1]. The aid of this, the latest and by much the best German edition of the poet, was unfortunately wanting in the two preceding volumes, the present work having been commenced just about the time when the other was published, and the very existence of it having remained so far unknown to the Editor, residing in the country and enjoying few opportunities of consulting or even hearing of new publications. Much and sincerely as this omission is regretted, chiefly on account of the copious and accurate collations of the best MSS. supplied by Kirchhoff's notes, it has proved practically of the less importance, because both editions were undertaken on the same general principle, of restoring as far as possible, and as far as was consistent with the now established canons both of language and of metre, the most authentic readings, and eliminating *many hundreds* of barely probable conjectural emendations, which had gradually found sanction and acceptance under the great names of Valckenaer, the Dindorfs, Hermann, Elmsley, and others of the same school. The result of a long continued tampering with the old traditional text was, that the modernized and altered one had begun to assume almost the authority of a *textus receptus* in the well-known and extensively used *Poetae Scenici* of W. Dindorf. With a full consciousness of the

[1] Euripidis Tragoediae. Ex recensione Adolphi Kirchhoffii. Berolini, 1855. A most careful and judicious revision of the text, with an *apparatus criticus* giving the readings of all the really good MSS., so far as they are certainly ascertained, and a brief but valuable preface, with an analysis of the families of existing MSS., and their comparative critical value.

general folly, not to say the impossibility of *going back*, where any real and sure advances have been made in either science or criticism, it did appear to the present editor (and the opinion is held in common by many eminent scholars), that an undue sympathy, so to speak, with mere empirical and tentative criticism had been tacitly gaining ground in the editions of Euripides, and that the time was come when a judicious editor was called upon seriously and thoughtfully to reconsider much that had been arbitrarily innovated, much also that had been too hastily adopted, as easier and simpler, on the authority of very inferior copies[2]. This view, independently conceived, but not intended to be carried out to the extent of rejecting any really good and evidently true emendation, is in the main the same as that which Kirchhoff had also proposed to himself; the chief difference being, that he has somewhat more closely and rigorously adhered to the MSS., even where the readings do not seem fairly defensible. Consequently, a collation of the text of the two preceding volumes of this edition with Kirchhoff's (which seems likely to become henceforth the standard one), exhibits comparatively few variations[3], and those generally in passages where Kirchhoff could command a better collation of the good MSS. than was to be obtained from previous editions. Beside this, Kirchhoff was the first to show, what Porson and others of his successors assuredly did not know[4], the exact value of the

[2] Between these two opposite schools of critics, the emendators and the non-emendators, there is internecine war. The first condemns the second as irrational "sticklers for the old text," and unable to see what the sense and the genius of the language *evidently* require. On the other hand, the conservative critics treat with ridicule, as extravagantly improbable, a system which is founded on the assumption that the old texts have come down to us extremely corrupt, and which undertakes the restoration of them by a series of guesses, in which hardly two guessers ever agree, each naturally thinking his own remedy the surest and the best. Dr. Badham's recent editions of the *Helena*, the *Ion*, and the *Iphigeniq in Tauris*, and still more Dr. Monk's Cambridge edition of the two *Iphigenias*, are instances of works avowedly carried out according to the extreme licence of conjectural emendation. That even Porson could be somewhat rash, will be shown in the notes to the present volume. Every one knows that Hermann's later editions went very far indeed in the same direction. *Emendation* became latterly with him a restless passion.

[3] The principal variations have been noticed in the preface to the reprint of the text of Vol. ii.

[4] The Aldine edition, in two small 8vo. volumes, was published in 1503. An

Aldine and the *editio princeps* of four plays by Janus Lascaris. He pointed out the important fact, that these were taken from still existing MSS., the text of which was altered and emended occasionally on the conjecture of their respective editors, as a collation of those MSS. indisputably proves. Obviously therefore, when the readings of such MSS. can still be ascertained by actual inspection, the printed impressions cease to be of any critical value.

The whole question of the present state of our classical texts is one demanding a most careful and lengthened inquiry. If we cannot have them perfect, which is not to be hoped for, we must make up our minds to choose between adhering to the authority of the best existing MSS., or freely admitting the conjectural restorations of eminent critics, or we must adopt a cautious mean between the two, which consists in correcting *obvious* errors, to the rejection of all purely *speculative* or only plausible alterations. Each method of editing has its advocates; and the consequence is, that a considerable discrepancy exists in the texts of the more corrupt classic authors, as put forth by their several editors. The first of these rival schools, as far as Euripides is concerned, is represented by Kirchhoff, the second by Hermann and the Dindorfs; the third method, as on the whole

edition of four plays, the Medea, Hippolytus, Alcestis, and Andromache, had previously been printed at Florence by Janus Lascaris, in 1496, in uncial or capital letters. Porson tells us, on the Medea, that he collated the edition of Lascaris "summa cum religione, ne dicam superstitione," adding as a reason, "cum et rarissima sit, et impenso pretio veneat." Adolph Kirchhoff has shown, that Lascaris merely printed, with very slight conjectural emendations, the Paris transcript of Flor. 2 (marked 2886—8), consulting also in the *Medea* Par. 2818. Aldus chiefly adopted the text of the Palatine MS. (which belonged to his editor, Marcus Musurus, as Kirchhoff has shown, Praef. pp. ix, xi), as far as the plays are included in that copy; but he added the *Helena* and the *Hercules Furens* from the Paris transcript of Flor. 2, marked 2817.

The *Electra* was not known to him. It was first published by Pietro Vettori (Petrus Victorius) at Rome in 1545, from the Florentine MS. 2, which alone contains it. The editor, Musurus, introduced into the Aldine many conjectural alterations of the text, which greatly invalidate the critical authority of the work. In the *Ion*, the *Cyclops*, and the *Heraclidae*, he followed Par. 2817 rather than the Palatine, which contains the two latter plays imperfect. Elmsley did not know the sources of the Aldine text. He says in the Preface to the *Bacchae*, "Quid factum sit codice, quo usus est Aldus, hodie *penitus ignoratur*."

the best, has been aimed at in the present work. Certainly, the time seems to have arrived when some limit must be placed on the extravagant licence of conjectural emendation. At the same time, the present accurate knowledge of the Greek idiom has enabled critics to proceed with tolerable safety up to a certain point, especially where the laws of the language are constant, and the errors of transcribers in the same matters are found to be habitual. But passages really corrupt should be marked as avowedly corrupt, not patched up and almost rewritten, as Hermann latterly fell into the habit of doing. It is impossible for us to say how far the ancient texts have been tampered with in the successive revisions they are known to have undergone by the Alexandrine and Byzantine grammarians. Every such recension doubtless obtained more or less credit in its particular school, according to the authority or reputation of the reviser. It is but too probable that each revision was a further departure from the exact text of the author, because successive transcriptions were likely to induce errors that a reviser had to remove by conjecture, in default of earlier and better copies[5]. Hence corrupt passages would gradually become more deeply corrupt, and the chance of our restoring them by conjecture at the present day has become very slight, because several steps backward have to be traced, with little or no data to guide us in doing so. Little confidence is to be placed in the study of palaeography, for this at furthest extends only to the correction of *accidental* errors of transcription; whereas there is great reason to fear that *intentional alteration* is the chief mischief with which the critic has to deal. That happy guesses too often meet with a ready acquiescence is

[5] Modern editions which admit extensive conjectural changes are in fact but repetitions of the very same sort of recensions to which we owe, for the most part, the perplexing variations in MSS. If a MS. copy of Kirchhoff's text had to be made, with marginal variants from the text of the *Poetae Scenici*, the result would astonish many. Kirchhoff enumerates four principal sources of these various readings of MSS.; (1) Ancient variants added in the margin of an archetypus; (2) *Glosses*, marginal or interlined, written at the time or added afterwards; (3) alterations in the text of an archetypus made on the sole conjecture of a subsequent transcriber; (4) mere mistakes or blunders of transcribers.

not unnatural; a reader will generally prefer that which makes sense to that which is nonsense, without troubling himself very much about the authority there may be for a plausible reading presented to him. He is content to know that the vulgate is certainly wrong, and the guess may possibly be right. But to have no further object than this in view[6], is grossly to abuse the true province of a critic.

It is a very common opinion, that Porson was one of those who held precisely the right mean in settling the text of Euripides in his four plays. As many of his conclusions have been freely questioned in the course of these notes, it may be well here to show some grounds, not for unjustly or invidiously disparaging so great a scholar, but for not invariably adhering to his judgment in critical matters.

To a considerable extent it may be alleged, what at first sight may seem a paradox, that Porson's singular sagacity and aptitude for *emendation* (his great forte) has indirectly done harm to sound scholarship. It has set other and inferior minds upon *guessing*, instead of arriving at results by following out principles. There is a certain celebrity and admiration which is the just tribute to a very clever conjecture, and which is sufficient in itself to incite scholars to aim at this, one of the honourable rewards of classical learning. In a word, Porson was the founder of a school of conjectural criticism of a peculiar kind. He was essentially a *verbal* critic. He did not much concern himself about meaning, consistency, or logical sequence in the text[7], if he could get hold of the right *word*, where MSS. differed and editors had been at fault. He had no taste nor inclination for *interpreting* his author. He declined it knowingly and intentionally, on the plea that his book would thus be too

[6] Kirchhoff well says, in reference to his own design (Praef. p. xii), "Meminerint velim lectores, haec non scripta esse iis, qui cum voluptate legere cupiunt, quae a poeta aut potuerint scribi aut debuerint, verum antiquitatis studiosorum usibus me maluisse inservire solis, quorum nihil intersit videri sciri, quae sciri nequeant."

[7] This fault is continually objected to Porson by Hermann. Matthiae is equally severe on him occasionally, on metrical and grammatical grounds. But our students are taught to disregard this, as resulting from the petty jealousies of rival editors.

long [8]. But his emendations, not so much on the four plays as on the scenic poets generally, were so numerous and so brilliant, and often so self-evidently true, that he soon had many followers, who have been more or less eminent in the same department, and done more or less of mixed good and harm to the old texts. Blomfield, Dobree, Monk, Burges, Elmsley, in our own country, and a host of German scholars headed by Hermann, devoted the greatest part of their lives and their best energies in endeavouring to rival their master and predecessor in the art. Considered strictly as an editor of Euripides, "in usum tironum," Porson has perhaps been held in too high estimation. He is deficient in nearly all the points that constitute a practically useful book for learners [9]. Much of his fame rests on some of his long discursive notes, as those on Hec. 682, 1161. Med. 139, 675, 1314. These however, though full of ingenious emendations, and exhibiting prodigious reading, are mere rambling essays [1], the outpourings of his scrap-books, *de omnibus rebus et quibusdam aliis*. They are out of place *as* notes, appended to the text of a play which the student only requires to understand. We may undertake to say there never was a "tiro" yet who read through, and perhaps few tirones have cared even to glance over, any one of these long notes. Nothing is gained by overrating a man's labours [2]. The simple truth is, that Porson, like other mortals, was any thing but infallible. The progress

[8] "Interpretandi et illustrandi labore, utilissimo sane, supersedendum duxi, *partim* ne libellus in librum excresceret." (Praef. ad Hec. p. 11.) He does not specify his other motive.

[9] It may be said with some appearance of truth, that he wrote for the learned rather than for the learner,—rather for his equals and brother critics than for inferiors. He himself however distinctly says in the first sentence of his preface, that "tironum usibus haec opella potissimum destinata est."

[1] He was quite conscious of this, for he playfully says on v. 675 of the *Medea*, "Jam inde ab Orest. 5 lectorem monebam me longas, imo longissimas, *nihil ad rem pertinentes*, notas scribere potuisse."

[2] Professor Scholefield calls Porson "praestantissimus Euripidis editor" (Praef. p. viii), and so unable was he to realize the notion that a Porson *could* be wrong, that he passes over or apologizes for some acknowledged deficiencies as matters of trifling moment, and even endeavours to defend the solecisms against Attic syntax which Porson occasionally committed.

of scholarship since his time has been immense, and has proved, as might be expected, that he was sometimes in the wrong.

In the first place, the text of his four plays is far from perfect[3]. In *at least* three hundred passages he has introduced, or allowed to remain, readings undoubtedly false; being either those of very inferior MSS., or improbable and useless conjectures, or errors left unquestioned from the Aldine and subsequent texts, in default of the much earlier and better MSS. which have since been more or less carefully collated. Of these MSS., or at least the greater part of them, nothing was known in Porson's time. On the first three plays he had only the late and inferior class of MSS. to consult. On the *Hecuba* and the *Orestes* he seems to have collated eight or nine of these MSS.[4] Not one of them contains the *Medea*, on which he seems to have had no critical aid beyond the *editio princeps* of Lascaris (1496). He might have inspected many more MSS. on the other plays than he did. A considerable number exist in this country, and not less than twenty have been seen and examined by the present editor. He does not any where show a just discrimination of the relative merits of those MSS. which he had, but adopts a reading that suits his taste from the very worst as freely as from the best. Moreover, he attributed too much weight to the agreement of several copies in the same reading. Of course, the reading of any one *good* MS. is worth that of fifty others of the late Byzantine recension. The very first duty of a critic is to do what Porson did not do, viz. to determine

[3] He himself was aware of this, for he says (Praef. Hec. p. 9), "Quaedam intacta reliqui, in quibus tamen errorem latere posse suspicatus sim." Prof. Scholefield says too much when he asserts that "textum omni ex parte elaboratum reliquit."

[4] Viz. MS. Corp. Christ. Cant., three in the Public Library at Cambridge, and three in the British Museum (Harl. 5725, 6300, and Ayscough 4952), and two belonging to the Royal Society, which King had already used. In the *Phoenissae* he appears to have consulted, if not collated, some of the Bodleian MSS. He was himself aware that none of the then known MSS. were of first-rate merit. "Omnes fere codices parum ab antiquitate commendabiles sunt, et quo frequentius describuntur, eo gravius interpolantur." (Praef. Hec. p. 11.) Kirchhoff evinces great contempt for the host of late MSS. of the *Hecuba*, *Orestes*, and *Phoenissae*. "Hanc varietatis farraginem equidem totam abjiciendam statui, quippe cujus nullus usus esset futurus sanae mentis critico." (Praef. p. vii.)

what family or class of MSS. to follow in preference to others.

Porson was deficient in a knowledge of choral metres, though he defined so accurately the laws of the iambic, trochaic, and anapaestic verse. Of the dochmiac, a measure scarcely less important to tragedy, as being eminently characteristic of mental passion, he had scarcely any knowledge; in fact, it had not been fully investigated in his time. This therefore was no fault of his. Still it is a grievous disfigurement to his text to find long dochmiac passages arranged so unmetrically that the true scansion only appears here and there, as if by accident [5].

Lastly, Porson made not a few injudicious and unnecessary alterations in his text, which subsequent critics have generally agreed to reject. He attributed far too much weight to the capricious emendations of Brunck and Valckenaer, both of whom he appears to have held in the highest estimation. On the whole, it is remarkable how few of Porson's own conjectures on the four plays have been confirmed by the better MSS. since collated [6]. In truth, he laid down for himself some unsound principles of criticism, among which the following stands conspicuous, though he acted on it very sparingly; "Tutissima corrigendi ratio est vocularum, si opus est, transpositio [7];"—a process which Hermann somewhere aptly compares to an edged tool in the hands of a child. Porson remarks, that the transcribers often transposed words. But this is only true of the Byzantine scribes of the latest age, who had a strange fancy for

[5] We might instance the opening dialogue of the *Phoenissae*, v. 101 seqq., the monody of Jocasta in the same play, v. 308 seqq., and especially the narrative of the Eunuch in Orest. v. 1363 seqq. In single verses several instances might be quoted where he corrupts a good dochmiac verse by a needless alteration, e. g. in Orest. 316 (322), for *ταναὸν αἰθέρ' ἀμπάλλεσθ' αἵματος*, he gives *ἀμπάλλεθ'*, while in the antistrophe he admits Musgrave's violent and improbable change *ἀναβακχιοῖ* for *ἀναβακχεύει*. In v. 154 of the same play *τίνα τύχαν εἴπω, τίνα δὲ συμφορὰν*, he destroys the metre by giving *τίνας δὲ συμφοράς;* In v. 1246, for *τίνα θροεῖς αὐδὰν, πότνια, παραμένει κτλ.*, he reads *τίνα θροεῖς ἀϋτὰν, ὦ πότνια; παραμένει κτλ.* Sometimes, retaining the true reading, he prints dochmiacs as monometers, e. g. Orest. 1280—4.

[6] His "audacior conjectura" on Orest. 1259, *παλινσκοπίαν* for *ἄλλην σκοπιὰν*, is now found in the best Venice MS.

[7] Praef. ad Hec. p. 9.

ending senarii with words accented on the penultima[8], and besides were much less scrupulous than their predecessors when any metrical theory had to be indulged by a little coaxing of the text. His general neglect of the scholia too has led him to omit several important critical hints and readings to be derived from them. He says, too absolutely, "Scholiastarum auctoritas nulla est." (Praef. p. 10.) This remark, like the last, is only applicable to the *late* scholia of the Byzantine grammarians. The genuine and ancient scholia, many of which are given even in Barnes' folio edition, are of considerable value and authority.

Viewing Porson's edition as a whole, and quite apart from any prejudice, favourable or unfavourable, we must conclude that his primary object was not so much the illustration of his author[9], as to make the work a vehicle and a medium for criticism of the most general kind on the dramatic writers. Of course, there is no fault to be found with this. It is well for the learned world that he chose such a course. But when we come to the question of the real *usefulness* of a work continually placed in the hands of mere learners, the case is altogether different. The total absence of all assistance as to the author's meaning,—whether it arose from Porson's comparative indifference to it, as we believe, or from that seeming easy to him which seems difficult to others, as the public good-naturedly believe,—his avoiding every where the office of commentator, is a decided and serious drawback to the work as a school-book, for which it was professedly intended. At the present day, when the scholastic system is wholly changed, and the intellectual appreciation of an author's mind is substituted for dull and profitless discussions about various readings, we must be content

[8] See Kirchhoff, Praef. p. v. Instances of Porson's transposing words are Orest. 171—2, 689, 991—3, Phoen. 683, 808.

[9] He intended, it appears, shortly to publish the whole of Euripides. "Monendus est lector, ceteras Euripidis fabulas ordine vulgato *mox* proditurus, si modo hoc specimen reipublicae literariae non displicere intellexero." (Praef. Hec. ad fin.) There seems no reason (at least from the context) to interpret *ceteras* of *the other three.*

to hold Porson's edition as much behind the wants of our time, as it was in advance of the learning and the critical science of his own time [1].

Something now remains to be said of the existing MSS. of Euripides [2]. To enumerate the whole of these,—the vast majority of them being late transcripts of only three plays, the *Hecuba*, *Orestes*, and *Phoenissae*,—would be of little use or interest to the general reader, who may find them duly catalogued in Matthiae's edition, or as an introduction to W. Dindorf's critical notes on this author. The main fact to be remembered is this; that as of Aeschylus and Sophocles only seven, so of Euripides only nine plays were in common use in the schools of the grammarians of the middle ages [3]. To the *Hecuba*, the *Phoenissae*, the *Orestes*, the *Medea*, the *Hippolytus*, the *Alcestis*, and the *Andromache*, we have scholia remaining more or less complete. To the *Rhesus* and the *Troades* some rather brief and imperfect, though valuable, scholia have been recovered, and published by W. Dindorf and others from the Vatican MS. 909. Of most of these plays (the two last only forming to some degree an exception), a pretty large number of good MSS. have been collated, none of them however reaching a greater antiquity than the twelfth century. The remaining ten are known to us only by the fortunate preservation of two

[1] Professor Scholefield endeavoured, but not very successfully, because much too briefly, to supply explanatory comments to a few of the more difficult passages in Porson's text. In so far as he did this, he bore testimony to the truth of the estimate made above. The very great difficulty of combining, in a moderate space, sufficient both of critical and explanatory information, is only known to those who have tried it. In the case of Euripides, the only complete edition, in which both have been given tolerably fully, is Matthiae's, which every one knows is far beyond the limits desirable for ordinary students. One *must* choose between a certain degree of incompleteness, and a tediously elaborate, and therefore nearly useless, commentary. Kirchhoff's edition, containing *only* various readings, extends to above 1100 pages of close print.

[2] The classification of MSS. here given is compiled from Kirchhoff's Prefaces to his complete edition (1855), and to his Medea (1852). Some remarks on this subject, with facsimiles of MSS., were promised in p. lvi of Vol. i. This promise the editor has now fulfilled to the best of his power. A series of facsimiles from the Bodleian MSS. had been prepared by him accordingly, but were unfortunately lost.

[3] The later grammarians, as has been already stated, reduced this number to *three of each*, which, from this circumstance, rather than from any superior merit, are still most frequently placed in the hands of young students. See the note on p. liii of Vol. i.

MSS. and a few apographs or transcripts from one of them, viz. the Palatine MS., in the Vatican (No. 287), which has thirteen plays of Euripides, and the Florentine (Flor. 2), which contains all the plays except the *Troades*, and from which the transcripts alluded to were made [4]. Both these MSS. are reputed to be of the fourteenth century, so that in point of antiquity as well as number of codices, comparatively little critical aid is to be obtained for more than half the extant plays of Euripides. The absence of scholia on these plays is an additional reason for supposing that they were very little read, and for that reason very sparingly transcribed in the middle ages. It is the opinion of Kirchhoff, who has the high merit of having first classified and set the true value on the various MSS. and early editions of Euripides, that the nine plays first enumerated (viz. those with scholia) have been all perpetuated by a copy made about A.D. 1100 from an archetypus containing the recension of some grammarian of unknown date, but probably of the ninth or tenth century. Of these nine plays, or of several of them, he enumerates five authentic apographs now known to exist, all of which he has made use of in his recent edition. In still later times (viz. about the fourteenth century) a further selection was made from the nine plays by the grammarians of Byzantium. They took the *Hecuba*, the *Orestes*, and the *Phoenissae*, as the favourite plays for their schools; they augmented with worthless interpolations the ancient scholia [5], and what was

[4] Viz. Par. E, Par. G, Flor. 1, and perhaps two others, for which see the note in p. x of Kirchhoff's Preface. Elmsley (Praef. ad Bacch. p. 6) had remarked that Flor. 1 is a mere transcript of Flor. 2, of the latest period, and by an ignorant scribe. There is something singular in the history of this *Troades*. Of none of the nine more commonly read plays are there so few MSS. existing as of this. It is the only one of the nineteen plays not contained in Flor. 2; it is found however in one of the very best MSS. (Vat. 909), in the late Harleian MS., in the *codex Havniensis* (also late), and in a paper MS. of the fourteenth century preserved in the Museo Borbonico at Naples (ii. F. 9), which has (in this play) the same origin with Vat. 909, and like it contains the ancient scholia on the Troades, which are found in no other copy. Another singular fact is, that the *Troades* seems to have been hardly known to Stobaeus, who quotes so frequently from the rest of the plays.

[5] So the *Prometheus*, *Seven against Thebes*, and *Persians* of Aeschylus, and the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles, were selected by the Byzantines from the seven. Hence of these plays alone numerous, but inferior, MSS. exist, and in

much worse, they deteriorated the text by numerous conjectures made on grounds either metrical or grammatical. Of these three plays, or of some one or two of them, the existing MSS. are very numerous. But for obvious reasons their critical value is but small; and it is clear that one single copy of a period anterior to this critical mal-treatment is worth the whole of the later copies taken together. The reason why Porson selected these three plays is now apparent; there were plenty of MSS. of them, though of the inferior character of most of these he was not, perhaps, fully aware; they stood first, for the same reason, in most of the early editions[6]; and their traditional reputation (though in fact they are in some respects inferior as plays) had secured to them a certain scholastic popularity.

It has been stated already, that of the remaining ten plays (without scholia) we have not only much fewer, but decidedly inferior MSS., and that the Palatine MS. and Flor. 2 are in fact the sole resources remaining to us. These were derived from the recension of some grammarian who considered that interpolation and conjecture in metrical and syntactic difficulties were fair, or at least necessary means in producing readable texts. Consequently, the present state of the text in these plays is not only far less satisfactory, but the absence of scholia leaves us no other hope of restoring the many corrupt passages, than the vague and uncertain resources of critical ingenuity.

Kirchhoff further contends[7] that not only the select nine, but *all* the extant plays of Euripides, including such scholia as we have, came from a MS. of the ninth or tenth century, which he supposes to have contained seven of Aeschylus, seven of Sopho-

most of them the ancient scholia are largely augmented and interpolated with comparatively futile comments.

[6] Probably for no other reason than that it followed next, he selected the *Medea*, and also because it was one of the four plays in the *editio princeps* of Janus Lascaris. Of the *Medea* very few first-class MSS. now exist; but it is contained in at least two of the best. One of these (Vat. 909) was carefully collated by Elmsley, the other (Par. A, No. 2712) very carelessly by Musgrave and Brunck (Kirchhoff, Praef. p. v). Of neither Porson had any knowledge, beyond what he obtained from the two last-mentioned critics.

[7] In his elaborate Preface to the *Medea*, published singly in 1852.

cles, and about twenty of Euripides[8]. These plays were not simply copied from an earlier MS., but were the new recension of some anonymous grammarian. Kirchhoff, at least, infers this (though his inference does not seem a very valid one), from the circumstance that to the end of the scholia in two of the plays, the *Orestes* and the *Medea*, is appended a note, that they were collated with various copies (*πρὸς διάφορα ἀντίγραφα*)[9], and also that the scholia of the grammarian Dionysius were given entire with extracts from Didymus and others. The Byzantines of the subsequent ages used this sylloge alone, and seem to have known no other play and no other recension of any of the tragic writers.

From this revised archetypus then two kinds of MSS. were transcribed; one class containing the select plays, the other the whole of them. Of the nine select plays a copy was transcribed about A.D. 1100; and from that again two families were propagated, which may be recognized among the now existing MSS.

I. Of this family there are five, all of which are to be regarded as of primary authority, viz.:—

(1.) A MS. in the library of St. Mark, Venice[1], of the twelfth century, a quarto on parchment, marked 471, and containing the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Andromache*, the *Hippolytus* as far as v. 1234, with marginal scholia and interlined glosses.

(2.) The "codex Vaticanus," No. 909, also of the twelfth century[2], on glossy paper (*bombycinus*), contains (with the loss

[8] Up to that period, perhaps, which was not very long subsequent to the destruction of the great Alexandrine library, other plays were extant, and more or less known, of the great dramatic writers.

[9] It was probably a common custom of transcribers either to have more than one copy open before them, or to collate their transcript, when finished, with some other. Hence we may explain the marginal readings often given by the original hand, and showing that the scribe was in doubt which to take. Sometimes, no doubt, these variants were simply taken from the margin of the MS. before him.

[1] Kirchhoff calls this "Codex Marcianus," and refers to it under the letter A in his critical notes. He pronounces it "omnium facile praestantissimum," and collated the whole of it himself at Venice. Hermann marks it Ven. a.

[2] Marked Rom. A by Elmsley. There is a late transcript of this in the Vatican

of some leaves at the beginning and the end) the *Hecuba*, the *Orestes*, the *Phoenissae*, the *Medea*, the *Hippolytus*, the *Alcestis*, the *Andromache*, the *Troades*, the *Rhesus*. This MS. also has scholia and interlined glosses, and it has been carefully collated for W. Dindorf and Kirchhoff.

(3.) "Codex Havniensis[3]," a somewhat late paper MS., but a transcript from a valuable copy of the same class as Vat. 909, though interpolated with worthless conjectures. It contains the same nine plays as the last. Kirchhoff considers that in the *Hecuba*, *Orestes*, and *Phoenissae*, the transcriber used another and very inferior copy.

(4.) "Codex Parisinus" (No. 2712), on parchment, of the thirteenth century, containing seven plays, viz. the same as the preceding, the *Troades* and the *Rhesus* being omitted. It has interlined glosses and a very few marginal scholia. Kirchhoff complains that no adequate collation of the whole of this MS. has yet been made. He considers it generally of high authority, though a little deteriorated by the alterations of grammarians.

(5.) Another "codex Marcianus" is preserved at Venice (No. 468), written on glossy paper (*bombycinus*) in the thirteenth century. It contains only the *Hecuba*, the *Orestes*, the *Phoenissae*, and a fragment of the *Medea* (v. 1—42), besides some plays of Aeschylus and Sophocles. This MS. has interlined glosses and scholia of the later class. Kirchhoff, who collated it at Venice, pronounces it "correcturis jam infectior."

II. The second family of the MSS. of the nine plays or several of them contains another and distinct recension of a Byzantine grammarian of the thirteenth century. Here we find arbitrary interpolations, transpositions, and pedantic metrical arrangements. Of course, the authority of this family of MSS. is quite secondary. Kirchhoff enumerates only four which he considered worth collating. These are,

(Pal. 98, or Rom. B), collated by Elmsley on the *Medea*, and of no particular value except in the concluding verses of the *Rhesus*, which are lost in Rom. A.

[3] Called, we believe, from *Hafniae*, or Copenhagen. Elmsley (Praef. ad Bacch.) thinks this is identical with a MS. supposed to be lost, known as "codex Vossianus," or Flor. A, which Kirchhoff enumerates among his MSS. of the second class.

(1.) A Paris MS. of the thirteenth century, No. 2713[4], on parchment, now much mutilated. It contains the *Hecuba*, the *Phoenissae*, the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*. Except on the last-named play, for which it was used by Lenting, it does not appear that this MS. has yet been sufficiently examined.

(2.) "Codex Florentinus," said to have been collated by Isaac Voss, and to be now missing. Whatever be its fate or its identity, Kirchhoff holds it in no estimation. It contained all the nine plays except the *Orestes*.

(3.) Another Florence MS. (Flor. 10) of the fourteenth century, is a large quarto on paper. It contains the whole of the nine plays except the *Troades*, the *Rhesus* however being mutilated in the latter part. The critical value of this MS. is thought not to surpass the last.

(4.) A third Florence MS. (Flor. 15) of the fourteenth century, on paper, a folio now in a very damaged state, has the *Hippolytus*, the *Medea*, the *Alcestis*, the *Andromache*, with marginal scholia. This and the last-named MS. were carelessly collated for Matthiae by Francisco De Furia. There are several other existing MSS. of the same class in the Vatican and Venice (St. Mark's) libraries, which have been inspected by Elmsley, Kirchhoff, and others, but are neither ancient (except perhaps Marcianus 470, on parchment) nor critically valuable.

It has been said that from a revised archetypus of about the ninth century one class of copies was transcribed, which contained all or nearly all the nineteen plays. Of this class, which appears to have met with very little notice in the middle ages, only two[5] MSS. now are known, viz. the Palatine and the second Florentine, already briefly alluded to, and now more fully to be described. These copies, both of the fourteenth

[4] Commonly known as Par. B, as distinguished from Par. A, No. 2712.

[5] Or *three*, if we include with Kirchhoff the late paper MS. Harl. 5743, which has only the *Rhesus*, *Troades*, and part of the *Alcestis*. The only grounds for referring this MS. to this family, appear to be a certain deterioration in the text of the *Rhesus* and *Troades*, part of the latter representing Pal. 287.

century, are thought to have come from an intermediate recension of perhaps the twelfth century, by which process the text was seriously tampered with; added to which, the indifference with which this class of MSS. was regarded led to a more careless transcription [6].

The Palatine MS. in the Vatican library (No. 287, called by others Rom. C, by Kirchhoff *B*, and to be distinguished from Pal. 98, or Rom. B, a copy of Vat. 909) is a folio on parchment, written in double columns. It contains, besides some plays of Aeschylus and Sophocles, thirteen of Euripides [7], viz. the *Andromache*, the *Medea*, the *Supplices*, the *Rhesus*, the *Ion*, the two *Iphigenias*, the *Hippolytus*, the *Alcestis*, the *Troades*, the *Bacchae*, the *Cyclops*, the *Heraclidae*. Elmsley collated this MS. on the *Medea* and the *Bacchae*, and W. Dindorf on the *Ion*. The rest of the plays were collated by Freybürger at the request of Kirchhoff.

The Laurentian MS. C of Elmsley, better known as Flor. 2, is on paper, and contains (beside other plays and Hesiod) eighteen of Euripides,—being all but the *Troades*. The *Bacchae* is entitled the *Pentheus*, the *Hippolytus* the *Phaedra*, and the *Orestes* the *Electra* [8]. This is on the whole a good MS., though manifestly less authentic than the best copies of the nine plays, in which therefore its text is not rashly to be followed. The inference is, that in those plays which this MS. *alone* contains, viz. the *Helena*, the *Hercules Furens*, and the *Electra*, its au-

[6] Kirchhoff, Praef. p. viii, "Hujus generis libri incuriosius fere habiti sunt a librariis et descripti negligentius."

[7] It is remarkable that this MS. omits the three plays of which by far the greater number of later copies exist, the *Hecuba*, *Orestes*, and *Phoenissae*; while Flor. 2 contains these the *last* in the list, as if superadded by an after-thought to the transcript of those less frequently found. The primary object of the transcribers of both seems to have been the preservation of the plays which were then becoming rare. That the Palatine MS. belonged to the editor of the Aldine edition has been already stated. It is not quite certain, as Kirchhoff assumes, that it was his when the Aldine was published in 1503, though he has left his name at the end with the date 1511.

[8] This variation of the titles seems to indicate a distinct recension. In some of the later copies, the *Orestes* is called the *Electra*; and possibly those copies would prove to belong to the same recension, and not to the triad of the latest Byzantine school.

thority is not more implicitly to be trusted. It is however greatly to be regretted that it has never yet been minutely and accurately collated throughout. Kirchhoff trusts rather to the Paris transcripts from it than to De Furia's collation made for Matthiae, "negligentissime," as he complains.

The writing of this MS. is by several hands; two at least are recognized in the plays of Euripides[9], viz. the *Rhesus*, *Ion*, and two *Iphigenias* are different from the rest. The *Bacchae* extends only to v. 754, and ends with *οὐ δεσμῶν ὕπο*. Elmsley is of opinion that in this, the first part of that play, the readings of Flor. 2 are superior to those of the Palatine. This seems a questionable judgment. He admits that these supposed superior readings are *corrections*, but then he thinks they *may* have come from the collation of a better MS. It is difficult to say; but the probability is, they are only the conjectures of some learned grammarian. Kirchhoff uniformly attributes to the Palatine a greater authority than to Flor. 2.

The two MSS. agree so closely, even in minutiae, in most of the plays, that they must have come from one common source, while their discrepancies are sufficient to prove that the one was not copied directly from the other. There are considerable varieties of reading as compared with the best MSS. of the nine plays, but not greater than is to be accounted for on the supposition of a subsequent grammatical recension.

The *codex Neapolitanus*, already mentioned as containing an excellent text, with the genuine scholia, of the *Troades*, has also the *Hecuba*, the *Orestes*, and the *Phoenissae*, written in the fourteenth century. These three plays however have the later Byzantine scholia, and were probably derived from a copy of inferior value, as was the case in the codex Havniensis.

H. Stephens makes frequent mention of certain MSS. which he consulted in his journey in Italy. Of these nothing is now known, and it is generally believed that he feigned them, as a pretext for many of his own conjectural emendations. Some

[9] See Elmsley, Praef. ad Bacch. p. i.

suppose that he really did consult one or two MSS. at Florence, probably Flor. 1 and 2, if not Flor. 10 or 15.

It has been said, that none of our present MSS. are earlier than the twelfth century, and that they probably all came from a transcript made about A.D. 1100. Assuming this to be true, a high critical importance attaches to a discovery made by the Rev. H. A. Coxe, of the Bodleian library, during his tour of research in the East. At the convent of Mar Saba in the Levant he found a palimpsest MS. of the *Orestes* and *Phoenissae*, of the *beginning of the eleventh century*, and therefore unique as pertaining to a text anterior to the assumed transcript of 1100. This MS. was overwritten with a comment on the Greater Prophets; but the earlier writing was generally easily to be made out. What is equally important, it contained copious scholia. Mr. Coxe was promised that this very interesting codex should be sent to him for more accurate inspection at Jerusalem, and was even led to entertain the hope that it might be purchased; but both these expectations were unfortunately disappointed.

In another respect this MS. has a peculiar value. It seems to show that the *Orestes* and the *Phoenissae* were select popular plays not only in the later Byzantine schools, but at an early period of the middle ages. Perhaps the partiality is to be accounted for from these being the latest efforts of the poet's pen, full of incident, brilliant in the epic or narrative department, and with a pathos and naturalness which is well sustained throughout their great and unusual length.

To recapitulate briefly the foregoing account of the principal MSS.:—

(1) Codex 1. Marcianus (saec. xii.).
(2) ——— Vaticanus (saec. xii.).
(3) ——— Havniensis (saec. xv. ?).
(4) ——— 1. Parisinus (saec. xiii.).
(5) ——— 2. Marcianus (saec. xiii.).
(6) ——— Harleianus (saec. xvi.).
(7) ——— 2. Parisinus (saec. xiii.).
(8) ——— 1. Florentinus (Flor. 10) (saec. xiv.).

(9) Codex 2. Florentinus (Flor. 15) (saec. xiv.).
(10) —"— Palatinus (saec. xiv.).
(11) —"— 3. Florentinus (Flor. 2) (saec. xiv.).
(12) —"— Neapolitanus (saec. xiv.).

And the general result of the critical resources on the several plays will be seen by the following table:—

VOL. I.

Rhesus, 2, 3, 6, 8, 10, 11.
Medea, 2, 3, 4, 5 (to v. 42), 7, 8, 9, 10, 11.
Hippolytus, 1, 2, 3, 4, 7, 8, 9, 10, 11.
Alcestis, 2, 3, 4, 6 (from v. 1029), 8, 9, 10, 11.
Heraclidae, 10, 11.
Supplices, 10, 11.
Troades, 2, 3, 6, 10, 12.

VOL. II.

Ion, 10, 11.
Helena, 11.
Andromache, 1, 2, 3, 4, 7, 8, 9, 10, 11.
Electra, 11.
Bacchae, 10, 11.
Hecuba, 1, 2, 3, 4, 5, 8, 11, 12.

VOL. III.

Hercules Furens, 11.
Phoenissae, 1, 2, 3, 4, 5, 8, 11, 12.
Orestes, 1, 2, 3, 4, 5, 8, 11, 12.
Iphigenia in Tauris, 10, 11.
Iphigenia in Aulide, 10, 11.
Cyclops, 10, 11.

Manuscripts of Euripides appear to be common in all the great libraries of Europe; but the great majority of them are limited to the *Hecuba*, the *Phoenissae*, and the *Orestes*; and

probably[1] nearly all of them are after the latest Byzantine recension, and so of little or no critical value. In this country alone above twenty exist; but very few indeed of these contain any other of the plays. Probably not nearly the whole of them have ever been carefully collated[2]. Those of which a brief account now follows have been actually inspected by the present editor; but beyond occasionally reading over a speech, or comparing the readings of a given passage with those of the better copies enumerated above, he has not attempted the Herculean task,—probably one that would have proved disappointing in its results,—of a complete collation.

The Bodleian Library contains the following MSS. of Euripides;—

Misc. 248. (Auct. T. 4. 10.)
—— 249. (Auct. T. 4. 11.)
—— 99. (Auct. F. 3. 25.)
—— 100. (Auct. F. 4. 1.)
Barocc. 120.
——— 37. (3.)
——— 34. (144.)
Laud. 54. (1.)
Canon. 86. (5.)
D' Or. x. 1. 3. 13, 14.

All these are on paper[3], and none of them seem older than the end of the fourteenth century. The first (Auct. T. 4. 10) is a small quarto, very neatly written, apparently of saec. xv., if not

[1] Not *certainly all*, since it has been shown that a preference for these plays existed in times long before the latest Byzantine school; and it is quite possible that some of these MSS. of the triad may represent early and good copies.

[2] Porson on the *Phoenissae* now and then refers to the testimony of "Bodleiani omnes, teste Burtono."

[3] The kind of paper called *bombycinus* is of a fine thick glossy texture, like our better kinds of hot-pressed paper, and somewhat tough and fibrous. It was manufactured from the cotton-plant, and was very commonly employed in the thirteenth and fourteenth centuries. Earlier than this, parchment (*membrana*) was more frequently used, and later than this true paper (*charta*), resembling that of our times, but, like that employed in the early editions, of a very fine and durable material made probably entirely of linen.

later. It contains the *Hippolytus*, with a few marginal scholia, but without interlined glosses. The characters are written in a faint red ink. This play appears to have been carefully copied from a good MS. Next follows the *Hecuba*, by a different hand, and in a coarser style of writing, but of about the same age. This play has interlinear glosses and very scanty scholia, often by different hands. It seems a fairly good MS., and is not hard to read, though a good many contractions are introduced. The *Orestes* comes next, and is much interlined, but only here and there a marginal scholium is added. The *Phoenissae* concludes the volume, but extends only to *οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας* (v. 425).

Auct. T. 4. 11, is a small quarto containing only the *Hecuba* and the *Orestes*. There are neither scholia nor glosses. The *Orestes* is by a different and rather inferior hand. This seems a late MS. of little critical value.

Auct. F. 3. 25, is a moderately thick quarto, written on fine glazed paper (*bombycinus*), in clear black ink, probably at the end of saec. xiv. This MS. comprises the *Ajax*, *Electra*, and *Oedipus Rex*, with scholia. Then follow the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*, all written with a lighter ink. The writing is clear and easy to read. There are some marginal scholia, and here and there interlined glosses of a word or two by the same hand. The characters are prefixed in red ink. A collation of the messenger's speech (Orest. 886—956) gave promise of this proving a very good MS.

Next come the first eight Idylls of Theocritus, ending with *καὶ νύμφαν ἄκρηβος ἐὼν ἔτι ναΐδα γᾶμεν*, and accompanied with scholia. Then we have the *Ἔργα* of Hesiod, also with scholia, and written in the same clear hand and black ink as the Sophocles. Lastly, Pindar's Olympia, with scholia, by a different, but not very dissimilar hand.

Auct. F. 4. 1, is on paper, much stained, probably of saec. xv. The form is large octavo. This contains the Life of Euripides, the *Hecuba*, *Orestes*, and *Phoenissae*. Here and there only are marginal scholia. There are interlinear glosses in red ink as

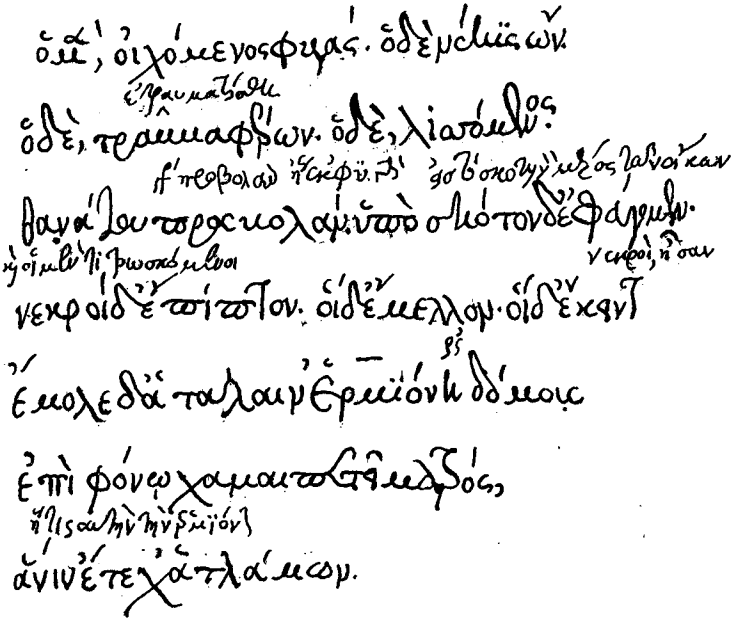
far as fol. 169, after which they are written in black. The writing is not good, but it is not difficult to read. In the *Orestes* two leaves are lost, so that (ἀμ-)φὶ μέλαθρον πελᾷ (*sic*) σὸν ἀγρότας ἀνὴρ (v. 1270) follows καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ (v. 1214). The *Phoenissae* ends with σεμέλας θίασον ἱερὸν (*sic*) ὄρεσιν ἀνεχόρευσα (v. 1756).

Barocc. 120 is a quarto on paper, of saec. xiv. or xv. It contains the Life of Euripides, followed by the *Hecuba*. The first part of this play is written in a brown (faded) ink, with interlined glosses in later black ink. At v. 330, θαύμαζε δ' ὡς ἂν ἡ μὲν Ἑλλὰς εὐτυχῆ (*sic*), a blacker ink is used, while the interlined glosses are fainter. There are a few marginal scholia, which are difficult to read. The characters are written in red ink. The play seems to have been copied at intervals, by the same hand. Next comes the *Orestes*, which is here entitled *Electra*. It is written by the same (or a very similar) hand, with interlined glosses and a few scholia. Next is the *Phoenissae*, generally in a lighter ink, also with glosses and occasional scholia. This play appears to be by a different hand. Here only the *dramatis personae*, and not the persons of the dialogue, are written in red ink. The pages are much stained, but the writing generally is very legible.

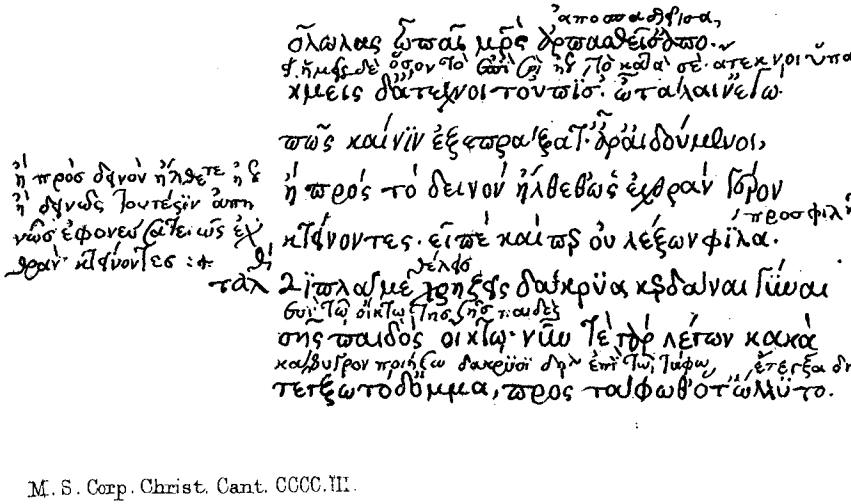
Barocc. 37. 3, is a small quarto, containing the *Electra* and *Oedipus Rex* of Sophocles, and the *Phoenissae*. It is a recent paper MS., neatly written, but probably of no critical value. There are no scholia nor glosses. Within the cover at the beginning is written, "A vile recent MS., T. K." Also "To the Phoenissae of Euripides collated by J. H." (or J. J. S.)

Barocc. 34 contains the *Phoenissae*, without notes or glosses, as far as σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε (v. 457). It is a small quarto on paper, of a late date. It also contains the *Plutus*, with a few scholia and interlinear glosses.

Laud. 54 is a folio on paper of saec. xv. The contents of this volume are miscellaneous. First is the *Hecuba* up to κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἰμ' ἔτι (v. 284). Next comes the *Orestes* from φόνον ὁ λοξίας ἐμᾶς ματέρος (v. 165), to the end. Then



M. S. Cant. Nn. 3. 14.



M. S. Corp. Christ. Cant. CCCC. III.

follows the *Phoenissae*, then the *Ajax*, *Electra*, and *Oedipus Rex* of Sophocles. Next we have the "*Εργα* of Hesiod, with numerous scholia. Then come the first eight Idylls of Theocritus (ending with *Ναΐδα γᾶμεν*), also with scholia. After these we have Pindar's *Olympia*, and finally the first book of the Iliad, with the second as far as *ἀρχοὺς αὖ νηῶν ἐρέω νήας τε προπάσας* (v. 493). To the Homer ample scholia are added. All the pages (except in the Homer) have interlined glosses in red ink, and occasional scholia.

Canon. 86 is a folio containing the *Hecuba*, with interlinear glosses in red ink, and here and there a scholium in the same colour. The *Orestes* follows in similar writing, and then the *Ajax*.

D' Or. x. 1. 3. 13 (Auct.) contains the *Hecuba* and the *Orestes*, neatly and legibly written on paper.

D' Or. x. 1. 3. 14, has the same plays, with the scholia of Thomas Magister. This is probably a good MS., and seems of the close of saec. xiv.

These two last are doubtless the MSS. mentioned by Porson in his list prefixed to the *Orestes*, "Codices Dorvilliani duo, nuper inter Bodleianos repositi." But it is clear that he only consulted them here and there, and never collated them.

In the British Museum there are several MSS. of plays of Euripides; but none of them appear to be of a high class, either for antiquity or for critical value.

MS. Harl. 6300 is a small quarto, on paper, probably of the commencement of saec. xv. It contains the *Hecuba* and the *Orestes*, in rather coarse and poor handwriting, but by no means difficult to read. The characters are marked in black ink. There are interlined glosses, but no scholia. In fol. 72 a few verses of the Orestes (829—844) seem copied by a different hand, though perhaps a change of pen will account for the variance. The iota is pretty regularly subscribed. At fol. 89 commences a different hand to the end of the play, *οἳ ἐγὼ τίνας τούσδ' εἰσορῶ; Ορε. σιγᾶν χρεών.* (v. 1347.) Here there are no glosses. Next comes the *Phoenissae*, in a different hand, and

written on a more glazy paper. This play also is interlined with glosses. In the first part only there is occasionally a marginal scholium. The ι is seldom subscribed to α. The readings of this MS. do not seem of a high character, e. g. Phoen. 822,

ἁρμονίασ δέ ποτ' εἰς
ὑμεναίουσ ἦλθον ουνῖδαι· φόρμϊγγί τε τύχεα θήβασ
τὰσ ἀμφϊονίασ τε λΰρας ὑπο, πύργος ἀνέστα.

Harl. 5725. This is a small thick quarto, containing the *Plutus,* (commencing with v. 266, ῥυπῶντα· κωφὸν· ἄθλιον· ῥϋσσὸν· μαδόντα,) followed by the *Nubes,* both written in a good hand on fine glazed paper with interlined glosses and scholia. Then the *Hecuba* and the *Orestes* (here called *Electra*) follow, apparently by the same hand, but written in darker ink. There are numerous glosses and scholia. The characters and the glosses are all in red ink. The iota is sometimes subscribed, sometimes omitted. The text contains some obviously false readings; but the MS. may be worthy of attention, as it appears to be as early as saec. xiv. Porson consulted it, but calls it "recens" (Praef. p. ii).

Harl. 5724 is an octavo on paper, of saec. xv. It contains no play but the *Hecuba,* which is without either scholia or glosses. The characters are written in red ink. The iota is not subscribed. After the *Hecuba* comes Hesiod's "Shield of Hercules," followed by Plato's "Apology," and some prose grammatical treatises.

Harl. 4952 is a paper MS. probably of saec. xv. It contains the *Hecuba* and the *Orestes* on paper, in a large and rather tremulous hand. There are no scholia nor glosses. The characters are in red ink. The iota is neither subscribed nor ascribed. This appears to be a fair MS., but occasional readings indicate that the scribe was a mere mechanical copyist, e. g. Orest. 928,

εἰ τ'ἀνδον οἰκουρήματα οἱ λελειμένοι
φθειρουσιν ἀνδρῶν εὐνίαδας λωβώμενοι
καὐτοῖς γε χρηστοις εὖ λέγειν ἐφαίνετο
κοὐδεὶς ἔτ' εἶπε (ἐτῆπε pr. m.) σὸς δ' ἐπῆρθε συγγονος
ἔλεξε δ' ὦ γῆν ἱνάχοῦ κεκτημένοι κτλ.

ὠλάωλαικ᾽ ὦβῆ· λὸξί φ᾽ ὁλοις ἰοῖς φοβόρον

ὁ ϛ᾽ ὧδε κἀν τροίᾳσι δηρος πᾶσι φῦξι νὼν φόβος·

μακραὶ ἐκ λοξί φ᾽ πλῆσαι ὀνί᾽ ἐνυδρεύω

φυξ ἀπεκεφαίσανον· πέλασσαρ᾽ ὀγνὸν ἀὐταυσφόνον·

λίθος ἵνα φοίβῃ καθ᾽ θεοσαμῷ

ὁ ϛ᾽ μὴ πέτρος ἐσύ ἠδὲ δικασῶς τε σορσόν᾽ ἀοιδῶν·

ἵνα σίνομαι ληὶ μὴ σορόνος οὐ σινωσκω κεφᾷ

φυξ μὴ μανοῶν νεκρός· τὸ σορσῶς δὺ καὶ τοι δεξιὼ κορ᾽ ὦν·

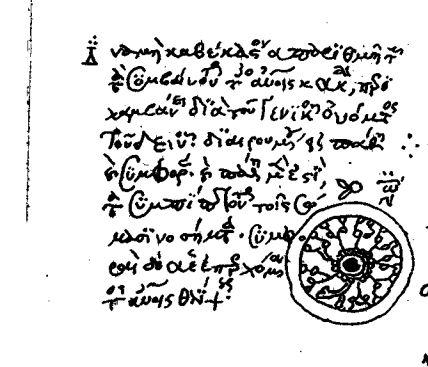
ὁ ϛ᾽ δοῦλ᾽ ὠν᾽ φοβῇ τὸν ἄδην ὃς σ᾽ ἀπασχολίξ κακῶν·

φυξ πᾶς δ᾽ ἀνὴρ καὶ δοῦλος ἥτις, λύδεται τὸ φῶς ὁρᾶν·

ὁ ϛ᾽ ὃ λέγᾳς πάντες ἐσθοῖς· ἀλλὰ δαίνᾳ σωθόμεν·

Τ ὁ σορσός· λέγεται καὶ λε σορσῶς τας σορσόνος· καὶ λε σορσῶ τὰς σορσόος καὶ σορσ· ου·

M.S. Cant. Nn. 3. 13.



ΕΥΡΙΠΙΔΟΥ ΗΛΕΚΤΡΑ

κἔστιν οὐδὲν ἀθλιώτερον βροτῶν

ἐσθλοῦ πεσόντος εἰς κακοὺς ἐχθροὺς ἄνω

οὐδ᾽ ἀθλιώτερ᾽ ἐστὶν ἐκ τοῦ πράσσοντος

οὐδὲ κάλλιον, ὅταν εὐμοιρίᾳ θελήσῃς

κἄπειτα δεξιᾶς ἁμαρτὼν ἀνδρὸς φίλου

ὄγκῳ μεθῇς κἀνελεύθερος κακὸν ἡδονῇ δουλεύσῃς,

διὸ σε φεύγω σὸν λόγοις τε καὶ τύχαις,

κἀρχηγὸν ἐκ σοῦ τῆσδε μητρὸς ἐκπεφευγέναι

ὦ Ζεῦ· τί σοι θύω μάτην σε προσκυνῶν

ἀνθρώπων ὁρῶν᾽ ἐπ᾽ ἀνοίαις ἐμπεσών

M.S. Cant. Nn. 3. 14.

The accentuation generally is careless, and the words are scarcely divided. At the end is the *Phoenissae*, on a different paper and in a lighter ink. This play is written in a more cursive hand. There are no glosses nor scholia. The characters are in red ink. Here also the iota subscript is omitted.

Sloane 1774. A late MS. on paper, written in a bold and round hand, almost reminding one of a schoolboy's copy-book. It contains the *Hippolytus* entire. There are brief occasional *Latin* notes in the margin. Here and there, but rarely, there is a Greek gloss by a different hand, and a various reading by the original hand. The iota is regularly subscribed. It is accurately written, and seems to be a good MS. The form is small square octavo. This MS. does not appear to have been known to Bp. Monk, for his edition of that play.

Harl. 5743. This somewhat famed MS. is a small thin quarto, containing the *Trachiniae* and *Philoctetes* of Sophocles in a neat and legible hand on fine glossy paper. There are a very few marginal scholia, only in four or five places to the *Philoctetes*. Next follows the concluding part of the *Alcestis*, beginning λαβών· τὰ μὲν κοῦφα τοῖσϊ νϊκῶσϊν ἦν "ϊππους ἄγεσθαι (v. 1029). This fragment is by a different hand and on different paper. There are no scholia. Then comes the *Rhesus* with ὑπόθεσις. It appears to be from the same hand as the *Alcestis*, and like it, has the characters marked in faded red ink. It is very neatly written, but by a very late hand. The *Rhesus* has here and there a gloss and a various reading recorded. Next follows the *Troades*. After ὦ μῆτερ ἀνδρὸς ὅς ποτ' ἀργείων (*sic*), viz. after v. 606, the transcription commences in a lighter ink, and has been commonly supposed to have been taken up by another hand, and copied from a different MS.[4]

[4] See Kirchhoff, Praef. ad Vol. i. p. viii, who says the latter half of the play is not only by a different hand, but also on different paper. This latter circumstance did not strike the present editor, who after a careful consideration came to the following conclusion :—That the play was written by the *same* copyist, after being laid aside for an interval. A facsimile of the part where the colour of the ink changes (which change is not represented in the facsimile) will enable the reader to judge of the identity or diversity of the two hands. Both the value and the antiquity of this MS.

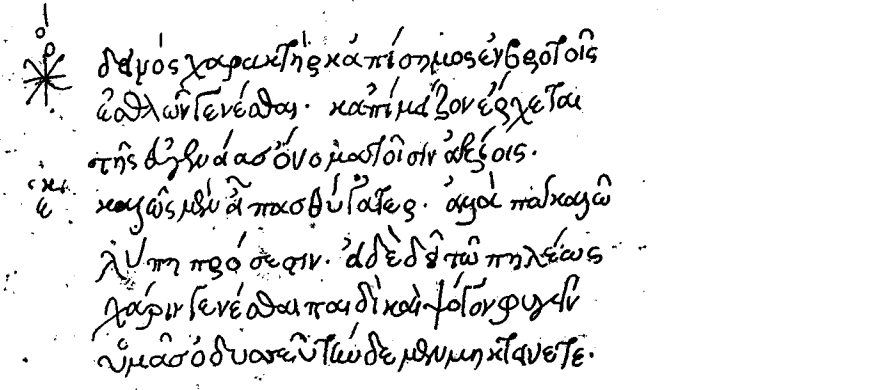
The MS. which Porson used under the mark *Ayscough* No. 4952, was not inspected when the above notes were made in the Museum. He describes it on Orest. v. 659, as "tres primas continens fabulas, recentissimus quidem, sed ex alio non malo descriptus: scriba literas et syllabas festinando saepe transiit; aliquando etiam exemplaris sui literarum ductus parum intellexisse videtur."

In the University Library at Cambridge the following MSS. of Euripides are preserved:—

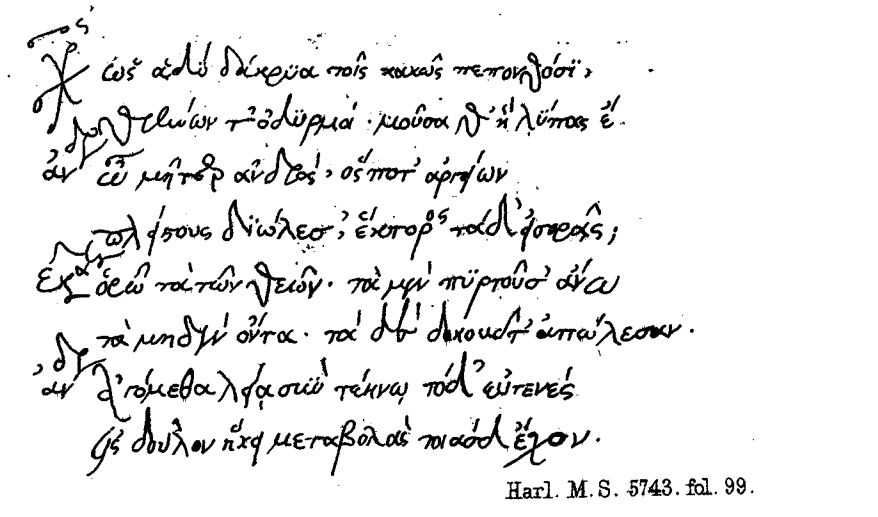
Nn. 3. 13 is a small quarto containing the Life of Euripides, (by two distinct hands,) the *Hecuba*, and *Orestes*, followed (with an interval of several blank pages) by *βιβλίον πρῶτον τοῦ Κάτωνος*, to *βιβλίον τέταρτον* (foll. 6), after which, written by the same hand, comes a repetition of the *Hecuba* from v. 715, *οὐχ ὅσι' οὐδ ἀνεκτά· ποῦ δίκα ξένων;* This is a somewhat late but clean and very beautiful MS. on fine glossy paper. The greater part of it is interlined with glosses in red ink; but sometimes these are wholly omitted for many pages, and then resumed. The whole is written by one hand, as are the marginal scholia and probably also the glosses. The date is probably of the early part of the fifteenth century.

Nn. 3. 14 is a small quarto, on glossy paper, of the fourteenth century. This is a good and beautifully written MS., with marginal scholia and interlined glosses in red ink. It contains the Life of Euripides, the *Hecuba*, the *Orestes*, (here called the *Electra*, as will be seen in the facsimile,) the *Phoenissae*, (entitled *Εὐριπίδου Οἰδίπους*,) with somewhat fewer but still tolerably copious scholia. All these plays are written by the same hand, in a lustrous black ink. The characters are prefixed to the speeches in red ink. The scholia are by the same hand; the interlined glosses, in red ink, may perhaps be by a different one,

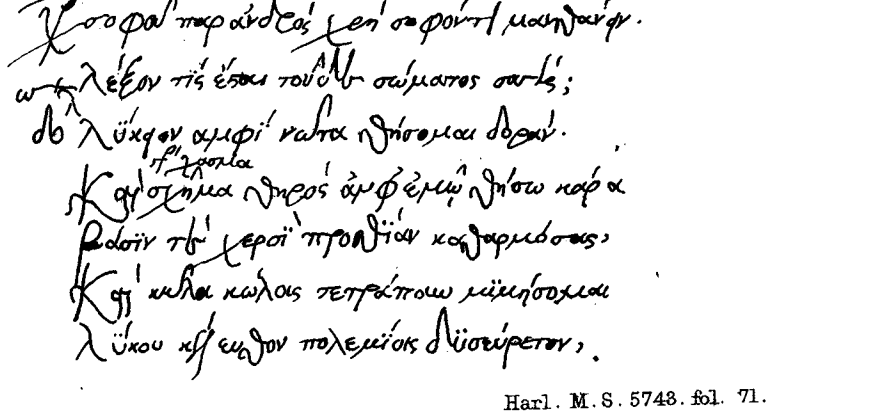
seem to have been much overrated by Mr. Burges and others. It was collated throughout for Kirchhoff by Reinhold, who seems to be right in pronouncing it "codex recentissimus saec. xvi." Kirchhoff thinks the latter part of the *Troades* was taken from a very good MS. of the same class as *codex Havniensis*, the former part agreeing as nearly as possible with Pal. 287.



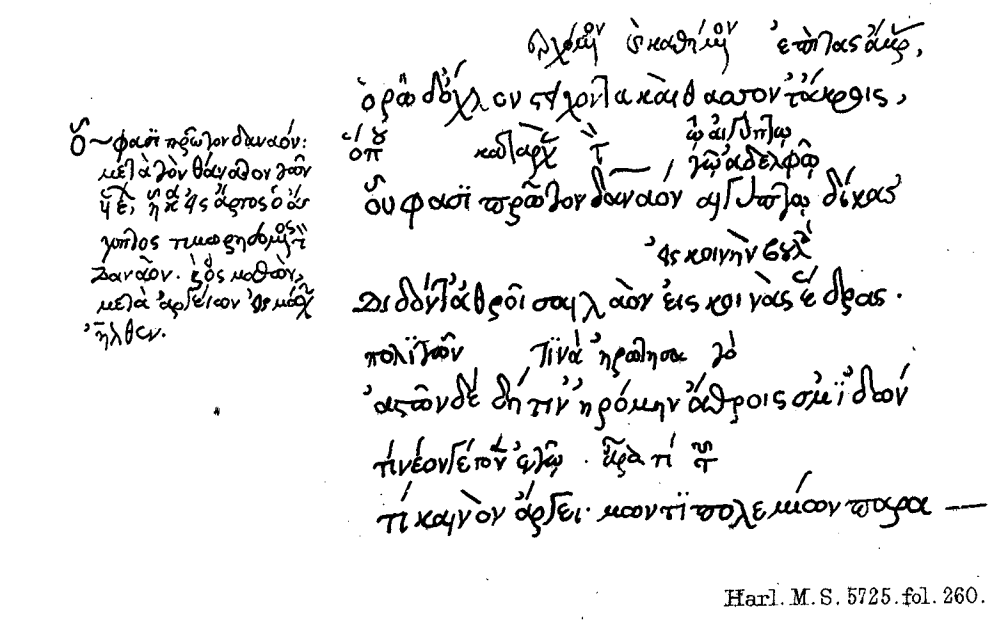
Harl. M.S. 5724. fol. 10.



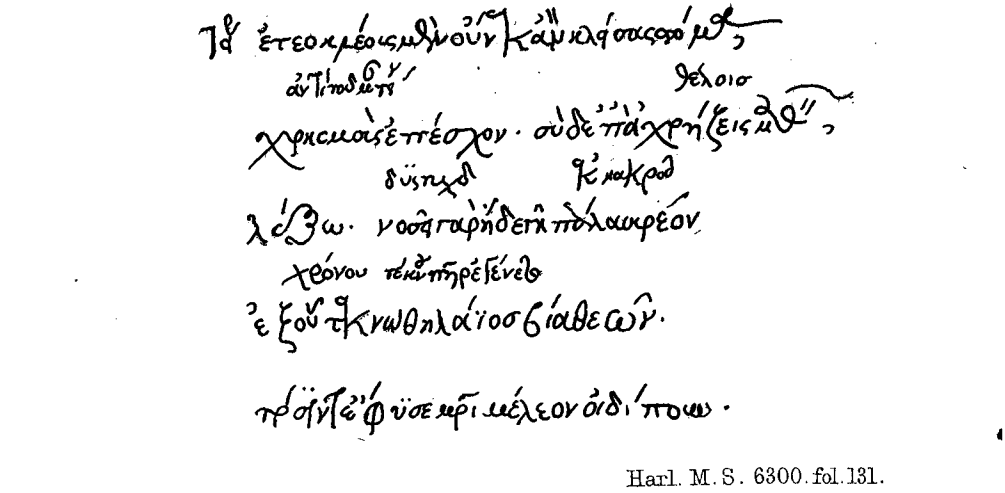
Harl. M.S. 5743. fol. 99.



Harl. M.S. 5748. fol. 71.



Harl. M. S. 5725. fol. 260.



Harl. M. S. 6300. fol. 131.

though the colour or tint of the ink agrees with that of the characters. The iota is neither subscribed nor ascribed. One page of the Hecuba has been lost, and is replaced by a later hand (apparently saec. xvi.) on paper, beginning λαοὶ δ' ἐπερρόθησαν ἀγαμέμνων τ' ἄναξ, down to γενναῖος, οὐκοῦν δεινὸν, εἰ γῆ μὲν κακὴ (v. 592).

At the end of the volume the *Hecuba* and the *Orestes* are repeated. The writing of these is on paper, in a large and coarse hand of much later date, probably the end of the fifteenth century. There are a few scholia and occasional glosses, both in black ink, as are the characters to the dialogues. The iota is generally subscribed, sometimes omitted. A collation of the messenger's speech in the *Orestes* gives ἐς σκηνὰς ἕδρας v. 873, (perhaps from a gloss on ἕδρας,) ἐπεὶ δὲ πλήρης ἀργείων γένετ' ὄχλος v. 884, οὔτε σ' οὔτε σὸν σύγγονον v. 899, αὐτοὺς for ἀστοὺς v. 906, νόμος ἀνεῖται κοὐ φθάνη θνήσκων τις ἂν v. 941, σύγγονόν τε σέ τε κτανεῖν v. 945. Otherwise it seems a tolerably good copy and carefully written.

Mm. 1. 11 is a thin octavo volume written on slightly glossy paper (whether *bombycinus* or *chartaceus* is not very evident[5]). It contains the *Hecuba*, *Orestes*, and *Phoenissae*, all with marginal scholia, and interlined glosses, the latter being in red ink to the *Hecuba*, but in black ink to the other plays. This MS. seems to have been written by at least two different hands, that of the *Hecuba* being much neater and more regular. The second hand commences with Orest. v. 134, τόνδ' ἡσυχάζοντα. ὅμμα δ' ἐκτήξουσ' ἐμόν, but foll. 40, 53, 60 of the same play seem a return to the former hand, though written on paper; and here, as before, the characters and persons are in red ink. The writing of the later hand is not easy to read, and the MS. is in many parts much injured by damp and ill-usage. It seems however a tolerably careful transcript. The iota of the datives is omitted. Probably the date is early in the fifteenth century.

MS. Corp. Christ. Cant. No. cccciii. is a rather large octavo on paper, containing the *Hecuba*, the *Orestes* (called *Electra*), and the

[5] Some of the leaves appear to be of the one texture, some of the other.

Phoenissae. This MS. was used by Porson for his edition of the *Hecuba*, though on the *Orestes* he speaks of it merely as collated by Barnes and King. It is an elegantly written MS., with marginal scholia and interlined glosses. The first part, as far as Orest. v. 490, ὀργὴ γὰρ ἅμα σου καὶ τὸ γῆρας οὐ σοφὸν, is in a blacker ink and a different hand. The remainder is by the same hand which added the scholia and glosses throughout. The characters alone are written in red ink. The date of this MS., which seems very carefully written, is probably the beginning of the fifteenth century. A facsimile of a few lines from the *Hecuba* will give a correct idea of the writing.

It may be pretty confidently asserted, that the whole of these MSS. of the three plays, enumerated above and briefly described from actual inspection, have never been really accurately collated. Though not of first-rate value, there is a fair probability that some of them at least would prove worth the labour of a minute collation. An edition of the simple text of the three plays, with the various readings of all the MSS. preserved in the English libraries, would be no unworthy contribution to classical scholarship. It is evident from the very meagre notices of them in the German editions, that our neighbours on the continent only know of them by hearsay. It is also evident that Porson did not really collate throughout even the eight out of the twenty which he refers to. For instance, so rarely does he mention the very respectable MS. Mm. 1. 11, in the public library at Cambridge, that W. Dindorf makes this remark on it in his catalogue of MSS., "Orestem et Phoenissas continere *videtur;* certe ad Phoenissas *nonnunquam* Cant. memorat Porsonus." Of Burton's alleged collation of six Bodleian MSS. no certain judgment could be formed except by comparing his *excerpta* with the originals. But in his time it was the custom to use MSS. merely for extracting the more remarkable readings; to *inspect* them rather than minutely to *collate* them. Till Elmsley's time indeed it may be questioned if *minute* collation had ever been much attended to. Here then a useful field for literary labour is pointed out to those who, enjoying the emoluments and the leisure of a beneficed residence in either Uni-

versity, may be anxious to show some equivalent for it in a return made to the cause of Scholarship.

On the facsimiles [6] presented to the reader in this volume, a few words remain to be said. In the first place, it is difficult to make them with *perfect* accuracy, even as to the mere tracing over the letters; secondly, there is a firmness and a *decision* in the old handwriting which no facsimile (unless perhaps laboriously made by a professional artist) can successfully represent. The *exact* thinness or thickness of strokes, the tint of paper, and the colour of the ink, faded or otherwise; the use of red or black to distinguish text from comment, and above all, the general *look* of antiquity,—all these points are necessarily sacrificed in a mere series of tracings. Still, as the editor has made them all most carefully with his own hand, he can guarantee their close resemblance as to the style and form of the writing. That there should be so little difference in this respect in so many MSS. of dates varying from each other at least by two centuries, is not a little remarkable. There is the same appendage of scholia and glosses in nearly all. Readers not conversant with the subject will now clearly comprehend the difference between the one kind of comment and the other, and also how readily the genuine word may have been expelled from the text by the accidental or intentional substitution of the word written immediately over it.

The Editor, in concluding a work which has taken four years of very hard labour, under circumstances not altogether the most congenial for efficiently performing it, is, of course, fully conscious of many imperfections [7], which he could now remedy, and would

[6] They were made and are published by the kind permission of the authorities of our three great national libraries, to whom the Editor's best thanks are due for much courtesy received.

[7] A Reviewer of Vol. ii. in the *Athenaeum*, alluding to an avowal there made that very many years would be required for a really complete commentary on, and critical recension of, the whole of Euripides (a fact which no scholar will dispute), accuses the editor of "mere book-making." This was surely unreasonable; the demand for works of this kind, and the present demand, which of course is limited to scholastic institutions, would neither permit the delay, nor offer any encouragement for so vast a literary undertaking. Such a work could only be done by a large grant from some of the wealthy colleges; and then it might be difficult to find one to do it.

indeed be glad to do so, should he prove equally fortunate in this as in the demand for the Æschylus, of which a new edition is required. The reader will however remember that the present work makes no pretension to contain the studied elaboration and collections of twenty years. All that could be done was conscientiously to employ the best existing materials, and partly to compile from them, partly to supply such original comments as the occasion suggested and the editor's knowledge would furnish. Of Mr. Long's careful and conscientious revision of every page of the entire work, and of his many judicious suggestions, the Editor wishes, on his own private account, to bear public testimony [8]. It will however undoubtedly happen in works of this kind that errors, and perhaps grave ones, will escape the notice of both editor and reviser successively.

[8] [The object of the *Bibliotheca Classica* was to furnish students with a good text of some of the Greek and Latin authors, and a sufficient explanation of it. The ancient texts have often been corrupted by the alterations of critics and grammarians, and by the errors of transcribers. These variations from the original, from what the author wrote, have introduced both corrupt forms of words and corrupt forms of expression. The text may be corrupted and yet the sense may remain or may be discovered, as in cases where the expression has been altered with no change in the meaning, or only a slight change. The corruption may be such as to pervert the author's meaning or to destroy it completely. The purpose of the critical art is to restore what the author wrote, which may sometimes be done with certainty, sometimes with a high degree of probability; but what amounts to a high degree of probability cannot be determined by any rule. This is a matter of critical judgment and tact, which come from a natural capacity improved by practice. All corrections of texts are worthless, unless they restore the original with certainty or great probability. If the corrections are only what the author might have written, they ought not for that reason to stand in the midst of that which the author certainly did write: and if they are something which he could not have written, (and there are such corrections,) they only put one corruption in the place of another. Old texts and old pictures should be handled delicately. We may rub the dirt off them, but we must take care to rub off nothing else; and as to patching, the common sense of mankind is offended by it.

My business and that of my late colleague was to form the *plan* of the Bibliotheca; to agree with the editors of the several works, to make such remarks or suggestions on the proofs as would occur to any careful reader, but to leave the editors the final revision and of course the power of rejecting our suggestions. There is no other way in which editorial direction can be exercised, when the relative position of directors and editors is such as it is between the directors and editors of the volumes in this collection. G. L.]

Peterborough, November, 1859.

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ΕΥΡΙΠΙΔΟΥ
ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

ΤΠΟΘΕΣΙΣ.

Ἡρακλῆς γήμας Μεγάραν τὴν Κρέοντος παῖδας ἐξ αὐτῆς ἐγέννησε· καταλιπὼν δὲ τούτους ἐν ταῖς Θήβαις αὐτὸς εἰς Ἄργος ἦλθεν Εὐρυσθεῖ τοὺς ἄθλους ἐκπονήσων. πάντων δὲ περιγενόμενος ἐπὶ πᾶσιν εἰς Ἅιδου κατῆλθε· καὶ πολὺν ἐκεῖ διατρίψας χρόνον δόξαν ἀπέλιπε παρὰ τοῖς ζῶσιν ὡς εἴη τεθνηκώς· στασιάσαντες δὲ οἱ Θηβαῖοι πρὸς τὸν δυνάστην Κρέοντα Λύκον ἐκ τῆς Εὐβοίας κατήγαγον. . . . . .

HERCULES FURENS.

In several respects the *Mad Hercules* is a remarkable play. It differs materially in the style and treatment from the other dramas of Euripides. He seems to have aimed not only at the grandiloquent and Aeschylean style of diction more than was his wont, but also at the Aeschylean ἔκπληξις, or terror, in addition to that πάθος, or feeling, of which he is in a peculiar sense the great tragic master. It may be added, that he borrowed the idea of Lyssa, the goddess of madness, from the Ξάντριαι of Aeschylus[1]. Though highly interesting, if only from its many allusions to the topography and legendary history of Athens and Thebes, this play seems to have been by no means one of the most popular. It is but rarely referred to by writers of antiquity; it is extant in very few MSS.[2]; and, considering the many difficulties and corruptions in it, can hardly be said as yet to have obtained the editorial care that it deserves. We have separate editions by Hermann, Bothe, and Pflugk, the last named of which was just completed at the editor's death, and was issued with a preface of some merit by Dr. R. Klotz, the Leipzig Professor. To the ample and careful *apparatus criticus* supplied by the recent edition of Euripides by Adolph Kirchhoff, great obligations are due, so far as the recension of the text is concerned.

When we consider the nature of the plot, the rather frequent use of uncommon words in the dialogues, the introduction of more than one supernatural character (Lyssa and Iris), the harrowing scenes and the magnificent stage-effects in this play, we shall be disposed, while we attach some value to it as a tragic experiment, not perhaps altogether congenial to the author's mind, to doubt whether, for that very reason, the success was commensurate with the effort. It is quite clear that it found comparatively little favour in those ages

[1] Photius in v. ὀκτώπους :—Ἐν δὲ ταῖς Αἰσχύλου Ξαντρίαις ἡ Λύσσα ἐπιθειάζουσα ταῖς Βάκχαις φησὶν κτλ. [see frag. Aesch. 155.]

[2] Like the *Helena* and the *Electra*, the MS. Flor. 2 is the sole authority for the text of this play, the Paris MSS. and Flor. 1 being mere transcripts from it.

when, although Tragedy was lying dormant as an art, the merits and beauties of the old drama were still fully appreciated. To what period of the poet's career as a tragic writer,—to what precise point in the development of his mind and style,—this play is to be referred, it is not very easy to decide; and the more so, because the diction[3] and metres, which usually supply a tolerably safe criterion, seem here to be somewhat influenced by the desire of imitation. Without being of the latest, it is probably one of his later writings. The ode on old age (v. 637 seqq.), which reminds us of the similar one in the *Oedipus at Colonus* (v. 1211), can hardly be interpreted otherwise than as the complaint of the poet at his own increasing infirmities. Müller (Hist. Gr. Lit. p. 372), while he acknowledges the evidence furnished by this ode, still places the play as early as B.C. 422, which was sixteen years before the poet died at the age of seventy-five. The simple truth is, that no evidence exists, either internal or external, respecting the date; and for the reason given above, the style and metre, though partaking more of his earlier than his later works, are not in themselves conclusive proofs on either side.

Of the merits of the play O. Müller does not give a very high estimate; in the opinion of the present editor, not nearly high enough. He says, "It is altogether wanting in the real satisfaction which nothing but a unity of ideas pervading the drama could produce[4]. It is hardly possible to conceive that the poet should have combined in one piece two actions so totally different as the deliverance of the children of Hercules from the persecutions of the bloodthirsty Lycus, and their murder by the hands of their frantic father, merely because he wished to surprise the audience by a sudden and unexpected change to the precise contrary of what had gone before." Certainly, Euripides ought to have had some better motive than that. Perhaps a brief analysis of the plot will help us to discover it.

Amphitryon, having slain, accidentally or in revenge, Electryon, the father of his wife Alcmena, had fled from Argos to Thebes. Here he distinguished himself in a war with certain piratical tribes, the enemies of the Thebans, called the *Taphii*. Long after this, when his son Hercules, (who was reputed to be in truth the offspring

[3] The use, for instance, of rhetorical rather than poetical terms, was frequent in the latest plays.

[4] This, it may be remarked, is a favourite German theory, which has led to much unjust depreciation of several of the plays of Euripides, who did not consider himself fettered by such laws of criticism as modern critics would impose. See the introductory notes to the *Hecuba* and the *Andromache*. It is a well-known rule in painting, not *to take in too much*, or to introduce upon the canvass more than forms one consistent group, or subject which the eye can take in at once. But many of the greatest artists have bid defiance to any such limitations.

of Alcmena by Zeus,) had proved himself a benefactor to the Thebans by liberating them from the tribute imposed by their neighbours of Orchomenos, he was rewarded with the hand of Megara, the daughter of the Theban King Creon. Now Lycus, a settler in Euboea, though the son or descendant of a former Lycus who had reigned over Thebes, had raised a faction in his favour at Thebes, and had slain Creon. As one crime leads to another, so he had resolved to put Hercules and Megara to death, together with their three sons, lest vengeance should some day overtake him from their hands. Hercules, anxious to obtain from Eurystheus, King of Argos, a reversion of the sentence of banishment, had undertaken, and had now nearly performed, a series of more than human labours for the benefit of mankind, imposed by Eurystheus as a condition of his return. He is now absent on the last and greatest of these labours, the bringing up of the dog Cerberus from Hades. Lycus seizes the opportunity presented by his absence to demand for immediate death Megara and the sons of Hercules, three in number, who have taken refuge at the altar of Zeus Soter. All the favour they can obtain from the merciless Lycus is the permission to dress themselves in fitting attire to meet their fate becomingly. While they have retired for this purpose within the palace, Hercules suddenly reappears from Hades. His family are delivered from instant danger, and Lycus is slain.

But, while engaged in a purificatory sacrifice after this bloody deed of justice, Hercules is seized with a sudden phrenzy at the instigation of his relentless persecutor, the goddess Hera, and by the agency of *Lyssa*, the demon or impersonation of madness. Here a grand and terrific part of the tragedy ensues. One by one his children are shot down or beaten to death with his club; and his wife Megara shares their fate, after vainly retreating within the inner apartment, the doors of which are battered down by the infuriated hero, who imagines that he is demolishing the walls of Mycenae, and has now got Eurystheus in his power. He is at length lulled by Pallas into an unconscious sleep, and secured by ropes to a pillar. On awaking, he is informed by Amphitryon of what he has done. A sudden despair and remorse seize him, and he resolves to end his life by suicide. Theseus however, whom he has but just liberated from Hades, whither he had descended to bring back his friend Pirithous, now appears; who consoles, dissuades, and by many promises of heroic honours induces him to retire to Athens. Hercules is melted by the generous gratitude and the fearless self-devotion of Theseus, relinquishes his idea of suicide as wicked and unwise, and agrees to accompany his friend to Athens, after giving Amphitryon due instructions respecting the burial of his children.

Of the concluding part of the play Pflugk justly remarks, "Hic est exitus fabulae Euripideae, quo mea quidem sententia gravior splendidiorque nè cogitari quidem potest." The object of it, which O. Müller professes not to see, is so obviously the eulogy of Theseus, with whose exploits, in the popular legends, those of Hercules were inseparably connected[5], that one may well wonder at the obtuseness of German critics, who forsooth prefer "unity of ideas" in a drama to the exciting and chivalrous and profoundly moving incidents presented by a penitent homicide being adopted as a friend and a brother by the greatest of Athenian kings. The first part of the play has moreover this direct relation to the last, that it represents the hero not only as a self-sacrificing benefactor of mankind, but as the greatest deliverer of the Theban people, who, at the very moment of their joy and gratitude to the family of Hercules, are deprived of them by a crime which renders it legally impossible to retain Hercules in their city. Thus excluded from both Argos and Thebes, he has Athens only left as an asylum. The play therefore as a whole may be defined to be "the history of the connexion of Hercules with the Athenian people." *Why* Hercules was affected with madness at that particular time of his career rather than at any other, it avails little to inquire. The *περιπέτεια*, in the development of the plot, was obviously the more powerful, in proportion as the changes from happiness to misery were the more sudden and startling.

This play requires three actors at once on the stage, and this is one of the evidences that it belongs at least to the dramas of intermediate date. The chorus, who in more than one instance give proof that their number was fifteen, consist of aged Thebans, who eulogize the deeds of Hercules and exult in the just death of the tyrant Lycus.

Seneca composed a tragedy, which is extant, on the same theme and with the same title, both derived from Euripides, but bearing no close resemblance to it.

[5] See the note on v. 1325. Theseus appears in the same chivalrous character, as the protector of the unfortunate, in the *Suppliant Women* and the *Oedipus at Colonus*.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΜΦΙΤΡΥΩΝ.

ΜΕΓΑΡΑ.

ΛΥΚΟΣ.

ΙΡΙΣ.

ΛΥΤΤΑ.

ΑΓΓΕΛΟΣ.

ΗΡΑΚΛΗΣ.

ΘΗΣΕΥΣ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

Προλογίζει δὲ ὁ Ἀμφιτρύων.

ΕΥΡΙΠΙΔΟΥ

ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ.

ΑΜΦΙΤΡΥΩΝ.

Τίς τὸν Διὸς σύλλεκτρον οὐκ οἶδεν βροτῶν,
Ἀργεῖον Ἀμφιτρύων', ὃν Ἀλκαῖός ποτε
ἔτιχθ' ὁ Περσέως, πατέρα τόνδ' Ἡρακλέους;
ὃς τάσδε Θήβας ἔσχεν, ἔνθ' ὁ γηγενὴς
σπαρτῶν στάχυς ἔβλαστεν, ὧν γένους Ἄρης 5

1—59. Amphitryon, the reputed father of Hercules, and sharer in the bed of Alcmena together with the real parent Zeus, describes in the prologue the state of affairs at Thebes during the long absence of that Hero on his descent into Hades by command of Eurystheus. Having himself retired from Mycenae to Thebes, in consequence of killing Electryon, the father of Alcmena, he had married his son Hercules to Megara, a daughter of the reigning sovereign of Thebes, Creon, who was descended from the Σπαρτοί, the earth-born race that sprung from the dragon's teeth. Now Hercules had gone to Mycenae with the intention of inducing Eurystheus to allow his own and his father's return; and by way of a recompense for this favour, he had consented to undertake his twelve labours, on the last and greatest of which he is now absent. Meanwhile Lycus, who claimed an ancestral right over the throne of Thebes, arrives from Euboea, kills Creon, and assumes the empire. The relationship of Hercules' family to Creon has induced Lycus to extirpate the whole race, lest at some future time they should exact vengeance for Creon's death. To avoid their impending fate, Amphitryon with Megara and her children have taken refuge at the altar of Zeus Soter.

2. Ἀλκαῖος. From the name of his grandfather, implying both valour and personal strength, Hercules is so often called *Alcides* by the Roman poets.—*τίκτειν* is here used of the male, who is more correctly said *τίκτεσθαι*, 'to have a child born,' just as *γείνασθαι* is used of the female who 'has a child begotten,' though *γεννᾶν* is occasionally applied to both sexes. See on v. 1182. *Inf.* 1367, *ὁ φύσας χὠ τεκὼν ὑμᾶς πατήρ.* Phoen. 1610, *παῖδάς τ' ἀδελφοὺς ἔτεκον*, sc. *Οἰδίπους.*

3. Here and in v. 47 Hermann gave Ἡρακλέους for — *έος*. The latter form occurs in a choral verse, *inf.* 806.

4. *ὃς* — *ἔσχεν.* The same Amphitryon who formerly made Thebes here his home, on being banished from Mycenae, *inf.* v. 16. Compare *οὗ κατῳκίσθην*, v. 13. The combination of relatives in this sentence (4—7,) is remarkable.

5. *στάχυς.* The final syllable is made long as in *ἴσχυς*, Ion 1004, Heracl. 157. Barnes wrongly interpolates *γε*.

ἔσωσ' ἀριθμὸν ὀλίγον, οἳ Κάδμου πόλιν
τεκνοῦσι παίδων παισίν. ἔνθεν ἐξέφυ
Κρέων, Μενοικέως παῖς, ἄναξ τῆσδε χθονός.
Κρέων δὲ Μεγάρας τῆσδε γίγνεται πατὴρ,
ἣν πάντες ὑμεναίοισι Καδμεῖοί ποτε
λωτῷ συνηλάλαξαν, ἡνίκ' εἰς ἐμοὺς
δόμους ὁ κλεινὸς Ἡρακλῆς νιν ἤγετο.
λιπὼν δὲ Θήβας, οὗ κατῳκίσθην ἐγὼ,
Μεγάραν τε τήνδε πενθερούς τε παῖς ἐμὸς
Ἀργεῖα τείχη καὶ Κυκλωπίαν πόλιν
ὠρέξατ' οἰκεῖν, ἣν ἐγὼ φεύγω κτανὼν
Ἠλεκτρύωνα· συμφορὰς δὲ τὰς ἐμὰς
ἐξευμαρίζων καὶ πάτραν οἰκεῖν θέλων
καθόδου δίδωσι μισθὸν Εὐρυσθεῖ μέγαν,

6. *ἀριθμὸν ὀλίγον.* Aesch. Theb. 407, Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο, ῥίζωμ' ἀνεῖται. According to the common legend, only five survived the combat which arose between the earth-born heroes. Phoen. 672, Apollodor. iii. 4, 1.

7. *τεκνοῦσι.* Here *τεκνοῦν* is used in the uncommon sense, acknowledged however by Hesychius, of *εὐτεκνον ποιεῖν, urbem liberis instruere.* On this principle a man himself is said *τεκνοῦσθαι,* 'to become a parent,' Suppl. 1087. Phoen. 868, where *ἐτεκνώθη* is explained by Hesych. *τέκνον ἔσχεν.* Similarly in Med. 4, the Argo is said *ἐρετμῶσαι χέρας ἀνδρῶν ἀριστέων.* A man might therefore be said *τεκνοῦν πόλιν,* if his direct descendants were destined to form its population. The addition of the dative implies the method by which the end was effected, viz. by the succession of children's children.—*τῆσδε* κτλ. Perhaps, *χθονὸς δὲ τῆσδ' ἄναξ.*

10. *ἣν.* W. Dindorf admits the bad alteration of Reiske, *ἧς.* For *ἀλαλάζειν* easily takes an active sense, as is clear not only from the analogy of many similar words, like *χορεύειν τινὰ,* &c., but from the passive use in Bacch. 593, Βρόμιος ὃς ἀλαλάξεται στέγης ἔσω. The double dative presents no difficulty, 'with marriage songs on the flute,' i. e. accompanied by it.

14. *πενθερούς.* Creon, his wife's father, including, perhaps, the members of the royal family in general.

15. *Κυκλωπίαν* for —*πείαν* W. Dindorf from the two Florence MSS. This was the common epithet for Mycenae; see Tro. 1088. *inf.* 998. Iph. Aul. 152. 1501. The form in —*ειος* is required by the dochmiac verse in El. 1158.—*ἣν ἐγὼ φεύγω,* 'which *I* am compelled to leave' (though he is not,) &c. Amphitryon had slain Electryon by accident; see Apollodor. ii. 4, 6, and on that pretext had been driven from Mycenae and Tiryns by Sthenelus. It is for this reason, that it was *ἄκων φόνος,* that the mild word *συμφορὰς* is used, as Pflugk thinks, (praef. p. 4.)

18. *ἐξευμαρίζων, κουφίζων,* by way of lightening and relieving. Nauck proposed *ἐξευμαρίζειν. Inf.* v. 81, *in the middle voice, for εὐτρεπίζειν, to get ready to one's hand.*

19. *μέγαν μισθὸν,* a price greater than the favour deserved; but he consented to it from filial affection and an eager desire to regain his country.—*ἐξημερῶσαι* is properly, 'to make a clearing in a woodland by cutting a road through it.' So Aesch. Eum. 13, *χθόνα ἀνήμερον τιθέντες ἡμερωμένην. Inf.* 851, *θάλασσαν ἀγρίαν ἐξημερώσας.* Herod. i. 126, *ἐξημέρωσαι τόπον ἀκανθώδη.* The infinitive is in apposition to *μισθόν.* The sense is, *ὑπισχνεῖται γαῖαν ἐξημερῶσαι, μισθὸν καθόδου.* This expression, which here means to make the known world habitable for man, includes the whole of the twelve labours which Hercules was impelled to perform either

ἐξημερῶσαι γαῖαν, εἶθ' Ἥρας ὕπο
κέντροις δαμασθεὶς εἴτε τοῦ χρεὼν μέτα.
καὶ τοὺς μὲν ἄλλους ἐξεμόχθησεν πόνους,
τὸ λοίσθιον δὲ Ταινάρου διὰ στόμα
βέβηκ' ἐς Ἅιδου τὸν τρισώματον κύνα
ἐς φῶς ἀνάξων, ἔνθεν οὐχ ἥκει πάλιν.
γέρων δὲ δή τις ἔστι Καδμείων λόγος
ὡς ἦν πάρος Δίρκης τις εὐνήτωρ Λύκος,
τὴν ἑπτάπυργον τήνδε δεσπόζων πόλιν,
τὼ λευκοπώλω πρὶν τυραννῆσαι χθονὸς
Ἀμφίον' ἠδὲ Ζῆθον, ἐκγόνω Διός.
οὗ ταυτὸν ὄνομα παῖς πατρὸς κεκλημένος,
Καδμεῖος οὐκ ὢν, ἀλλ' ἀπ' Εὐβοίας μολών,
κτείνει Κρέοντα, καὶ κτανὼν ἄρχει χθονὸς,
στάσει νοσοῦσαν τήνδ' ἐπεισπεσὼν πόλιν.
ἡμῖν δὲ κῆδος ἐς Κρέοντ' ἀνημμένον
κακὸν μέγιστον, ὡς ἔοικε, γίγνεται.
τοὐμοῦ γὰρ ὄντος παιδὸς ἐν μυχοῖς χθονὸς,
ὁ κλεινὸς οὗτος τῆσδε γῆς ἄρχων Λύκος
τοὺς Ἡρακλείους παῖδας ἐξελεῖν θέλει
κτανὼν δάμαρτά θ', ὡς φόνῳ σβέσῃ φόνον,

by the enmity of Hera or by inevitable destiny.

23. Ταινάρου. A cavern at the southern point of Laconia was regarded as the descent to Hades. *Taenarias etiam fauces, alta ostia Ditis, Ingressus.* Virg. Georg. iv. 467.

31. παῖς πατρός. Not, perhaps, that the present Lycus was the son of the old Lycus, but that the name had descended from father to son through several generations. For the legend of Lycus and Dirce, in connexion with Amphion and Zethus, by whom he and his wife were slain, see the beautiful elegy of Propertius, iv. 15. For the epithet λευκοπώλω see Phoen. 606.

35. Hermann retains the old reading ἀνηγμένον, which was corrected by a friend of Musgrave's. But ἀνάπτειν better suits the context than ἀνάγειν, and the change is very trifling. Cf. Troad. 844, Τροίαν ἐπύργωσας θεοῖσιν κῆδος ἀναψάμενος. *Inf.* 478, ὡς ἀνημμένοι κάλφ πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα. Phoen. 569, ἀμαθεῖς Ἄδραστος χάριτας ἔς σ' ἀνήψατο. 'To have an alliance firmly tied to a person' is to contract it with his family.—ὡς ἔοικε is added, because the probability at first was, that an alliance with the royal house would be serviceable rather than injurious.

38. Though it appears sufficiently obvious that ὁ κλεινὸς οὗτος is said ironically, the idea does not seem to have occurred to the commentators, Bothe excepted. Elmsley, both here and in v. 541, reads καινὸς, in which he is followed by W. Dindorf, who gravely adds, "Nihil attinebat de dignitate regia dici, ubi multo aptius erat mutatum per novum regem rerum statum significari." See also v. 767.—ἐξελεῖν, 'to extirpate.' Hippol. 18, κυσὶν ταχείαις θῆρας ἐξαιρεῖ χθονός. Ion 1044, καὶ συμφόνευε καὶ συνεξαίρει δόμων. *inf.* v. 60. 154. The Aldine reading ἐξελθεῖν was corrected by Brodaeus, and ἐξελεῖν is now found in the MSS.

40. δάμαρτά θ' Barnes for δάμαρθ,'

κἄμ', εἴ τι δὴ χρὴ κἄμ' ἐν ἀνδράσιν λέγειν
γέροντ' ἀχρεῖον, μή ποθ' οἵδ' ἠνδρωμένοι
μήτρωσιν ἐκπράξωσιν αἵματος δίκην.
ἐγὼ δὲ, λείπει γάρ με τοῖσδ' ἐν δώμασι
τροφὸν τέκνων οἰκουρὸν, ἡνίκα χθονὸς
μέλαιναν ὄρφνην εἰσέβαινε παῖς ἐμὸς,
σὺν μητρὶ, τέκνα μὴ θάνωσ' Ἡρακλέους,
βωμὸν καθίζω τόνδε σωτῆρος Διὸς,
ὃν καλλινίκου δορὸς ἄγαλμ' ἱδρύσατο
Μινύας κρατήσας οὐμὸς εὐγενὴς τόκος.
πάντων δὲ χρεῖοι τάσδ' ἔδρας φυλάσσομεν,
σίτων, ποτῶν, ἐσθῆτος, ἀστρώτῳ πέδῳ
πλευρὰς τιθέντες· ἐκ γὰρ ἐσφραγισμένοι
δόμων καθήμεθ' ἀπορίᾳ σωτηρίας.
φίλων δὲ τοὺς μὲν οὐ σαφεῖς ὁρῶ φίλους,
οἱ δ' ὄντες ὀρθῶς ἀδύνατοι προσωφελεῖν.
τοιοῦτον ἀνθρώποισιν ἡ δυσπραξία,
ἧς μήποθ', ὅστις καὶ μέσως εὔνους ἐμοὶ,
τύχοι, φίλων ἔλεγχον ἀψευδέστατον.

43. *μήτρωσιν*, the plural for the singular, their grandfather by the mother's side, viz. Creon the father of Megara. Properly, *μήτρως* is the uncle, the mother's brother. Here it is for *μητροπάτωρ*, *κατὰ μητέρα πάππος*, Photius. Matthiae remarks that Asius, the brother of Hecuba, is called the *μήτρως* of Hector, in Il. xvi. 717. Barnes here gives *μήτρωος*, which the poet probably avoided on account of the double genitive. This was the usual policy of the Greeks, to kill off the surviving family of an enemy. See on Heracl. 1005. *Inf.* 168.

47. *σὺν μητρί*. To be construed with *βωμὸν καθίζω*, not with the foregoing clause. On *μὴ* for *ἵνα μὴ* see Hec. 344. *Inf.* v. 86. The idea in the speaker's mind was, *δειμαίνων μὴ* &c.

49. *ἱδρύσατο*. Peculiar and special protection was expected from the asylum of a family altar. Hence Andromache takes her seat at the shrine of Thetis which had been founded by Peleus, Androm. 45.—*ὃν* refers perhaps to *Διὸς*, sc. *Διὸς βρέτας*. See Phoen. 1473.

50. *Μινύας*. The story is told by Apollodorus, ii. 4, 11. (See below, v. 220.) The Thebans had been tributaries to the Minyae, who occupied the neighbouring Orchomenos; but they had been made independent by the victory of Hercules. —*χρεῖοι* Heath for *χρειοῖ*, which appears to be from a misprint in the Aldine. Aesch. Suppl. 198, *χρεῖος εἶ ξένη φυγάς*. *Infra*, v. 1337.

53. The sense is, that they are as it were locked out of their own homes, to which they would gladly repair to procure the necessaries of life, but cannot do so, through fear of leaving the sanctuary even for a moment. Compare *inf.* 330.

55. *σαφεῖς, πιστοὺς, ἀληθεῖς*, sure, true friends. Cf. *inf.* v. 62. It was a favourite and a true saying, *οὐδεὶς δυστυχοῦντι σοι φίλος*, El. 605. *Inf.* v. 561, *ἄφιλον, ἵν' αὖθίς σοι λέγω, τὸ δυστυχές*.

59. *ἔλεγχον*. The accusative in apposition to the sentence is common, and the accident of a genitive immediately preceding does not interfere with it. See on Bacch. 1100. Hel. 77. Here *τὸ τυχεῖν* is really the contrasted contingency, and not the relative *ἧς*. It may be doubted

ΜΕΓΑΡΑ.

ὦ πρέσβυ, Ταφίων ὅς ποτ' ἐξεῖλες πόλιν
στρατηλατήσας κλεινὰ Καδμείων δορὸς,
ὡς οὐδὲν ἀνθρώποισι τῶν θεῶν σαφές.
ἐγὼ γὰρ οὔτ' ἐς πατέρ' ἀπηλάθην τύχης,
ὃς οὕνεκ' ὄλβου μέγας ἐκομπάσθη ποτὲ,
ἔχων τυραννίδ', ἧς μακραὶ λόγχαι πέρι
πηδῶσ' ἔρωτι σώματ' εἰς εὐδαίμονα,
ἔχων δὲ τέκνα· κἄμ' ἔδωκε παιδὶ σῷ,
ἐπίσημον εὐνὴν Ἡρακλεῖ συνοικίσας.
καὶ νῦν ἐκεῖνα μὲν θανόντ' ἀνέπτατο·
ἐγὼ δὲ καὶ σὺ μέλλομεν θνήσκειν, γέρον,
οἵ θ' Ἡράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς
σώζω νεοσσοὺς ὄρνις ὡς ὑφειμένη.

therefore if Hermann is right: "Mutata est constructio, quod in mente habebat ἦν μήποτε λάχοι."

60. Ταφίων. This people are mentioned in Iph. A. 284, and the island Τάφος in Apollodor. ii. 4, 7, where the conquest of the inhabitants by Amphitryon is narrated. They occupied a group of small islands off the coast of Acarnania, whence their principal settlement is said to be περίκλυστον ἄστυ, *inf.* v. 1081. Barnes cites Hesiod, Scut. Herc. 18, μαλερῷ δὲ καταφλέξαι πυρὶ κώμας Ἀνδρῶν ἠρώων Ταφίων ἰδὲ Τηλεβοάων. They are several times mentioned in the Odyssey; in xv. 427 and xvi. 426, they are called pirates, λῃστῆρες. Another name of this or a neighbouring tribe was Τηλεβόαι. According to Apollodorus, Amphitryon was assisted in this expedition by Creon King of Thebes. Hence he is here said στρατηλατεῖν κλεινὰ Καδμείου δορός, where the genitive seems to depend upon στρατηλατεῖν = στρατηλάτης εἶναι, in which case κλεινὰ is for κλεινῶς. Cf. *inf.* v. 1093. And so Rhes. 276, ἀνὴρ γὰρ ἀλκῆς μυρίας στρατηλατῶν, (quoted by Bothe.) But στρατηλατεῖν is more commonly found with a dative; see Bacch. 51, and the note there.

62. Kirchhoff proposes τῶν θείων. If θεῶν be right, οὐδὲν δῶρον, πρᾶγμα, or χρέος, may be meant. We might rather have expected ἐκ θεῶν.

63. ἐς πατέρα, 'in respect of my father,' Creon. She was going on to say, οὔτ' ἐς πόσιν, but the construction is slightly varied, κἄμ' ἔδωκε παιδὶ σῷ. The use of ἐς is remarkable; compare Aesch. Theb. 572, ἐς πατρὸς μόρον ἐξυπτιάζων ὄνομα. Plat. Symp. p. 184, B., εὐεργετούμενος εἰς χρήματα ἢ εἰς πράξεις πολιτικάς. Eur. Ion 567, ἐς τέκν' εὐτυχεῖν. By τύχης ἀπηλάθην she means εὐτυχίας ἥμαρτον.

65. πέρι may be called superfluous, since ἔρωτι is sufficient to govern ἧς. But the Greeks were fond of the phrase μάχεσθαι περί τινος, as in Aesch. Suppl. 720, θάρσει, μαχοῦνται περὶ σέθεν, σάφ' οἶδ' ἐγώ. Translate, 'about which long spears are launched, through desire of it, at the bodies of the fortunate.' When we consider the poet's often-expressed dislike of war, we may suspect a little irony in εὐδαίμονα, which means the rich and the great, who alone are likely to contend for empire.

71. The old reading ὑποπτέρους was corrected by Pierson. This adjective means 'winged,' as in Hec. 1264, ὑποπτέροις νώτοισιν. Hel. 618, εἰδὼς οὐδὲν ὡς ὑπόπτερον δέμας φοροίης. Cf. Androm. 441, νεοσσὸν τόνδ' ὑπὸ πτερῶν σπάσας. Heracl. 10, τὰ κείνου τέκν' ἔχων ὑπὸ πτεροῖς σώζω τάδ'. Kirchhoff however retains the vulgate.

72. ὑφειμένη, having had them put under me; having gathered them under my wings; in the medial sense, like ὑπηγκαλισμένη in Heracl. 42. Kirchhoff gives ὑφειμένους, which is not improbable.

οἱ δ' εἰς ἔλεγχον ἄλλος ἄλλοθεν πίτνων,
Ὦ μῆτερ, αὐδᾷ, ποῖ πατὴρ ἄπεστι γῆς;
τί δρᾷ; πόθ' ἥξει; τῷ νέῳ δ' ἐσφαλμένοι
ζητοῦσι τὸν τεκόντ'· ἐγὼ δὲ διαφέρω
λόγοισι μυθεύουσα. θαυμάζω δ', ὅταν
πύλαι ψοφῶσι, πᾶς τ' ἀνίστησιν πόδα,
ὡς πρὸς πατρῷον προσπεσούμενοι γόνυ.
νῦν οὖν τίν' ἐλπίδ' ἢ πόρον σωτηρίας
ἐξευμαρίζει, πρέσβυ; πρὸς σὲ γὰρ βλέπω.
ὡς οὔτε γαίας ὅρι' ἂν ἐκβαῖμεν λάθρα·
φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους·
οὔτ' ἐν φίλοισιν ἐλπίδες σωτηρίας
ἔτ' εἰσὶν ἡμῖν. ἥντιν' οὖν γνώμην ἔχεις
λέγ' ἐς τὸ κοινὸν, μὴ θανεῖν ἕτοιμον ᾖ,
χρόνον δὲ μηκύνωμεν ὄντες ἀσθενεῖς.
ΑΜ. ὦ θύγατερ, οὗτοι ῥᾴδιον τὰ τοιάδε
φαύλως παραινεῖν σπουδάσαντ' ἄνευ πόνου.

73. *εἰς ἔλεγχον κτλ.* For *ἄλλος ἄλλοθεν πυνθανόμενοι*. The singular *αὐδᾷ* after *οἱ δὲ* is by attraction to *ἄλλος πίτνων*.

74. *ποῖ*. Elmsley reads *ποῦ*, which is quite needless, the sense being *ποῖ βέβηκε*.

75. *τῷ νέῳ*, for *νεότητι*, as in Androm. 163.—*διαφέρω*, 'I put them off with excuses, inventing stories about him.' See Aesch. Cho. 60. The conduct of the mother is naturally described. She conceals her own anxiety before her children, but is not the less attentive to every sound that may indicate an arrival. The sense seems to be, 'I express surprise whenever the door creaks; and then every one of my children sets his foot in motion,' &c. Kirchhoff's correction is good, *θαυμάζων δ' ὅταν — πᾶς ἀνίστησιν πόδα*.—*θαυμάζω*, scil. *τίς ποτ' ἂν εἴη, τίς ἥξει*.

80. *πόρον* Musgrave for *πέδον*. The emendation seems nearly certain, since *πόρον εὑρεῖν* was a very familiar phrase. Barnes adopts Canter's reading *ἔμπεδον*, as if from the epic adjective *ἔμπεδος*, and Bothe also approves this to the rejection of *πόρον*. Kirchhoff retains *πέδον*. Perhaps, *ἢ ποίαν σωτηρίαν*. Aesch. Suppl. 388, *οὗτος, τί ποιεῖς; ἐκ ποίου φρονήματος ἀνδρῶν Πελασγῶν τήνδ' ἀτιμάζεις πόλιν;*

81. *ἐξευμαρίζει*. See above, v. 81. For *ἐκβῆναι* with an accusative, compare Bacch. 1044. Iph. T. 98.

86. *μὴ θανεῖν κτλ.* Lest death should be prepared for us, i. e. now ready to be inflicted, and we should only be protracting the time of its arrival by sitting at this asylum, when we have no power of our own selves to avert the blow.

88. Megara had said, *ἥντινα γνώμην ἔχεις*, which presumed that Amphitryon had already made up his mind how to act. He replies, ''Tis by no means easy to give advice on such subjects off-hand, when one is in sober earnest, without the process of consideration.' It seems surprising that Pflugk and W. Dindorf should adopt Reiske's worse than useless alteration, *περαίνειν*. For *σπουδάζειν* cf. Suppl. 761, *πέλας γὰρ πᾶν ὅτι σπουδάζεται*. Commonly, *τὸ σπουδάζειν* implies *τὸ πονεῖν*, because earnestness implies effort to attain. Here the sudden and unprepared effort of the mind, *τὸ αὐτοσχεδιάζεσθαι*, is meant. Barnes and the older commentators construed *παραινεῖν σπουδάσαντα*, 'to advise one in earnest,' or earnestly seeking counsel.

ΜΕ. λύπης τι προσδεῖς ἢ φιλεῖς οὕτω φάος;
ΑΜ. καὶ τῷδε χαίρω καὶ φιλῶ τὰς ἐλπίδας.
ΜΕ. κἀγώ· δοκεῖν δὲ τἀδόκητ' οὐ χρὴ, γέρον.
ΑΜ. ἐν ταῖς ἀναβολαῖς τῶν κακῶν ἔνεστ' ἄκη.
ΜΕ. ὁ δ' ἐν μέσῳ με λυπρὸς ὢν δάκνει χρόνος.
ΑΜ. γένοιτό τἂν, ὦ θύγατερ, οὔριος δρόμος
ἐκ τῶν παρόντων τῶνδ' ἐμοὶ καὶ σοὶ κακῶν
ἔλθοι τ' ἔτ' ἂν παῖς οὑμὸς, εὐνήτωρ δὲ σός.
ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων
πηγὰς ἀφαίρει καὶ παρευκήλει λόγοις,
κλέπτουσα μύθοις ἀθλίους κλοπὰς ὅμως.
κάμνουσι γάρ τοι καὶ βροτῶν αἱ συμφοραὶ,
καὶ πνεύματ' ἀνέμων οὐκ ἀεὶ ῥώμην ἔχει,
οἵ τ' εὐτυχοῦντες διὰ τέλους οὐκ εὐτυχεῖς·
ἐξίσταται γὰρ πάντ' ἀπ' ἀλλήλων δίχα.
οὗτος δ' ἀνὴρ ἄριστος ὅστις ἐλπίσι
πέποιθεν ἀεί· τὸ δ' ἀπορεῖν ἀνδρὸς κακοῦ.

ΧΟΡΟΣ.

ὑπώροφα μέλαθρα στρ.

90. *προσδεῖς* Musgrave for *προσδεῖ σ'*. The compounds *ἐνδεῖν* and *προσδεῖν* are regularly inflected. The simple *δεῖ* sometimes takes the accusative and the genitive impersonally, as *infr.* 1170. The meaning here is, that Amphitryon must think his measure of woes not yet fully filled up, or he must be *φιλόψυχος* to a degree that makes him fear to die. To which he replies, that he does prefer life to death, and that he clings to hope,—*the* hopes which a man always has in the worst emergencies.

93. *ταῖς ἀναβολαῖς*. 'Tis in the postponement of evils that remedies for them are contained,' i. e. the latter are sometimes found in the result of a little delay.

95. *γένοιτό τἂν* Erfurdt for *γένοιτ' ἄν*. Kirchhoff suggests *οὐ γὰρ γένοιτ' ἂν* κτλ. interrogatively.

99. *παρευκήλει, παρηγόρει, παραμυθοῦ*. This compound is formed, not from *εὖ* and *κηλεῖν*, which would be contrary to the strict analogies of the language, but from *εὔκηλος*, a bye-form of *ἔκηλος*, and so = *γαληνίζειν*, though the transitive sense is irregular.—*μύθοις*, cf. v. 77. With *κλέπτειν κλοπὰς* compare *πλέκειν πλοκὰς*, Ion 826.

101—6. These lines are quoted by Stobaeus, Flor. 110. 7, with the omission of v. 103 (perhaps an interpolated verse,) and the variant *μεθίσταται*, which Hermann prefers. The readings of Stobaeus however, which seem often to be given from memory, can hardly be regarded as of equal authority with the copies of Euripides. Translate, 'For of mortal men too the trials become exhausted, just as the gales of winds have not always their full force, and as, again, the prosperous are not prosperous for ever. For all things give place (in turn) by retiring away from each other. That man is the bravest who trusts to hope under all circumstances: to be without hope is the part of a coward.' Matthiae well compares Soph. Aj. 672, *ἐξίσταται δὲ νυκτὸς αἰανὴς κύκλος τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν*. As for *ἄριστος*, (v. 105,) its apposition with *κακὸς* in the next verse shows that moral courage to be meant, which enables a man not to despair under the heaviest calamities.

107. The chorus of aged Theban men approach, and after describing the loss of

καὶ γεραιὰ δέμνι', ἀμφὶ βάκτροις
ἔρεισμα θέμενος, ἐστάλην ἰηλέμων
γόων ἀοιδὸς, ὥστε πολιὸς ὄρνις,
ἔπεα μόνον καὶ δόκημα νυκτερωπὸν
ἐννύχων ὀνείρων,
τρομερὰ μὲν, ἀλλ' ὅμως πρόθυμα.
ὦ τέκεα πατρὸς ἀπάτορ', ὦ
γεραιὲ, σύ τε, τάλαινα μᾶ-
τερ, ἃ τὸν Ἀΐδα δόμοις
πόσιν ἀναστενάζεις.
μὴ προκάμητε πόδα ἀντ.

physical strength which renders them but feeble allies, they address themselves to Amphitryon, Megara, and the children of Hercules, exhorting each other to the utmost possible exertion, and remarking on the likeness both of face and fortunes that exists between Hercules and his family. There is no other point in this brief parode than the introduction of the chorus as the friends of the oppressed, and the opponents of the usurper Lycus. The metres are simple, being for the most part iambic or trochaic versicles.

ibid. *ὑπώροφα.* W. Dindorf tacitly edits *ὑψόροφα*, (the conjecture of Musgrave,) against the old copies, and by no means to the advantage of the metre, which is monometer dochmiac, the long syllable at the end being both here and in the antistrophe resolved into two short. Both *ὑπώροφον* and *ὑπόροφον* (Orest. 147) are recognized by Photius, who explains them by *ὑπόστεγον*. The meaning is merely 'roofed house,' and the epithet has a sufficient force, since Greek houses were not wholly roofed, but consisted of small apartments ranged round an open court. One might suspect the true reading to be *ἀνώροφα*, because the asylum of the altar afforded less shelter than a house, and Greek temples are believed to have been for the most part hypaethral. By *δέμνια* the couch of Amphitryon and Megara is meant. It was the custom of refugees in an asylum to make up some kind of temporary bed. Hence in v. 52, *ἀστρώτῳ πέδῳ* means a pavement which affords no sleeping-place of itself. So in Helena, v. 798, Menelaus says to his wife *ὁρῶ, τάλαινα, στιβάδας, ὧν τί σοὶ μέτα;* And she replies, *ἐνταῦθα λέκτρων ἱκετεύομεν φυγάς.* The construction is, *ἐστάλην μέλαθρα καὶ δέμνια, ἔρεισμα θέμενος ἀμφὶ βάκτροις.* 'To the roof-sheltered palace and to an aged bed I have come, supporting myself on a stick, a singer of mournful dirges like a hoary swan.'—*ἔπεα κτλ.*, in apposition to the subject, 'one who is a mere voice and a gloomy-visaged fancy of midnight dreams,' rather than a reality of flesh and blood. So Phoen. 1722, *ὥστ' ὄνειρον ἰσχύν.* Of course, *τρομερὰ*, agreeing with *ἔπεα*, stands in fact for *τρομερός*. The old reading *τρομερὰ μόνον* was corrected by Tyrwhitt.

114. *ὦ τέκεα.* So Hermann for *ἰὼ τέκεα, τέκεα.*

116. *Ἀΐδα.* The first A is here made long. The same doubt attaches to this word as to *ἀΐσσειν* and *ἴημι*, viz. whether the first syllable is long by nature and occasionally short by position, or on the contrary, short by nature and occasionally made long by the *ictus*.

119. *μὴ προκάμητε.* This is an exhortation addressed to themselves, for they are ascending the steps of the stage to the asylum of the altar. 'Do not be weary before the time in pace and in aged limb, slackening it as (you slacken) a yoke-bearing colt in the ascent to a rocky ridge.' Compare Aesch. Eum. 78, where Apollo says to Orestes, *καὶ μὴ πρόκαμνε τόνδε βουκολούμενος πόνον.* As it now stands, v. 121 is corrupt. Kirchhoff says, "scribendum videtur *ὥστε πρὸς πεταῖον | λέπας ζυγοφόροι κῶλ' ἱέντες ἄντυγος—βάρος φέρειν τροχηλάτοιο πῶλοι.*" It is more likely that *πῶλον* is a corruption from *κῶλον* preceding and *κώλου* (or *πώλου*) following. Perhaps, *ὥστε πρὸς πετραῖον λέπας ζυγοφόρον (jumentum)*

βαρύ τε κῶλον, ὥστε πρὸς πετραῖον
†λέπας ζυγηφόρον πῶλον ἀνέντες, ὡς
βάρος φέρων τροχηλάτοιο κώλου.
λαβοῦ χερῶν καὶ πέπλων, ὅτου λέλοιπε
ποδὸς ἀμαυρὸν ἴχνος·
γέρων γέροντα παραϰόμιζε,
τὸ πάρος ἐν ἡλίϰων πόνοις
ᾧ ξύνοπλα δόρατα νέα νέῳ
ξυνῆν ποτ', εὐϰλεεστάτας
πατρίδος οὐϰ ὀνείδη.
ἴδετε, πατρὸς ὡς ἐπῳδ.
γοργῶπες αἴδε προσφερεῖς
ὀμμάτων αὐγαί.
τὸ δὲ δὴ ϰαϰοτυχὲς οὐ λέλοιπεν ἐϰ τέϰνων,
οὐδ' ἀποίχεται χάρις.
Ἑλλὰς ὦ ξυμμάχους
οἵους οἵους ὀλέσασα
τούσδ' ἀποστερήσει.
ἀλλ' εἰσορῶ γὰρ τῆσδε ϰοίρανον χθονὸς
Λύϰον περῶντα τῶνδε δωμάτων πέλας.

δεσμάτων (or ἡνίας) ἀνέντες, ὡς | βάρος φέρω ϰτλ. Hermann's emendation, ζυγοφόρον πῶλον ἐξανέντες, had occurred independently to the present editor. Pflugk adopts a bold emendation of his own, ὥστε πρὸς πετραῖον | λέπας πόνῳ δαμέντος ὡς ζυγηφόρου | βάρος φέρειν τροχηλάτοιο πώλου. The old copies have πώλου for ϰώλου, but these words are constantly confounded. For φέρων, which does not suit the preceding plurals, Heath and Hermann give φέρω, and perhaps this is the simplest sense, 'since I feel the weight of my limbs in walking.' The metaphor is illustrated by Hel. 1443, ἔλϰουσι δ' ἡμῖν πρὸς λέπας τὰς ξυμφορὰς σπουδῇ ξυνάψαι.

125. The sense is (the words being addressed by one choreutes to another), 'Do you an old man conduct and escort him who was once a companion in arms, to the credit of our common country.' The war with the Taphii seems meant, which had been waged by Amphitryon shortly before the birth of Hercules.—δόρατα Tyrwhitt for δούρατα.

133. It is by no means clear that this verse is corrupt, as by Hermann and W. Dindorf has been assumed. Hermann would read οὐ λέλοιπεν ἐϰ πατρὸς τέϰνοις, and Dindorf has recourse to a transposition of this and the next verse, with some rather violent alterations. We may translate, 'See! how the stern glances of those eyes are like (those of) their father; yet methinks his ill-luck hath not left the children, just as his personal grace has not departed.' The phrase λελοιπέναι ἐϰ τινὸς is sufficiently defended by the idea of some quality which fails in succession to another person. Pflugk compares Soph. El. 513, οὔ τί πω ἔλιπεν ἐϰ τοῦδ' οἴϰου πολύπονος αἰϰία, and Thucyd. v. 4, ἀπολιπόντες ἐϰ τῶν Συραϰουσῶν.

137. The metre here is suspicious. W. Dindorf suggests οἵους τούσδ' ὀλέσασ' ἀποστερήσει.

ΛΥΚΟΣ.

τὸν Ἡράκλειον πατέρα καὶ ξυνάορον,
εἰ χρή μ', ἐρωτῶ· χρὴ δ', ἐπεί γε δεσπότης
ὑμῶν καθέστηχ', ἱστορεῖν ἃ βούλομαι.
τίν' ἐς χρόνον ζητεῖτε μηκῦναι βίον;
τίν' ἐλπίδ' ἀλκήν τ' εἰσορᾶτε μὴ θανεῖν;
ἢ τὸν παρ' Ἅιδῃ πατέρα τῶνδε κείμενον
πιστεύεθ' ἥξειν; ὡς δ', ὑπὲρ τὴν ἀξίαν
τὸ πένθος αἴρεσθ', εἰ θανεῖν ὑμᾶς χρεών,
σὺ μὲν καθ' Ἑλλάδ' ἐκβαλὼν κόμπους κενοὺς

140. Lycus, the tyrant of Thebes, the implacable enemy of the Suppliants, approaches them, and arrogantly asks, how long they intend to protract their lives by refusing to leave the altar, when they can but postpone, and not avert, their fate. He ridicules the claims of Amphitryon as the reputed father of a new god. What Hercules has accomplished in his much-boasted labours, is too trifling an achievement to redeem his children from death. The bow, he adds, which was ever the accoutrement of this vaunted hero, is the weapon of a coward, who dares not meet an enemy in close fight.

141. ἐπεί γε. This combination occurs Hipp. 955. Hel. 556. Cycl. 181. 260. It is used when the reason for doing something is so manifest as to be undeniable. 'Certainly you will not deny my right to inquire, now that I have been appointed your lord and master.'

145. παρ' Ἅιδῃ. It is not improbable that we should read παρ' Ἅιδου, by a well-known compendious construction for πιστεύετε τὸν ἐν Ἅιδῃ πατέρα ἥξειν παρ' Ἅιδου; Soph. El. 137, ἀλλ' οὗτοι τόν γ' ἐξ Ἅιδα παγκοίνου λίμνας πατέρ' ἀνστάσεις. See the note on Aesch. Cho. 498, τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνου. Whether the phrase κεῖσθαι παρ' Ἅιδῃ elsewhere occurs, may be worth inquiry. See however v. 491.

146. The old reading ὥσθ' has been altered by Matthiae to ὡς, in which he is followed by Pflugk and W. Dindorf. This is the more likely, because a transcriber who took αἴρεσθ' for αἴρεσθαι would naturally change ὡς into ὥστε. Either this (or rather, ὡς δ') should be admitted ('how you take up your grief at the prospect of death, beyond what it deserves!'), or we must regard αἴρεσθ' as an unusual elision of αἴρεσθαι. Of such an elision an instance occurs in Iph. T. 679, δόξω — προδοὺς σὲ σώζεσθ' αὐτὸς εἰς οἴκους μόνος, and, although in a chorus, in Ion 1064, ᾧ τε νῦν φέρετ' ἐλπὶς, for φέρεται, and *inf.* v. 417, καὶ σώζετ' ἐν Μυκήναις. So Ar. Nub. 1357, ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν. See also on Aesch. Prom. 854. Klotz, in his Preface to Pflugk's edition, p. v., takes αἴρεσθ' for αἴρεσθε, and affirms that we might say, by a similar idiom, τίς εἶ σύ; ὥστ' ἐμοὶ χαλεπαίνεις, though he gives no example of such a usage. At all events, there is nothing logical in such a proposition as this:—'Or perhaps you expect Hercules will return, so that you grieve immoderately at the prospect of death.' The student will distinguish between αἴρεσθαι πένθος, which is like βάρος ἀραμένη Hec. 107, τόνδ' ἂν ἠρόμην πόνον Antig. 907, and αἴρειν πένθος, which (especially with ὑπέρ τι) would mean to raise or exaggerate it. In Aesch. Pers. 548, αἴρειν πολυπενθῆ μόρον seems to mean 'to raise a dirge for a death.'—For ὑπὲρ τὴν ἀξίαν, 'beyond the merits of the case,' we may compare Thuc. vii. 77, αἱ ξυμφοραὶ οὐ κατ' ἀξίαν δὴ φοβοῦσι.

148. σὺ μὲν κτλ. 'You, Amphitryon, uttering a boast throughout Hellas, that Zeus, having shared in your marriage-bed, had begotten a new god,' i. e. one who was destined to become such hereafter. The word θεὸν is omitted in all the copies. It was restored on the conjecture of Wakefield, and is not in itself improbable, though Kirchhoff calls the verse "certa ratione non sanabilis." So Prometheus more than once speaks with contempt of the οἱ νέοι θεοί, and Dionysus

ὡς σύγγαμός σοι Ζεὺς τέκοι νέον *θεὸν,
σὺ δ' ὡς ἀρίστου φωτὸς ἐκλήθης δάμαρ.
τί δὴ τὸ σεμνὸν σῷ κατείργασται πόσει,
ὕδραν ἔλειον εἰ διώλεσε κτανὼν
ἢ τὸν Νέμειον θῆρ'; ὃν ἐν βρόχοις ἑλὼν
βραχίονός φησ' ἀγχόναισιν ἐξελεῖν.
τοῖσδ' ἐξαγωνίζεσθε; τῶνδ' ἄρ' οὕνεκα
τοὺς Ἡρακλείους παῖδας οὐ θνήσκειν χρεών;
ὃς ἔσχε δόξαν, οὐδὲν ὤν, εὐψυχίας
θηρῶν ἐν αἰχμῇ, τἄλλα δ' οὐδὲν ἄλκιμος,
ὃς οὔποτ' ἀσπίδ' ἔσχε πρὸς λαιᾷ χερὶ,
οὐδ' ἦλθε λόγχης ἐγγύς, ἀλλὰ τόξ' ἔχων,
κάκιστον ὅπλον, τῇ φυγῇ πρόχειρος ἦν.
ἀνδρὸς δ' ἔλεγχος οὐχὶ τόξ' εὐψυχίας,
ἀλλ' ὃς μένων βλέπει τε κἀντιδέρκεται
δορὸς ταχεῖαν ἄλοκα τάξιν ἐμβεβώς.
ἔχει δὲ τοὐμὸν οὐκ ἀναίδειαν, γέρον,
ἀλλ' εὐλάβειαν· οἶδα γὰρ κατακτανὼν
Κρέοντα, πατέρα τῆσδε, καὶ θρόνους ἔχων.

is δαίμων νέος, and θεὸς νέος, in Bacch. 272. 467. Pflugk reads Ζεὺς ἐκοινώνει λέχους, of which one is tempted to say, that Euripides *might* have written so, only he did not. Barnes, παῖδα Ζεὺς τέκοι νέον, forgetting that α is not made short before ζ.

151. τί δὴ τὸ σεμνὸν κτλ. 'What then is the fine exploit that has been done by your husband,' &c. Hermann was clearly wrong in preferring Reiske's τί δῆτα σεμνὸν, but he afterwards, we believe, rejected it. On the word σεμνὸς see Hel. 431.

155. οὕνεκα. So W. Dindorf for οὕνεκεν. Perhaps in this, as in all other places where the metre allows it; εἵνεκα should be restored, the other form being retained only in the sense of οὗ ἕνεκα, ὀθούνεκα.

161. κάκιστον ὅπλον. The Greeks despised the archer, really, perhaps, because in their armies the archers held an inferior rank to the ὁπλῖται, and because they regarded the bow as βάρβαρον rather than Ἑλληνικὸν, but ostensibly because it seemed less brave to fight at a distance than hand to hand. On this principle Menelaus is taunted by Peleus in Androm. 616, as one ὃς οὐδὲ τρωθεὶς ἦλθεν ἐκ Τροίας μόνος, without a sword-wound. Compare Iph. T. 331. The controversy about the ψιλοὶ and the ὁπλῖται in Soph. Aj. 1120 seqq., will at once occur to the reader.

163. ἀλλ' ὃς κτλ. He uses ἀλλ' ἐκεῖνος εὔψυχος, ὃς for ἀλλὰ τὸ μένοντα βλέπειν ἔλεγχός ἐστι κτλ.

164. ἄλοκα. Pflugk compares Rhes. 795, φασγάνου γὰρ ἡσθόμην πληγὰς, βαθεῖαν ἄλοκα τραύματος λαβών. — τάξιν ἐμβεβὼς is, 'keeping his place in the rank,' κατὰ χώραν μένων, as εἰσβῆναι δόρυ is 'to remain quiet in the ship,' said of a restive bull, Hel. 1568.

165. ἔχει δὲ κτλ. 'Now my conduct (in demanding your death) implies not cruelty, but caution.' He first shows that Hercules has done nothing that can fairly exempt his children from death, and next, that such death is reasonably inflicted by himself on the children of his enemies.

οὔκουν τραφέντων τῶνδε τιμωροὺς ἐμοὶ
χρῄζω λιπέσθαι τῶν δεδραμένων δίκην.
ΑΜ. τὸ τοῦ Διὸς μὲν, Ζεὺς ἀμυνέτω μέρει
παιδός· τὸ δ' εἰς ἔμ', Ἡράκλεις, ἐμοὶ μέλει
λόγοισι τὴν τοῦδ' ἀμαθίαν ὑπὲρ σέθεν
δεῖξαι· κακῶς γάρ σ' οὐκ ἐατέον κλύειν.
πρῶτον μὲν οὖν τἄρρητ', ἐν ἀρρήτοισι γὰρ
τὴν σὴν νομίζω δειλίαν, Ἡράκλεες,
σὺν μάρτυσιν θεοῖς δεῖ μ' ἀπαλλάξαι σέθεν.
Διὸς κεραυνὸν δ' ἠρόμην τέθριππά τε,

168. The old reading, *τιμωροὺς ἐμοὺς*, might indeed be defended in the sense of *τιμωροὺς ἐμοῦ*, by Aesch. Ag. 1295, *ἡλίῳ δ' ἐπεύχομαι πρὸς ὕστατον φῶς, τοῖς ἐμοῖς τιμαόροις κτλ.*, though what follows there is unfortunately corrupt. Pflugk again has recourse to a most improbable alteration of the text, *τιμωρὸν δόμοις — δίκην*, and Elmsley to an equally improbable construction, *τιμωροὺς δίκην τῶν δεδραμένων*, for *τοὺς ἐμὲ τισομένους δίκην κτλ.* It was obvious to restore *ἐμοὶ* for *ἐμοὺς*, as the present editor had done before he saw it suggested in W. Dindorf's note. Kirchhoff attributes *ἐμοὶ* also to Camper. Translate, 'I do not therefore, by allowing these to grow up, desire to have them left to revenge themselves on me in requital for what I have done.' Here *δίκην* is in effect for *δικηφόρους*. W. Dindorf needlessly reads *πέρι*. For the middle *λιπέσθαι* compare Hel. 293, *τίν' ὑπολείπομαι τύχην;*

170. Amphitryon replies to the insinuations of Lycus against the valour of Hercules. He appeals to his victories,—victories too which were specially gained by the bow,—in proof of his son's prowess. And he shows by argument that, if it is the duty of a wise soldier to do as much harm as possible to an enemy, and at the same time to protect his own person, then is the bow a more effective equipment than the spear and the shield. He proceeds to ask, what harm the children of Hercules have done, that they should die? True it is, that a base and cowardly man has cause to fear the sons of the brave who have been wronged by him; yet it is hard that they should have to die merely because Lycus is afraid. Let exile be conceded to them as an alternative, and they are willing to depart. He finally makes an impassioned appeal to Thebes, even to Hellas generally, not to let their greatest benefactor perish by the hands of one, whom even he, were he young, would meet face to face with the spear.

Ibid. It seems nearly certain that for the common reading *τῷ*, we should read *τὸ*, and this for three reasons; (1) the *τὸ μὲν* thus answers to *τὸ δ' εἰς ἔμ'* below, (2) the dative would naturally be given by a transcriber who fancied the article must agree with *μέρει*, (3) the construction *τῷ τοῦ Διὸς παιδὸς μέρει*, or, as given by Pflugk, *τῷ μὲν τοῦ Διὸς μέρει παιδὸς Ζεὺς ἀμυνέτω*, is extremely harsh, and seems capable only of this sense; 'May Zeus defend Zeus' share in his son,' i. e. in so far as he was begotten by Zeus, and not by Amphitryon. Translate, 'As for the part of Zeus in this matter, let Zeus assist his son's side; but for my own part, my Hercules, 'tis my care by arguments to show this man's folly, in thy behalf.' Compare Oed. Col. 1366, *ἦ τἂν οὐκ ἂν ἦ, τὸ σὸν μέρος.* Hec. 989, *μάλιστα· τοὐκείνου μὲν εὐτυχεῖς μέρος.*—*ὑπὲρ σέθεν*, i. e. *πρὸ σέθεν ἁπάντος.*

174. *τἄρρητα, infanda*, the accusation that ought not to be uttered against you. Plutarch cites these two verses, Vit. Cat. Min. p. 785 A., with *ὦ Ἡράκλεις* for *Ἡράκλεες*. Photius recognizes both *ὦ Ἡράκλες* and *ὦ Ἡράκλεις* (as forms of expressing surprise). See on v. 3. There were evidently some who thought the nominative was *Ἡράκλης*, not *Ἡρακλῆς* for *-κλεής*, like *Σοφοκλῆς*, of which the vocative is *Σοφόκλεες*.

177. *ἠρόμην*, I appeal to; the aorist being used in default of a present.

ἐν οἷς βεβηκὼς τοῖσι γῆς βλαστήμασι
Γίγασι πλευροῖς πτήν' ἐναρμόσας βέλη
τὸν καλλίνικον μετὰ θεῶν ἐκώμασε·
τετρασκελές θ' ὕβρισμα Κενταύρων γένος,
Φολόην ἐπελθὼν, ὦ κάκιστε βασιλέων,
ἐροῦ τίν' ἄνδρ' ἄριστον ἐγκρίναιεν ἄν·
ἢ οὐ παῖδα τὸν ἐμὸν, ὃν σὺ φῂς εἶναι δοκεῖν;
Δίρφυν δ' ἐρωτῶν, ἤ σ' ἔθρεψ', Ἀβαντίδα,

179. πλευροῖς. This is a dative added to specify the part affected, like παίω σε τὸν ὀφθαλμὸν &c. So Heracl. 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθῆτε. —πτηνὰ βέλη, arrows; of which mention is specially made because Lycus had depreciated them. Both Hercules and Pallas were fabled to have taken part in the *Gigantomachia*; see Ion 1529. The story is told at length by Apollodorus, i. 6, 1—2.—τὸν καλλίνικον, sc. κῶμον or ὕμνον. The meaning is, that he shared with the gods in the honour and glory of having defeated the rebels. Cf. Bacch. 1161, τὸν καλλίνικον κλεινὸν ἐξεπράξατο.

182. ἐπελθών. 'Go to Pholoe, and ask the Centaurs whom they would choose among all as the best man?' Pholoe was a mountain in Arcadia, where Hercules engaged with the Centaurs. Diodor. Sic. iv. 12, Φόλος ἦν Κένταυρος, ἀφ' οὗ συνέβη τὸ πλησίον ὄρος Φολόην ὀνομασθῆναι. Οὗτος ξενίοις δεχόμενος Ἡρακλέα, τὸν κατακεχωσμένον οἴνου πίθον ἀνέῳξε, &c.—ὃν Ἡρακλῆς μεγαλοπρεπῶς θάψας ὑπὸ τὸ ὄρος ἔθηκεν, ὃ στήλης ἐνδόξου γέγονε κρεῖττον· Φολόη γὰρ ὀνομαζόμενον διὰ τῆς ἐπωνυμίας μηνύει τὸν ταφέντα, καὶ οὐ δι' ἐπιγραφῆς. Ovid, Fast. ii. 273, *Testis erit Pholoë, testes Stymphalides undae.* Virg. Aen. viii. 293, *Tu nubigenas, invicte, bimembres Hylaeumque Pholumque manu, tu Cresia mactas Prodigia, et vastum Nemea sub rupe leonem.* For the use of ἐπελθεῖν, *to visit*, see Ion 1356, πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὅρους γνώσει τάδ' αὐτός.

183. ἐγκρίναιεν. Dobree proposed ἐκκρίναιεν. But though ἔκκριτος often means 'chosen out of many,' there is no reason why ἐγκρίνειν may not mean 'to make a choice among many,' just as ἐκπρεπὴς and ἐμπρεπὴς are used in nearly the same sense. The primary sense of κρίνειν (like *cernere*, from the same root) is 'to separate;' and it is clear that 'to separate from' is equivalent to 'to pick out amongst.'

184. It seems best, with the old editions, to put a longer stop at the end of the preceding verse, and to make this interrogative; 'Or do you suppose that they would not choose my son, whom *you* affirm to be a mere pretender?' (to bravery, v. 157.) Commonly, the sense is continued without a question, as if the meaning were ἐροῦ τίνα ἐγκρίναιεν ἄν, εἰ μὴ παῖδα τὸν ἐμόν. On εἶναι δοκεῖν see Aesch. Theb. 588, οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θέλει,—a passage which Euripides probably had in view.

185. Δίρφυν δ' κτλ. So Musgrave and Hermann for Δίρφην τ'. 'Now, if you were to put the same question to Dirphys in Euboea, your birth-place, assuredly it would say nothing in your praise.' See v. 32. We may regard ἐρωτῶν as the *nominativus pendens*, like Androm. 669, εἰ σὺ παῖδα σὴν δοὺς τῷ πολιτῶν, εἶτ' ἔπασχε τοιάδε, σιγῇ κάθησ' ἄν; as if the poet had intended to add ἐπαινεθείης ἄν. We might however supply either ἐροῦ or ἔπελθε from the preceding; and this would be still easier if the old reading τ' for δ' were retained, so that the syntax would be, Φολόην ἐπελθὼν, Δίρφυν τ' ἐρωτῶν, ἐροῦ αὐτοὺς κτλ. In this case οὐκ ἂν ἐπαινέσειαν would follow in the plural as a new sentence, 'Assuredly, they would give you no praise.' For οὐκ ἄν γ' in the next verse it is pretty clear that we should write οὐτ' ἄν, i. e. οὔτοι ἄν, this being the usual corruption. See *inf.* v. 1254. W. Dindorf, Kirchhoff, and Pflugk give οὐκ ἄν σ' ἐπαινέσειεν, with Reiske; Hermann οὐκ ἄν γ' κτλ.—One of the ancient names of the Euboeans was *Abantes*. Hom. Il. ii. 536, οἳ δ' Εὔβοιαν ἔχον μένεα πνείοντες Ἄβαντες.

οὐ τἂν ἐπαινέσειεν· οὐ γὰρ ἔσθ' ὅπου
ἐσθλόν τι δράσας μάρτυρ' ἂν λάβοις πάτραν.
τὸ πάνσοφον δ' εὕρημα, τοξήρη σάγην,
μέμφει· κλύων νὺν τἀπ' ἐμοῦ σοφὸς γενοῦ.
ἀνὴρ ὁπλίτης δοῦλός ἐστι τῶν ὅπλων,
καὶ τοῖσι συνταχθεῖσιν οὖσι μὴ ἀγαθοῖς
αὐτὸς τέθνηκε δειλίᾳ τῇ τῶν πέλας,
θραύσας τε λόγχην οὐκ ἔχει τῷ σώματι
θάνατον ἀμῦναι, μίαν ἔχων ἀλκὴν μόνον·
ὅσοι δὲ τόξοις χεῖρ' ἔχουσιν εὔστοχον,
ἓν μὲν τὸ λῷστον, μυρίους οἱστοὺς ἀφεὶς
ἄλλοις τὸ σῶμα ῥύεται μὴ κατθανεῖν,
ἑκὰς δ' ἀφεστὼς πολεμίους ἀμύνεται
τυφλοῖς ὀρῶντας οὐτάσας τοξεύμασι,
τὸ σῶμά τ' οὐ δίδωσι τοῖς ἐναντίοις,
ἐν εὐφυλάκτῳ δ' ἐστί· τοῦτο δ' ἐν μάχῃ
σοφὸν μάλιστα, δρῶντα πολεμίους κακῶς
σώζειν τὸ σῶμα μὴ 'κ τύχης ὡρμισμένους.
λόγοι μὲν οἵδε τοῖσι σοῖς ἐναντίαν
γνώμην ἔχουσι τῶν καθεστώτων πέρι.

189. *μέμφει*, you disparage, you speak slightingly of, calling it *κάκιστον ὅπλον*, v. 161.

191—2. In this sentence the latter dative δειλίᾳ seems to explain the sense of the first, which is the *causal* dative so common in Euripides, *διὰ τὸ τοὺς συνταχθέντας μὴ εἶναι ἀγαθούς*. We should certainly have expected a genitive absolute; but the text does not appear to be faulty, unless we should read *σὺν τοῖς τε συνταχθεῖσιν*. Kirchhoff's conjecture has little to commend it, *κἄλλοισι συνταχθεὶς ἂν*, where the ἂν is indefensible.

193. *τε*. Perhaps *δέ*.

194. *μίαν ἔχων*. So Tyrwhitt for *γ' ἄν*. Reiske proposed *τήνδ'*, Musgrave *ἀντέχων*, which Bothe, after Porson, approves.

198. *ἀμύνεται, a se arcet*, in the true medial sense, though *ἀμῦναι* was used just above, because *τῷ σώματι* does not precisely represent the reflexive *ἑαυτῷ*.—*ὀρῶντας κτλ.*, though they have their eyes open, they cannot perceive from whence the invisible arrows come.

203. *μὴ 'κ τύχης*, i. e. *μὴ ἔξω τοξεύματος σταθέντας*, 'stationed not out of bow-shot.' These words have been variously interpreted, most commentators regarding the accusative plural as a sort of *anacoluthon* for *ὡρμισμένον*, whereas it naturally agrees with *πολεμίους*. 'It is the wisest thing in a fight,' he says, 'to save one's own life, while one hits the enemy placed within one's reach.' Hermann and Pflugk take the sense to be, 'not standing out of the post which good luck has assigned you.' The metaphor, as applied to the enemy, is from a ship moored out of the reach of danger from the shore. Cf. v. 991, *ὡς ἐντὸς ἔστη παῖς λυγροῦ τοξεύματος*. Troad. 638, *ἐγὼ δὲ τοξεύσασα τῆς εὐδοξίας, λαχοῦσα πλεῖον, τῆς τύχης ἡμάρτανον*. Hermann says, "persimile illud est in Iph. Taur. 907, *σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης, καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν*," and so it is, if *τύχη* be taken as a correlative of *καιρόν*, a point to aim at from a certain position that affords the chance of hitting it.

παῖδας δὲ δὴ τί τούσδ' ἀποκτεῖναι θέλεις;
τί σ' οἵδ' ἔδρασαν; ἔν τί σ' ἡγοῦμαι σοφὸν,
εἰ τῶν ἀρίστων τἄκγον' αὐτὸς ὢν κακὸς
δέδοικας. ἀλλὰ τοῦθ' ὅμως ἡμῖν βαρὺ,
εἰ δειλίας σῆς κατθανούμεθ' οὕνεκα,
ὃ χρῆν σ' ὑφ' ἡμῶν τῶν ἀμεινόνων παθεῖν,
εἰ Ζεὺς δικαίας εἶχεν εἰς ἡμᾶς φρένας.
εἰ δ' οὖν ἔχειν γῆς σκῆπτρα τῆσδ' αὐτὸς θέλεις,
ἔασον ἡμᾶς φυγάδας ἐξελθεῖν χθονός·
βίᾳ δὲ δράσῃς μηδὲν, ἢ πείσει βίαν,
ὅταν θεός σοι πνεῦμα μεταβαλὼν τύχῃ.
φεῦ·
ὦ γαῖα Κάδμου, καὶ γὰρ ἐς σ' ἀφίξομαι
λόγους ὀνειδιστῆρας ἐνδατούμενος,
τοιαῦτ' ἀμύνεθ' Ἡρακλεῖ τέκνοισί τε;
ὃς εἷς Μινύαισι πᾶσι διὰ μάχης μολὼν
Θήβαις ἔθηκεν ὄμμ' ἐλεύθερον βλέπειν.
οὐδ' Ἑλλάδ' ἦνεσ', οὐδ' ἀνέξομαί ποτε
σιγῶν, κακίστην λαμβάνων ἐς παῖδ' ἐμὸν,
ἣν χρῆν νεοσσοῖς τοῖσδε πῦρ, λόγχας, ὅπλα
φέρουσαν ἐλθεῖν, ποντίων καθαρμάτων

213. εἰ δ' οὖν κτλ. Something is here suppressed; but it is easy to supply it, if we attend to the uniform meaning of εἰ δ' οὖν, on which see Rhes. 572. ('You indeed ought in fairness to leave the country, rather than we;) but if you *do* choose to hold the sovereignty of this land in your own hands, then at least allow *us* to retire into exile.'

215. βίαν for λίαν Tyrwhitt. In the next verse the Paris MSS., according to Kirchhoff, have a variant θεοῦ τὸ πνεῦμα μεταβαλὸν τύχῃ. See *inf.* v. 480.

218. On ἐνδατεῖσθαι, which is used in the primary sense of *dividing* by Aeschylus, Theb. 574 (where the name Πολυνείκης is analyzed as πολὺ and νεῖκος), and in the secondary sense of *celebrating* in frag. 184 Herm., see the editor's note on that passage. The notion of *reproaching* or *reproachfully uttering* was probably derived from that very use of it.—τοιαῦτ' ἀμύνετε κτλ., 'is this the way that you protect Hercules and his children?' So ταῦτα and τάδε are sometimes used for κατὰ ταῦτα &c. Cf. Iph. T. 299, δοκῶν Ἑριννῦς θεὰς ἀμύνεσθαι τάδε. *Inf.* v. 227—8.

220. Μινύαισι. Elmsley proposed Μινύαις ὃς εἷς ἅπασι, but the *v* was probably pronounced as our *w*, so that the word was in fact of three syllables. So in Electr. 314, μήτηρ δ' ἐμὴ Φρυγίοισιν ἐν σκυλεύμασι θρόνῳ κάθηται, where see the note. The figure of speech is a strong one, by which Hercules is described as meeting all the Minyae alone in single fight. Apollodor. ii. 4, 11, where the story of the Theban tribute to Erginus, king of the Minyae, is given at length, adds, Ἡρακλῆς δὲ λαβὼν ὅπλα παρ' Ἀθηνᾶς καὶ πολεμαρχῶν, Ἐργῖνον μὲν ἔκτεινε, τοὺς δὲ Μινύας ἔτρέψατο, καὶ τὸν δασμὸν διπλοῦν ἠνάγκασε Θηβαίοις φέρειν.

225. ποντίων καθαρμάτων, i. e. τοῦ καθαίρειν πόντον. So in Trach. 1010, πάντων Ἑλλάνων ἀδικώτατοί ἀνέρες, οὓς

χέρσου τ' ἀμοιβὰς, ὧν ἐμόχθησεν χάριν.
τὰ δ', ὦ τέκν', ὑμῖν οὔτε Θηβαίων πόλις
οὔθ' Ἑλλὰς ἀρκεῖ· πρὸς δ' ἔμ' ἀσθενῆ φίλον
δεδόρκατ', οὐδὲν ὄντα πλὴν γλώσσης ψόφον.
ῥώμη γὰρ ἐκλέλοιπεν ἣν πρὶν εἶχομεν·
γήρᾳ δὲ τρομερὰ γυῖα κἀμαυρὸν σθένος.
εἰ δ' ἦν νέος τε κἄτι σώματος κρατῶν,
λαβὼν ἂν ἔγχος τοῦδε τοὺς ξανθοὺς πλόκους
καθημάτωσ' ἄν, ὥστ' Ἀτλαντικῶν πέρα
φεύγειν ὄρων ἂν δειλίᾳ τοὐμὸν δόρυ.
ΧΟ. ἆρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ
θνητῶν ἔχουσι, κἂν βραδύς τις ᾖ λέγειν;
ΑΥΚ. σὺ μὲν λέγ' ἡμᾶς οἷς πεπύργωσαι λόγοις,
ἐγὼ δὲ δράσω σ' ἀντὶ τῶν λόγων κακῶς.
ἄγ', οἱ μὲν Ἑλικῶν', οἱ δὲ Παρνασοῦ πτυχὰς

δὴ Πολλὰ μὲν ἐν πόντῳ κατὰ δὲ δρία πάντα καθαίρων, Ὠλενόμαν δ τάλας. *Inf.* v. 400, *ποντίας θ' ἁλὸς μυχοὺς εἰσέβαινε, θνατοῖς γαλανείας τιθεὶς ἑρετμοῖς.* The destruction of pirates, whom Pindar seems to allude to in calling these sea-monsters *θῆρες ἀϊδρόδικαι*, Nem. i. 91, evidently gave rise to the legend. As for *ἀμοιβὰς*, it may be in apposition either to the sentence, or to *πῦρ, λόγχας* &c., and *ὧν — χάριν* is exegetical and pleonastic.

227. *τὰ δ' ὦ* Elmsley for *τάδ' οὐ*. "Malim ἀλλ' οὐ, *τέκν'*, κτλ." Kirchhoff.

229. *γλώσσης ψόφον*. So the old Peleus is taunted as *φωνὴν ἔχων, ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον*, in Androm. 745.

233. *τοὺς ξανθοὺς πλόκους*, 'those flaxen locks,' said in contempt. The Greeks being usually dark-haired and swarthy-faced, the *ξανθοί*, like the Roman *candidi*, were of the fair and light-haired breed; and probably, as applied to the unwarlike Menelaus, it implied effeminacy. The article is added as in Ion 1266, *τοὺς ἀκηράτους πλόκους*, 'those unsullied locks of Creusa.'

234. *Ἀτλαντικῶν ὄρων*, beyond the western boundary of the world, Hipp. 3. —*ὥστε φεύγειν ἄν* is equivalent to *ὅπως ἔφευγες* or *ὥστε ἔφυγες ἄν*. Elmsley proposed *νιν*, but Pflugk quotes similar instances of *ὥστε — ἄν* from Soph. Oed. R. 375. Trach. 669. Electr. 755.—Hartung would read *πέραν*, this being applied to *space*, *πέρα* usually to abstract things.

236. *ἀφορμὰς* κτλ. Similarly Bacch. 266, *ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγειν*, with which compare Hec. 1239—40, *φεῦ φεῦ, βροτοῖσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγων*. Here then the sense is, 'Have not (as is proved by Amphitryon's unlooked-for eloquence) the good at all times subjects for their speeches (so as to speak readily), even though one is slow to discourse?'

238. *σὺ μὲν* κτλ. 'Do you, if you please, go on saying of me the words with which you are proudly elated; but I will do you evil in return for your (evil) words.' A person is said *πυργοῦσθαί τινι* when he is conceited with something. Orest. 1568, *Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει*. Rhes. 122, *αἴθων γὰρ ἀνὴρ, καὶ πεπύργωται θράσει*.

240. *πτυχάς*. The old reading was *πτύχας*, as if from *πτύξ* (see Andr. 1277), and *ἐλθόντας*. The order of the words would thus be, *οἱ μὲν ἄνωχθε ὀλουργοὺς ἐλθόντας εἰς Ἑλικῶνα τέμνειν κορμοὺς, οἱ δὲ ἄνωχθε ἄλλους τὸ αὐτὸ ποιεῖν, ἐλθόντας εἰς Παρνασόν*. But, as Pflugk observes, it is more likely that *ἐλθόντες* is the true reading, and so Kirchhoff has edited after Dobree. For *κορμοὶ* see Hec. 575. Cycl. 384.

τέμνειν ἄνωχθ' ἑλθόντες ὑλουργοὺς δρυὸς
κορμούς· ἐπειδὰν δ' εἰσκομισθῶσιν πόλει,
βωμὸν πέριξ νήσαντες ἀμφήρη ξύλα
ἐμπίμπρατ' αὐτῶν καὶ πυροῦτε σώματα
πάντων, ἵν' εἰδῶσ' οὕνεκ' οὐχ ὁ κατθανὼν
κρατεῖ χθονὸς τῆσδ', ἀλλ' ἐγὼ τὰ νῦν τάδε.
ὑμεῖς δὲ, πρέσβεις, ταῖς ἐμαῖς ἐναντίοι
γνώμαισιν ὄντες, οὐ μόνον στενάξετε
τοὺς Ἡρακλείους παῖδας, ἀλλὰ καὶ δόμου
τύχας, ὅταν πάσχῃ τι, μεμνήσεσθε δὲ
δοῦλοι γεγῶτες τῆς ἐμῆς τυραννίδος.

ΧΟ. ὦ γῆς λόχευμα, τοὺς Ἄρης σπείρει ποτὲ
λάβρον δράκοντος ἐξερημώσας γένυν,
οὐ σκῆπτρα, χειρὸς δεξιᾶς ἐρείσματα,

243. ἀμφήρη. For this word see Ion 1128. The Epic writers often combine ἀμφὶ and περὶ, 'on both sides of an object and all round it.' For the custom of forcing suppliants from an altar by fire, see Androm. 257, πῦρ σοι προσοίσω, κοὐ τὸ σὸν προσκέψομαι.

246. τὰ νῦν τάδε. See Heracl. 641, καὶ πρός γ' εὐτυχεῖς τὰ νῦν τάδε. The τάδε however may be explained as in Andr. 168, οὐ γάρ ἐσθ' Ἕκτωρ τάδε, and Tro. 100, οὐκέτι Τροία τάδε, i. e. 'what you now have before you to obey, is *I*, not Hercules.' So also Sophocles, Oed. Col. 67, ἐκ τοῦ κατ' ἄστυ βασιλέως τάδ' ἄρχεται.

247. πρέσβεις, the chorus of aged Thebans, who are threatened by Lycus for their disobedience, just as Aegisthus threatens the Argives in Agam. 1595 seqq. Elmsley remarks that here and in Pers. 836 the plural of πρέσβυς bears the unusual sense of γέροντες, whereas it elsewhere means 'ambassadors.'—στενάξετε Heath for στενάζετε.

252. The chorus, not to be intimidated by the menaces of a despot, call upon the Theban people to rise against him in defence of the oppressed, and to throw off the yoke. Had not the feebleness of age prevented them, they would themselves have been the first to take up arms against him.—This speech was restored to the chorus by H. Stephens, the MSS. giving it to Amphitryon.

Ibid. For λόχευμα, τοὺς Pflugk, Matth., Bothe, Kirch., Dind., give λοχεύμαθ', οὓς, after Pierson; but it is hard to say why the one reading is better than the other. On the *praesens historicum* with ποτὲ, see Bacch. 2, Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη. Here, (since the chorus are challenged to warlike action,) Ares is said to have sown the dragon's teeth, by a singular deviation from the common legend, which made the dragon to have been born from Ares (Apollodor. iii. 4, 1), and Cadmus to have slain it and cast the teeth on the earth at the suggestion of Athena. Perhaps he only means, 'whom Ares engendered, depriving the dragon, his offspring, of its teeth,' by the agency of Cadmus. But Kirchhoff thinks either something has been lost, or we should read οὓς Ἄρεως σπείρει ποτὲ Κάδμος δράκοντος κτλ.

254. From the mention of σκῆπτρα, which here seem to mean σκίπωνες, Hec. 65, as in Tro. 151, σκήπτρῳ Πριάμου διερειδομένα, staves or walking-sticks, it might be inferred that only the *old* men of Thebes, viz. the chorus themselves, are exhorted to resist. But we cannot be sure how far the custom of carrying βακτηρίαι, so often spoken of by Aristophanes as characteristic of old men, may have been confined to them alone. So however old Peleus speaks, Andr. 588, σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα. The appeal may be addressed to the citizens generally, as σπαρτοί, descendants from the dragon.

ἀρεῖτε, καὶ τοῦδ' ἀνδρὸς ἀνόσιον κάρα
καθαιματώσεθ', ὅστις οὐ Καδμεῖος ὢν
ἄρχει κάκιστος τῶν νέων ἔπηλυς ὤν ;
ἀλλ' οὐκ ἐμοῦ γε δεσπόσεις χαίρων ποτὲ,
οὐδ' ἀπόνησα πόλλ' ἐγὼ καμὼν χερὶ
ἔξεις, ἀπέρρων δ' ἔνθεν ἦλθες ἐνθάδε
ὕβριζ'· ἐμοῦ γὰρ ζῶντος οὐ κτενεῖς ποτὲ
τοὺς Ἡρακλείους παῖδας· οὐ τοσόνδε γῆς
ἔνερθ' ἐκεῖνος κρύπτεται λιπὼν τέκνα.
ἐπεὶ σὺ μὲν γῆν τήνδε διολέσας ἔχεις,
ὁ δ' ὠφελήσας ἀξίων οὐ τυγχάνει·
κἄπειτα πράσσω πόλλ' ἐγὼ φίλους ἐμοὺς
θανόντας εὖ δρῶν οὗ φίλων μάλιστα δεῖ ;
ὦ δεξιὰ χεὶρ, ὡς ποθεῖς λαβεῖν δόρυ,
ἐν δ' ἀσθενείᾳ τὸν πόθον διώλεσας.
ἐπεὶ σ' ἔπαυσ' ἂν δοῦλον ἐννέποντα με,
καὶ τάσδε Θήβας εὐκλεῶς ᾠκήσαμεν,

257. It is rather obscure whether we should construe *κάκιστος τῶν νέων*, to which *ἔπηλυς ὤν* seems a natural epexegesis, or, as Matthiae takes it, *ἄρχει τῶν νέων*, viz. the young and revolutionary party, not descended from the *σπαρτοί*, with which *ἐμοῦ γε* in the next verse presents a good antithesis, 'but you shall never be master over *me*, who am an old man,' and a supporter of the old dynasty.

260. *ἀπέρρων, ἐς φθορὰν ἀπελθών.* Cf. v. 1290. With the preceding line we may compare Aesch. Cho. 129, *οἱ δ' ὑπερκόπως ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα.* Ion 1087, *ἵν' ἐλπίζει βασιλεύσειν, ἄλλων πόνον εἰσπεσών.*

262. *οὐ τοσόνδε κτλ.* 'I say, in *my* lifetime, though I might have said, so long as his spirit in Hades is capable of hearing and assisting his children.' It is not quite clear whether the chorus intend to hint that he is not yet really dead, but may yet return as an avenger; the words are purposely so chosen as to suit the result. They speak of *φίλους ἐμοὺς θανόντας* just below, as if they assumed that Hercules was no more. Pflugk supplies the sense thus: 'We are not so forgetful of their father, though absent, as to consent to your crime.'

266. *ἐγώ.* Contrasted with *σὺ μὲν* and *ὁ δέ*. 'And then do you accuse *me* of interfering (thwarting your intentions, v. 247,) because I take the part of a friend who is dead, when friends are most wanted?' Alcest. 822, *τί φῄς; ἔπειτα δῆτά μ' ἐξενίζετε; ib.* 831, *κἄτα κωμάζω κάρα στεφάνοις πυκασθείς;*

269. *τὸν πόθον.* So one MS. and Plutarch, who cites this and the preceding verse in the Treatise *An seni sit gerenda respublica*, cap. xviii. (p. 793, C.) The Aldine reading is *πότμον.*

270. *σὲ*, emphatic.—*δοῦλον*, cf. v. 251.

271. *ᾠκήσαμεν.* Hermann gives *ὠνήσαμεν*, a feeble reading, on the ground that the sense should be *incoleremus*, which is that of the imperfect, *ᾠκοῦμεν*, rather than of the aorist. But *οἰκεῖν* seems to be used, as it often is, for *διοικεῖν*. 'We would have governed Thebes in a creditable way, where *you* now exult in dwelling as king over us.' It seems the simplest way to supply *ἐν αἷς σὺ χαίρεις (οἰκῶν)*, if the reading be right; because the emphatic *σὺ* requires some meaning, contrasted with the different state of things which would have existed under another ruler. Dobree rightly explains it by *αἷς ἐντρυφᾷς*, though he should have said *σὺ ἐντρυφᾷς*. It seems possible that the

ἐν αἷς σὺ χαίρεις. οὐ γὰρ εὖ φρονεῖ πόλις
στάσει νοσοῦσα καὶ κακοῖς βουλεύμασιν·
οὐ γάρ ποτ' ἂν σὲ δεσπότην ἐκτήσατο.
ΜΕ. γέροντες, αἰνῶ· τῶν φίλων γὰρ οὕνεκα
ὀργὰς δικαίας τοὺς φίλους ἔχειν χρεών·
ἡμῶν δ' ἕκατι δεσπόταις θυμούμενοι
πάθητε μηδέν. τῆς δ' ἐμῆς, Ἀμφιτρύων,
γνώμης ἄκουσον, ἤν τί σοι δοκῶ λέγειν.
ἐγὼ φιλῶ μὲν τέκνα· πῶς γὰρ οὐ φιλῶ
ἄτικτον, ἀμόχθησα; καὶ τὸ κατθανεῖν
δεινὸν νομίζω· τῷ δ' ἀναγκαίῳ τρόπῳ
ὃς ἀντιτείνει, σκαιὸν ἡγοῦμαι βροτόν.
ἡμᾶς δ' ἐπειδὴ δεῖ θανεῖν, θνήσκειν χρεὼν
μὴ πυρὶ καταξανθέντας, ἐχθροῖσιν γέλων
διδόντας, οὐμοὶ τοῦ θανεῖν μεῖζον κακόν·
ὀφείλομεν γὰρ πολλὰ δώμασιν καλά.
σὲ μὲν δόκησις ἔλαβεν εὐκλεὴς δορὸς,
ὥστ' οὐκ ἄνεκτὸν δειλίας θανεῖν σ' ὕπο,

poet wrote *οὐχ ὡς σὺ χαίρεις*, scil. *οἰκῶν αὐτάς*. Otherwise, we should have expected *ἐν αἷς ὑβρίζεις*, without *σὺ*, as El. 68, *ἐν τοῖς ἐμοῖς γὰρ οὐκ ἐνύβρισας κακοῖς*.

275. Megara, the wife of Hercules, adopts a more submissive and resigned tone. She thanks the Thebans for their zeal in her behalf, but implores them not to exasperate Lycus by further opposition. She then turns to Amphitryon, and pleads that, though death is bitter both for herself and her children, still, as it is inevitable, it is wiser to meet it courageously. Their own reputation and the character of Hercules for bravery demand this. All their hopes of safety are now vain. Hercules is certainly dead, and Lycus is as certainly inexorable; for folly and cruelty are ever combined. Even were exile likely to be conceded, it is doubtful if it would prove a better lot than death.—This scene, it is evident, requires three actors; for Lycus was present not only while addressed by Amphitryon, but also to receive the request made to him by Megara at v. 327. He does not leave the stage till v. 335. See below, v. 1358.

Ibid. *αἰνῶ*, 'I thank you;' with the notion of *declining* an offer, which so often attaches to this verb.

278. *πάθητε μηδέν*. For *μὴ δράσητε οὕτως ὥστε παθεῖν τι*.

282. For *τρόπῳ* Dobree suggested *πότμῳ*. But Pflugk well illustrates the periphrasis for *ἀνάγκη* by Rhes. 599, *οὐ φαύλῳ τρόπῳ*. Med. 751, *ἑκουσίῳ τρόπῳ*, for *ἑκών*. Hel. 1547, *ποιητῷ τρόπῳ*, i. e. *δολίως*.—*βροτῶν* Kirchhoff, after Porson, for *βροτόν*.

285. *πυρί*. See v. 240 seqq.—*γέλων κτλ.*, see the note on Med. 1361. The *taunt* would have been, that not even the asylum itself could save them from death.

287. *ὀφείλομεν κτλ.* As our house, viz. both Amphitryon and Hercules, have shown great prowess, so it is our duty now to repay the credit we owe to it, by showing equal firmness. A similar formula is *μὴ καταισχύνειν δόμους*. Hermann seems rash in adopting *δαίμοσιν* from Reiske. Not only is the sense entirely changed by this reading, but it becomes much less consistent with what follows.

289. *δειλίας ὕπο*, not '*through* coward-

οὑμὸς δ' ἀμαρτύρητος εὐκλεὴς πόσις,
†ὡς τούσδε παῖδας οὐκ ἂν ἐκσῶσαι θέλοι
δόξαν κακὴν λαβόντας· οἱ γὰρ εὐγενεῖς
κάμνουσι τοῖς αἰσχροῖσι τῶν τεκνων ὕπερ,
ἐμοί τε μίμημ' ἀνδρὸς οὐκ ἀπωστέον.
σκέψαι δὲ τὴν σὴν ἐλπίδ', ᾗ λογίζομαι.
ἥξειν νομίζεις παῖδα σὸν γαίας ὕπο·
καὶ τίς θανόντων ἦλθεν ἐξ Ἅιδου πάλιν;
ἀλλ' ὡς λόγοισι τόνδε μαλθάξαιμεν ἄν·
ἥκιστα· φεύγειν σκαιὸν ἄνδρ' ἐχθρὸν χρεών,
σοφοῖσι δ' εἶκειν καὶ τεθραμμένοις καλῶς·
ῥᾷον γὰρ αἰδοῦς ὑποβαλὼν φίλ' ἂν τύχοις.
ἤδη δ' ἐσῆλθέ μ' εἰ παραιτησαίμεθα

ice,' but '*with* cowardice,' as ὑπὸ is used in Hipp. 1299. Tro. 346, &c.

291. The ὡς should apparently be changed either into καὶ with which it is frequently confounded (see v. 301,) or into ὃς, as Stephens proposed. The sense is, 'You, Amphitryon, are εὐκλεὴς δορὶ,' viz. in the war against the Taphians, and Hercules requires no witnesses to prove his εὔκλεια. Those who attested and related the exploits of individuals in battles were called μάρτυρες, as Electr. 377, τίς δὲ πρὸς λόγχην βλέπων μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός; Now the reading ὡς could only mean, 'he does not require witnesses to prove that he would not be willing to let his children live if they were cowards:' which is absurd. Not less harsh would it be to take ὡς in the sense of ὥστε. The passage in Phoen. 492, μάρτυρας δὲ τῶνδε δαίμονας καλῶ, ὡς πάντα πράσσων κτλ., where the best MSS. give καὶ for ὡς, confirms the contrary correction here.

293. The old reading, τοῖς ἐχθροῖσι, was corrected by H. Stephens, on the pretended authority of MSS. The γὰρ, showing that this clause explains the preceding, makes the correction necessary: and the two words are often confused.

296. γαίας ὕπο, 'from below the earth.' Hec. 53, περᾷ γὰρ ἤδ' ὑπὸ σκηνῆς πόδα Ἀγαμέμνονος. W. Dindorf is clearly wrong in giving γαίας ὕπερ after Dobree. —On καὶ τίς, expressing incredulity, see Hel. 583.

298. ἀλλ' ὡς. Supply ἐλπίς ἐστι. 'But perhaps you think that we may soften this man by arguments.'

299. φεύγειν κτλ. 'One should get away from (i. e. by death or otherwise) a foolish man who is an enemy, but should comply with the wise and well-educated; for more easily from them you may obtain mercy, by applying courtesy.' The sentiment, which conveys a great truth, 'it is better to have a man of birth and education for one's enemy,' is enunciated in Heracl. 458, τοῖς σοφοῖς εὐκτὸν σοφῷ ἔχθραν συνάπτειν, μὴ ἀμαθεῖ φρονήματι· πολλῆς γὰρ αἰδοῦς κἀτυχής τις ἂν τύχοι. Electr. 294, ἔνεστι δ' οἶκτος ἀμαθίᾳ μὲν οὐδαμοῦ, σοφοῖσι δ' ἀνδρῶν. Barnes well compares Il. xv. 203, στρεπταὶ μέν τε φρένες ἐσθλῶν.—For τεθραμμένοις καλῶς compare Hec. 600, ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς δίδαξιν ἐσθλοῦ. Stobaeus cites this distich (299—300), Flor. iv. 25, from Euripides, but without the name of the play.

301. The old reading was ὑπολαβὼν φίλ' ἂν τελοῖς, but there are variants τέλοις and τέμοις in the MSS. To Brunck is due ὑποβαλὼν, to H. Stephens τύχοις. Both seem clearly right: ὑποβαλεῖν φίλα is *suggerere*, to try the use of a friendly compliance rather than an obstinate resistance.

302. ἤδη δ' κτλ. 'It has indeed occurred to me before now, that perhaps we might obtain by entreaty exile for my children here; yet even this is a wretched fate, with piteous poverty to place them in safety' (put safety upon them). Pflugk shows that παραιτεῖσθαι signifies to beg one thing in place of another, i. e.

φυγὰς τέκνων τῶνδ'· ἀλλὰ καὶ τόδ' ἄθλιον,
πενίᾳ σὺν οἰκτρᾷ περιβαλεῖν σωτηρίαν·
ὡς τὰ ξένων πρόσωπα φεύγουσιν φίλοις
ἓν ἦμαρ ἡδὺ βλέμμ' ἔχειν φασὶν μόνον.
τόλμα μεθ' ἡμῶν θάνατον, ὃς μένει σ' ὅμως.
προκαλούμεθ' εὐγένειαν, ὦ γέρον, σέθεν·
τὰς τῶν θεῶν γὰρ ὅστις ἐκμοχθεῖ τύχας,
πρόθυμός ἐστιν, ἡ προθυμία δ' ἄφρων·
ὃ χρὴ γὰρ οὐδεὶς μὴ χρεὼν θήσει ποτέ.

ΧΟ. εἰ μὲν σθενόντων τῶν ἐμῶν βραχιόνων
ἦν τίς σ' ὑβρίζων, ῥᾳδίως ἐπαύσατ' ἄν·
νῦν δ' οὐδέν ἐσμεν· σὸν δὲ τοὐντεῦθεν σκοπεῖν
ὅπως διώσει τὰς τύχας, Ἀμφιτρύων.

at once to deprecate and to request. By *περιβαλεῖν* is here meant, to invest another with a thing, to wrap it round them so that it cannot easily be taken away; *αὐτοῖς*, not *ἡμῖν*, being understood, for the latter would have required *περιβαλέσθαι*. Cf. Iph. Aul. 934, *τοσοῦτον οἶκτον περιβαλὼν κατάστελῶ* (quoted by Barnes). Similarly Tacitus, Agric. 20, *egregiam famam paci circumdedit*, 'he invested peace with an excellent character.'

305. *φίλοις* is Matthiae's reading for *φίλοι*, and it affords a satisfactory sense, while it accounts for the corruption on the ground that the transcribers took *φεύγουσιν* for the verb instead of the participle. The reason is given why exile is so little to be desired; one becomes a burden to unwilling friends. 'The face of a host has a kind look for exiled friends for one single day only, as men say,' i. e. on the very next day they begin to look discontented at the unwelcome burden. H. Stephens pretended that he found *ἓν τ' ἦμαρ* in MSS., and hence Hermann unsuspectingly edits it. Klotz, in his preface to Pflugk's edition (p. viii—ix), prefers the old reading, and thinks the *asyndeton* emphatic and appropriate:—'strangers' faces friends shun; they say they (the strangers) have a pleasing look for one day only.' But it must be confessed that this sounds bare and abrupt compared with Matthiae's reading, which W. Dindorf and Kirchhoff have adopted.

307. *ὅμως*, i. e. *εἴτε τολμᾷς εἴτε μὴ τολμᾷς*.

309—10. Here the old reading has been restored, while most of the recent editors have accepted the conjectures of Reiske and Musgrave, *ἐκμοχθεῖν* and *ἡ προθυμία γ'*. There is no better test of the unsoundness of an alteration, than the fact of a well-practised ear being offended at it, even under the impression that the MSS. really so give it. Here the *γε* is altogether bad, and unlike Euripides, who never uses that important particle as a mere metrical makeshift. See *inf.* 1302. The use of *ἐκμοχθεῖν* here is very peculiar. We may compare *ἐκπονεῖν θάνατον* in v. 531, 'to avert death by undertaking trouble.' Barnes renders it by *perdurat*, but it rather appears to mean *μόχθοις ἐκφεύγειν, ἐκβῆναι*, whereas commonly it is 'to acquire by labour,' as Suppl. 451, *ὡς τῷ τυράννῳ πλείον' ἐκμοχθῇ βίον*. Cf. Iph. T. 1455. *inf.* 1369. Translate: 'For whoever tries to alter by his own pains the dispensations of the gods, is zealous indeed, but his zeal boots him not.' Hermann well compares Heracl. 614, *μόρσιμα δ' οὔτι φυγεῖν θέμις, οὐ σοφίᾳ τις ἀπώσεται, ἀλλὰ μάταν ὁ πρόθυμος ἀεὶ πόνον ἕξει*.

311. *χρεών*. So Porson on Phoen. 5, for *θεῶν*. Hermann well compares a verse cited by Plutarch, p. 103, B, *τό τοι χρεὼν οὐκ ἔστι μὴ χρεὼν ποιεῖν*.

315. *διωθεῖν* is to make one's way through opposing forces by thrusting them aside. Aesch. frag. Prom. Sol. 182, 9, *βαλὼν διώσεις ῥᾳδίως Λίγυν στρατόν*. Heracl. 995, *διώσας καὶ κατακτείνας ἐμοὺς ἐχθρούς*. So *παρωθεῖν*, Andr. 30.

ΑΜ. οὗτοι τὸ δειλὸν οὐδὲ τοῦ βίου πόθος
θανεῖν ἐρύκει μ', ἀλλὰ παιδὶ βούλομαι
σῶσαι τέκν'· ἄλλως δ' ἀδυνάτων ἔοικ' ἐρᾶν.
ἰδοὺ πάρεστιν ἥδε φασγάνῳ δέρη
κεντεῖν, φονεύειν, ἱέναι πέτρας ἄπο·
μίαν δὲ νῷν δὸς χάριν, ἄναξ, ἱκνούμεθα.
κτεῖνόν με καὶ τήνδ' ἀθλίαν παίδων πάρος,
ὡς μὴ τέκν' εἰσίδωμεν, ἀνόσιον θέαν,
ψυχορραγοῦντα καὶ καλοῦντα μητέρα
πατρός τε πατέρα· τἄλλα δ', εἰ πρόθυμος εἶ,
πρᾶσσ'· οὐ γὰρ ἀλκὴν ἔχομεν ὥστε μὴ θανεῖν.
ΜΕ. κἀγώ σ' ἱκνοῦμαι χάριτι προσθεῖναι χάριν,
ἡμῖν ἵν' ἀμφοῖν εἷς ὑπουργήσῃς διπλᾶ·
κόσμον πάρες μοι παισὶ προσθεῖναι νεκρῶν
δόμους ἀνοίξας· νῦν γὰρ ἐκκεκλήμεθα·
ὡς ἀλλὰ ταῦτά γ' ἀπολάχωσ' οἴκων πατρός.
ΛΥΚ. ἔσται τάδ'· οἴγειν κλῆθρα προσπόλοις λέγω.
κοσμεῖσθ' ἔσω μολόντες· οὐ φθονῶ πέπλων.
ὅταν δὲ κόσμον περιβάλησθε σώμασιν,
ἥξω πρὸς ὑμᾶς νερτέρᾳ δώσων χθονί.
ΜΕ. ὦ τέκν', ὁμαρτεῖτ' ἀθλίῳ μητρὸς ποδὶ
πατρῷον ἐς μέλαθρον, οὗ τῆς οὐσίας

316. Amphitryon appears to be convinced by the arguments of Megara, that further resistance is vain. It was not to save his own life, but the lives of Hercules' children, that he resisted the demand of Lycus. However, he is willing to die. All he asks is that he and Megara may be slain first, and spared the pang of witnessing the children's death.

325. *εἰ πρόθυμος εἶ*, for *εἰ βούλει, εἰ ἐπιθυμεῖς*. It is hard to understand on what grounds Matthiae proposed, and Pflugk, Kirchhoff, and W. Dindorf have adopted, *ἢ πρόθυμος εἶ*. Cf. v. 310. Of course *τἄλλα πρᾶσσε* is a euphemism for *ἀπόκτεινε*, to which *εἰ βούλει* is a perfectly natural adjunct.

330. *ἐκκεκλήμεθα* W. Dindorf for *—εἰσμεθα*. See above, v. 53, and on Hec. 487.—*ἀπολάχωσι*, for *μέρους τύχωσι*. 'That *this* at least they may take for their own from their father's house,' viz. a few ornaments out of all the property which they, as the heirs, would be said *λαγχάνειν*. Properly, *ἀπολαγχάνειν* is 'to have a share of a thing all to oneself,' as Ion 609, *κοινουμένη τὰς συμφορὰς τὰς πρόσθεν, ἀπολαχοῦσα νῦν αὐτὴ καθ' αὑτὴν τὴν τύχην οἵαπερ πικρῶς*.

335. *ἥξω πρὸς ὑμᾶς*, I will return to you. Bothe's explanation is absurd, *ἥξω προσδώσων ὑμᾶς* (praeter Creontem) *νερτέρᾳ χθονί*. Compare v. 720, *χώρει πρὸς αὐτὴν καὶ κόμιζ' ἐκ δωμάτων*.

337. *οὗ τῆς οὐσίας*. Pflugk thinks this may mean 'the reality of which others possess, while the name alone is yet ours.' But it is enough to understand by it *τῶν χρημάτων*, in reference to the permission just granted to them, to take what was in fact their own.—Megara and her children follow Lycus off the stage at these words. They enter by the side, he by the central door. Amphitryon alone remains to utter

ἄλλοι κρατοῦσι, τὸ δ' ὄνομ' ἔσθ' ἡμῶν ἔτι.
ΑΜ. ὦ Ζεῦ, μάτην ἄρ' ὁμόγαμόν σ' ἐκτησάμην,
μάτην δὲ †παιδός τοι νεὼν ἐκλήζομεν.
σὺ δ' ἦσθ' ἄρ' ἧσσον ἢ 'δόκεις εἶναι φίλος.
ἀρετῇ σε νικῶ θνητὸς ὢν θεὸν μέγαν.
παῖδας γὰρ οὐ προὔδωκα τοὺς Ἡρακλέους.
σὺ δ' ἐς μὲν εὐνὰς κρύφιος ἠπίστω μολεῖν,
τἀλλότρια λέκτρα δόντος οὐδενὸς λαβών,
σώζειν δὲ τοὺς σοὺς οὐκ ἐπίστασαι φίλους.
ἀμαθής τις εἶ θεὸς, ἢ δίκαιος οὐκ ἔφυς.
ΧΟ. αἴλινον μὲν ἐπ' εὐτυχεῖ στρ. α'.

a brief soliloquy on a subject of which the poet is fond,—accusation of the gods for their alleged injustice and immorality. Compare Ion 436 seqq. In a similar spirit Alcmena exclaims, Heracl. 718, Ζεὺς ἐξ ἐμοῦ μὲν οὐκ ἀκούσεται κακῶς· εἰ δ' ἐστὶν ὅσιος αὐτὸς οἷδεν εἰς ἐμέ.

340. παιδός τοι νεών. These words are corrupt. Elmsley's conjecture seems the best, παίδων γονέ' ἐμῶν. (On the short ᾰ of the accusative see Electr. 598.) Nauck proposes γονέ' ἐμοῦ σ'. Scaliger's κοινεῶν' is ingenious, were there any authority for a word formed like λυμεών. Hermann suggests παιδὸς γονέα νῷν, i. e. for me and Alcmena. The true reading is so uncertain, that the corrupt words are retained in the text. The MSS. present the slight variant τὸν for τοι. One might suggest γονέα σ' ὄντ' ἐκλήζομεν.

341. ἧσσον. So Fix (ap. Kirch.) for ἥσσων.

348. The chorus, in a long and remarkable ode, chiefly in the glyconean metre, celebrates the twelve labours of Hercules. They begin by observing, that as Phoebus the god of joy sometimes sings a mournful strain after, or close upon, a song of happiness, so they will now commence a eulogy on Hercules, even though a dirge at his supposed death might appear more appropriate. They then describe his exploits in the following order: (1) the capture of the Nemean lion; (2) the victory over the Centaurs; (3) the slaying of the golden-antlered stag; (4) the taming of the horses of the Thracian Diomede; (5) the slaying of Cycnus; (6) the getting of the golden apples from the Hesperides; (7) the clearing of the navigable seas from monsters; (8) the sustaining the heavens in place of Atlas; (9) the victory over the Amazons, and the securing of the golden belt from the queen Hippolyte; (10) the destruction of the Lernaean hydra; (11) the defeat of the triple-bodied Geryon; (12) the descent into Hades to fetch Cerberus. Later writers, it should be observed, deviate a little from Euripides in their accounts of the twelve labours, which Apollodorus in the second book and Diodorus Siculus in the fourth enumerate as follows, and very nearly in the same order: (1) the Nemean lion; (2) the Lernaean hydra; (3) the golden-horned stag; (4) the Erymanthian boar, in conjunction with the Centaurs; (5) cleansing the stables of Augeas; (6) driving off the birds from the lake Stymphalus; (7) capturing the Cretan bull; (8) Diomede's horses; (9) girdle of Hippolyte; (10) Geryon's oxen; (11) the golden apples; (12) Cerberus. Martial, ix. 102, has this brief enumeration of ten labours:—

"Si cupis Alcidae cognoscere facta prioris,
Disce; Libyn domuit; aurea poma tulit;
Peltatam Scythico discinxit Amazona nodo;
Addidit Arcadio terga leonis apro.
Aeripedem sylvis cervam, Stymphalidas astris
Abstulit; a Stygia cum cane venit aqua.
Fecundam vetuit reparari mortibus Hydram:
Hesperias Tusco lavit in amne boves."

Where *Libyn domuit* is the defeat of Antaeus the giant in a wrestling match; an

μολπᾷ Φοῖβος ἰακχεῖ,
τὰν καλλίφθογγον κιθάραν
ἐλαύνων πλήκτρῳ χρυσέῳ·
ἐγὼ δὲ τὸν γᾶς ἐνέρων τ' ἐς ὄρφναν
μολόντα παῖδ' εἴτε Διός νιν εἴπω
εἴτ' Ἀμφιτρύωνος ἶνιν,
ὑμνῆσαι, στεφάνωμα μό-
χθων, δι' εὐλογίας θέλω.
γενναίων δ' ἀρεταὶ πόνων
τοῖς θανοῦσιν ἄγαλμα.
πρῶτον μὲν Διὸς ἄλσος
ἠρήμωσε λέοντος,
πυρσῷ δ' ἀμφεκαλύφθη
ξανθὸν κρᾶτ' ἐπινωτίσας
δεινῷ χάσματι θηρός·
τάν τ' ὀρεινόμον ἀγρίων

ἀντ. α'.

exploit recorded by Diodorus in connexion with the expedition to Spain for the oxen of Geryon, lib. iv. 17; but by Apollodorus described as an adventure in the attempt to gain the golden apples, ii. 5. 11.

Ibid. ἐπ' εὐτυχεῖ μολπᾷ. It seems best to explain this, 'after a joyful strain,' rather than, with Hermann, "felicem eventum ominans," i. e. on the hope of a prosperous event. Apollo, though by nature averse to doleful strains, is sometimes compelled to sing them. *Ipse meum flevi, dixit Apollo, Linon*, Martial, ix. 87, 4. Athenæus alludes to the passage, though he does not seem to have understood it aright, lib. xiv. p. 619, C., λίνος δὲ καὶ αἴλινος, οὐ μόνον ἐν πένθεσιν, ἀλλὰ καὶ ἐπ' εὐτυχεῖ μολπᾷ, κατὰ τὸν Εὐριπίδην. The interpolator in Iph. Aul. 1522 perhaps thought of this passage, κλῄσωμεν Ἄρτεμιν ὡς ἐπ' εὐτυχεῖ πότμῳ.

350. καλλίφθογγον H. Stephens for καλλίφθιτον. On the ῠ in χρύσεος see Med. 633. Tro. 520. 856.

355. στεφάνωμα μόχθων. The accusative in apposition to the sentence.

357. ἀρεταὶ πόνων, the merit, or poetic fame, resulting from generous toils, is an honour to the dead. Here ἀρετὴ is a synonym of δόξα or εὐδοξία.

359. Διὸς ἄλσος, Nemea, which was about a mile and a half from the lion's cave, and which in the time of Pausanias contained a temple of Ζεὺς Νέμειος, θέας ἄξιος, lib. ii. 15, 2. Theocr. xxv. 168, θηρίον αἰνολέοντα, κακὸν τέρας ἀγροιώταις, κοιλὴν αὖλιν ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος,—where a detailed account is added of the capture and destruction of the monster. The cave itself was half-way between Nemea and Mycenae, in a mountain called Τρητόν, from its natural hollows, Diodor. Sic. iv. 11, &c.

362. ἐπινωτίσας, 'having overspread,' 'having laid over the back of,' &c. Hesychius, (quoted by Porson on Phœn. 663,) ἐνώτισε, τὰ νῶτα περιεσκέπασεν. Photius, νωτίσαι· ἐπάρασθαι ('to take upon oneself'). Compare Rhes. 208, λύκειον ἀμφὶ νώτοις ἄφομαι δορὰν, καὶ χάσμα θηρὸς ἀμφ' ἐμῷ θήσω κάρᾳ. The lion's skin was drawn over Hercules' back, so that the fore-legs met under his chin, and the jaws covered his face like a mask.

364—74. The fight with the Centaurs.—This appears to take the place of the more common legend of the capture of the Erymanthian boar. Both Diodorus Siculus and Apollodorus relate the one adventure as either part of the other, or as happening about the same time (ἅμα τούτοις πραττομένοις, Diod. iv. 12). But these writers place the scene of the fight in Pholoë of Arcadia (sup. v. 142),

Κενταύρων ποτὲ γένναν
ἔτρωσεν τόξοις φονίοις,
ἐναίρων πτανοῖς βέλεσιν.
ξύνοιδε Πηνειὸς ὁ καλλιδίνας
μακραί τ' ἄρουραι πεδίων ἄκαρποι
καὶ Πηλιάδες θεράπναι
σύγχορτοί θ' Ὁμόλας ἔναυ-
λοι, πεύκαισιν ὅθεν χέρας
πληροῦντες χθόνα Θεσσαλῶν
ἱππείαις ἐδάμαζον·
τάν τε χρυσοκάρανον
δόρκα ποικιλόνωτον
συλήτειραν ἀγρωστᾶν
κτείνας, θηροφόνον θεὰν
Οἰνωᾶτιν ἀγάλλει·
τεθρίππων τ' ἐπέβα στρ. β'.
καὶ ψαλίοις ἐδάμασσε πώλους
Διομήδεος, αἳ φονίαισι φάταις ἀχάλιν' ἐθόαζον

whereas Euripides represents it to have occurred in Thessaly. He appears indeed to confound the Homeric narrative, Il. i. 267, Od. xxi. 295, of the battle of the Lapithae and the Centaurs, with another and distinct event, the slaughter of the Centaurs in Arcadia by Hercules.—ὀρεινόμον Canter for —ωον.

366. ἔσπρωσεν Kirchhoff after Reiske.

370. θεράπναι, i. e. σταθμοί, the abodes on Mount Pelion. See on Bacch. 1043, Iph. A. 1499, Troad. 1070.—σύγχορτοι, 'neighbouring,' Androm. 17.—Ὁμόλας, a mountain in Thessaly, near the Peneus, the vale of Tempe, and Mount Ossa. See Theocr. vii. 103.

372. πεύκαισιν. For the dative with πληροῦν see the note on Bacch. 19. Both Diodorus and Apollodorus represent the Centaurs as armed with πεῦκαι or ἐλάται (stone-pines or silver-firs) and huge fragments of rock. That Mount Pelion abounded with stone-pines may be inferred from the mention of πεῦκαι Πηλιάδες in Alcest. 915. Compare Iph. A. 1047, 1058, ἀνὰ δ' (f. ἅμα δ') ἐλάταισι στεφανώδει τε χλόᾳ θίασος ἕμολεν ἱπποβάτας Κενταύρων.—ἱππείαις, i. e. καθιππαζόμενοι, overrunning them and conquering the inhabitants, and so rendering the fertile plains ἄκαρποι, v. 369.

375. Apollodor. ii. 5, 3, τρίτον ἆθλον ἐπέταξεν αὐτῷ τὴν Κερυνῖτιν ἔλαφον εἰς Μυκήνας ἔμπνουν ἐνεγκεῖν. Ἦν δὲ ἡ ἔλαφος ἐν Οἰνόῃ χρυσόκερως, Ἀρτέμιδος ἱερὰ, διὸ καὶ βουλόμενος αὐτὴν Ἡρακλῆς μήτε ἀνελεῖν μήτε τρῶσαι, συνεδίωξεν ὅλον ἐνιαυτόν. This subject was mentioned by Euripides in the *Temenidae*; see frag. 737, Dind.

377. ἀγρωστᾶν Canter for ἀγρώσταν.

379. Οἰνωᾶτιν. Musgrave, after others, cites Hesychius, Οἰνωᾶτιν Ἄρτεμιν, τὴν ἐν Οἴνῃ τῆς Ἀργείας. Perhaps Botho rightly gives Οἰνοᾶτιν, which suits the metre equally well. The place was called Οἰνόη, and Aldus recognizes the short ο, in giving οἰνόα τιν'. Stephanus of Byzantium however gives Οἰνωᾶτις Ἄρτεμις, ἡ ἐν Οἰνόῃ τῆς Ἀργείας ἱδρυμένη.—ἀγάλλει, honours with the spoils.

380. ἐπέβα κτλ. 'mounted (i. e. drove under the yoke) and tamed with the bit.' For the horses of Diomede, which were said to devour human flesh, see Alcest. 494 seqq.

383. ἐθόαζον, 'dispatched,' 'quickly

κάθαιμα σῖτα γένυσι, χαρ-
μοναῖσιν ἀνδροβρῶσι δυστράπεζοι·
περῶν δ' ἀργυρορρύταν Ἔβρον
ἐξέπρασσε μόχθον
Μυκηναίῳ πονῶν τυράννῳ,
τάν τε Μηλιάδ' ἀκτὰν
Ἀναύρου παρὰ πηγὰς
Κύκνον [δὲ] ξεινοδαΐκταν
τόξοις ὤλεσεν, Ἀμφαναί-
ας οἰκήτορ' ἄμικτον·
ὑμνῳδούς τε κόρας ἀντ. β'.
ἤλυθεν ἐσπερίαν ἐς αὐλὰν,

devoured.' See Iph. T. 1141. Phoen. 794, where it means 'to move quickly.' Here ἀχάλινα seems to be used adverbially, like κλεινὰ in v. 61. The passage is one of those purely idiomatic sentences which cannot closely be rendered into another language. The sense is, 'they dispatched without restraint the gory food with their jaws, feeding horribly on the welcome diet of man's flesh.'

386. περῶν δ'. The same labour is still being described:—'So, crossing the silver-flowing Hebrus, he performed the task, toiling for the lord of Mycenae,' Eurystheus. So Hercules says of himself in answer to the Chorus, in Alcest. 481, Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον, which confirms the conjecture of W. Dindorf, (required by the metre,) ἐξέπρασσε μόχθον for ἐξεπέρασ' ὄχθον, where μόχθον is Musgrave's emendation. Pflugk seems independently to have given ἐξέπραξε μόχθον. But W. Dindorf's περῶν δ' is better than Pflugk's πέραν ἀργυρορρύτα δ' Ἔβρου. The old reading was πέραν δ'. Hermann reads πέραν δ' ἀργυρορρύταν Ἔβρον | ἐξεπείρασ' ὄχθαν, Matthiae ἐκπέρασεν ὄχθαν. The Hebrus is called ἀργυρορρύτης probably as flowing through a land rich in the precious minerals.

389. Μηλιάδ' Hermann for Πηλιάδ'. This seems clearly right; for the Anaurus flowed into the Melian gulf near Pagasae, the birth-place of Jason, whom Apollonius describes as crossing the Anaurus on foot, Argon. i. v. 9. The Aldine reading Ἀναύρου παρὰ πύλας has been corrected from the MSS., which give πηλὰς or πηγάς. Bothe absurdly edits ἀναύρῳ πόρε πύλας, 'gave a way to the torrent' (the Peneus) by bursting a passage through the mountains.

391. Κύκνον δὲ MSS. Hermann reads τε for δὲ, and it is certainly remarkable that the former particle is used throughout in connecting the narrative of the successive labours. But Kirchhoff acutely perceived that the δὲ should be omitted, and ξεινοδαΐκταν restored for ξενοδαΐκταν The syntax is, περῶν τε τὰν Μηλιάδα ἀκτὰν, Κύκνον ὤλεσε. The story of Cycnus is told at length in Hesiod's 'Shield of Hercules.' This perfidious robber is mentioned also in Alcest. 503. —Ἀμφαναίας, a region of Thessaly, on the authority of Stephanus of Byzantium, quoted by Musgrave. Ἀμφαναία (γῆ) means the district of the town Ἀμφανα, a name derived perhaps from its conspicuous position on a hill or an open plain. Compare Ζεὺς Φαναῖος, Rhes. 355.—ἄμικτον, unsociable, not to be conversed with: δυσομίλητον, ἄξενον, ἀπηνῆ, J. Barnes.

394. ὑμνῳδοὺς κόρας, the singing damsels, the daughters of Hesperus.—ἐσπερίαν Musgrave for ἐσπέριον, on account of the metre, which is logaoedic. The next verse may be called dactylic with the anacrusis of two short syllables. The ῠ in χρύσεος is as above, v. 351. The slight change of χρύσεον — μηλοφόρων for χρυσέων — μηλοφόρον, is due to Wakefield, and seems rightly to have been admitted by Kirchhoff and W. Dindorf. The apples themselves were χρύσεα and the leafy twigs were apple-bearing; nor is there any metrical reason why the poet should have inverted the natural meaning of the two epithets.

χρύσεον πετάλων ἄπο μηλοφόρων χερὶ καρπὸν
ἀμέρξων,
δράκοντα πυρσόνωτον, ὃς
ἄπλατον ἀμφελικτὸς ἕλικ' ἐφρούρει,
κτανών· ποντίας θ' ἁλὸς μυχοὺς
εἰσέβαινε, θνατοῖς
γαλανείας τιθεὶς ἐρετμοῖς·
οὐρανοῦ θ' ὑπὸ μέσσαν
ἐλαύνει χέρας ἔδραν,
Ἄτλαντος δόμον ἐλθών·
ἀστρωπούς τε κατέσχεν οἴ-
κους εὐανορίᾳ θεῶν·
τὸν ἱππευτάν τ' Ἀμαζόνων στρατὸν στρ. γ'.

398. After ὃς Hermann adds σφ'; which is hardly suited to a choral verse, though the last syllable should properly be long. Here it is probable that Euripides allowed himself a slight metrical licence. See on Cycl. 56. Bothe gives ὅστ' ἄπλατον κτλ. Pflugk mentions with dispraise what is really a plausible conjecture of Theodore Bergk, ζάπλουτον for ἄπλατον.—ἀμφελικτὸς for ἀμφ' ἑλικτὸν is Scaliger's correction. The simple sense is, 'the dragon which guarded the sacred (unapproachable) tree by twining round it.' Here as in Hel. 1331, Bacch. 1171, ἕλιξ seems pretty nearly a synonym of πτόρθος.

400. ἁλὸς μυχούς. Another of his labours; cf. v. 225. Pind. Isthm. iv. 73 (v. 95), νίὸς Ἀλκμήνας, ὃς Οὐλυμπόνδ' ἔβα, γαίας τε πάσας καὶ βαθυκρήμνου πολιᾶς ἁλὸς ἐξευρὼν θέναρ, ναντιλίαισί τε πορθμὸν ἀμερώσαις.—θνατοῖς κτλ., 'making a calm to mortals for their ships.' For the double dative compare v. 179. The old reading ταλανίας, which sorely puzzled Barnes and his predecessors, was emended by Heath and Musgrave. Γαλήνεια, the goddess of calm, is addressed by the Chorus in Hel. 1457.

403. ὑπὸ μέσσαν ἔδραν. He extended his hands underneath the central seat of heaven, and so bore it aloft. He describes the effort of raising it upon his back. Apollodorus, ii. 5, 11, says that Prometheus had suggested to Hercules that he should send Atlas to fetch the apples (oranges) of the Hesperides, and should bear the burden of heaven for him in the meanwhile. Diodorus (iv. 27) gives a different turn to the legend, though he also connects it with the Hesperides; but he says that Atlas taught Hercules astronomy, and obtained the reputation of bearing the heavens from being the inventor of the celestial sphere.

406. ἀστρωπούς. Hermann doubts this form, which the metre requires both here and Phoen. 129, and which W. Dindorf thinks should be restored in Hipp. 851, for νυκτὸς ἀστερωπὸς σελάνα. The word is compounded from ἄστρον, (compare γλαυκῶπις, βοῶπις,) though more commonly the first part is an adjective or an adverb, as νυκτερωπὸς, *sup.* v. 111, εὐωπὸς, κοιλωπὸς, &c.—κατέσχεν, simply 'held,' i. e. prevented from falling. Perhaps, if the metre had allowed it, ἀνέσχεν would have been preferred.—εὐανορίᾳ, by his courage, by his manly strength.—"θεῶν autem non ad εὐανορίᾳ, sed ad οἴκους referri debet." *J. Barnes.*

408—17. The procuring of the golden belt from Hippolyte, queen of the Amazons. Diodor. Sic. iv. 16, Ἡρακλῆς δὲ λαβὼν πρόσταγμα τὸν Ἱππολύτης τῆς Ἀμαζόνος ἐνεγκεῖν ζωστῆρα, τὴν ἐπὶ τὰς Ἀμαζόνας στρατείαν ἐποιήσατο. Πλεύσας οὖν εἰς τὸν ἀπ' ἐκείνου Εὔξεινον κληθέντα Πόντον, καὶ καταπλεύσας ἐπὶ τὰς ἐκβολὰς τοῦ Θερμώδοντος ποταμοῦ, πλησίον Θεμισκύρας πόλεως κατεστρατοπέδευσεν, ἐν ᾗ τὰ βασίλεια τῶν Ἀμαζόνων ὑπῆρχε. καὶ τὸ μὲν πρῶτον ᾔτει παρ' αὐτῶν τὸν προστεταγμένον ζωστῆρα, ὡς δ' οὐχ ὑπήκουον, συνῆψε μάχην αὐταῖς.—Ἡρακλῆς δὲ τὰς ἐπιφανεστάτας τῶν Ἀμαζονίδων ἀνελὼν καὶ τὸ λοιπὸν πλῆθος φυγεῖν συναγ-

Μαιῶτιν ἀμφὶ πολυπόταμον
ἔβα δι' Εὔξεινον οἶδμα λίμνας,
τίν' οὐκ ἀφ' Ἑλλανίας
ἄγορον ἀλίσας φίλων,
κόρας Ἀρείας πέπλων
χρυσεόστολον †φάρος,
ζωστῆρος ὀλεθρίους ἄγρας.
τὰ κλεινὰ δ' Ἑλλὰς ἔλαβε βαρβάρου κόρας
λάφυρα, καὶ σώζετ' ἐν Μυκήναις.
τάν τε μυριόκρανον

κάσας, κατέκοψε τὰς πλείστας, ὥστε παντελῶς τὸ ἔθνος αὐτῶν συντριβῆναι. It was from this slaughter that the poet here calls it ὀλέθριος ἄγρα ζωστῆρος. Apollodorus says that Hercules killed Hippolyte, πρὸς δὲ τὰς λοιπὰς ἀγωνισάμενος, ἀποπλεῖ καὶ προσίσχει Τροίᾳ, ii. 5, 9.

410. ἔβα. This verb governs both στρατὸν and (if the text be right) the following accusative φάρος, with which ἄγρας is in apposition. So ὑμνφδοὺς κόρας ἤλυθεν, v. 394. From the notion of *motion towards*, βαίνειν takes an accusative (cf. *inf.* 786—9) both of person and place, as Ar. Nub. 30, ἀτὰρ τί χρέος ἔβα με μετὰ τὸν Πασίαν;—rarely, however, of the *thing*, in the sense of μετελθεῖν. Hence Pflugk regards χρυσεόστολον as corrupt, and proposes χρύσεον στελῶν φάρος, i. e. ἔξων, but this is a sense which στέλλειν will hardly bear. We think there is scarcely a doubt that the true reading is πέπλον χρυσεόστολον μέτα, 'in pursuit of,' &c., as Alcest. 483, Θρῃκὸς τέτρωρον ἅρμα Διομήδους μέτα. The expression φάρος πέπλων is barely defended by such phrases as λέκτρων εὐναὶ, πεδίων ἄρουραι &c.

411. τίν' οὐκ, i. e. πάντα. For ἄγορον, 'a company,' see Iph. T. 1096. The meaning is, in the words of Apollodorus, ii. 5, 9, παραλαβὼν ἐθελοντὰς συμμάχους. On ἀλίζειν (ᾰ) see Heracl. 403.

413. κόρας Ἀρείας. Hippolyte is so called, either because the Amazons generally were ἔθνος μέγα τὰ κατὰ πόλεμον, as Apollodorus says, or because εἶχεν Ἱππολύτη τὸν Ἄρεος ζωστῆρα, σύμβολον τοῦ πρωτεύειν ἁπασῶν, *ibid.* ii. 5, 9. According to some, she was a daughter of Ares.

417. ἐν Μυκήναις. Perhaps it was shown there in the time of Euripides. Such credulity existed even among the Romans of the Empire. Martial amusingly enumerates some of these 'archetypa,' viii. 6, 7: 'Hoc cratere ferox commisit praelia Rhoecus Cum Lapithis: pugna debile cernis opus,' &c. Apollodor. l. l. κομίσας δὲ τὸν ζωστῆρα εἰς Μυκήνας, ἔδωκεν Εὐρυσθεῖ. Properly, λάφυρα are spoils taken from the living, σκῦλα (Iph. T. 74) those from the dead. See Photius in v. λάφυρα. For the elision of the αι in σώζεται, see on v. 146. Pflugk, whom Kirchhoff follows, thinks the poet wrote σώζεται Μυκήναις, and this will stand as the dative of place, as in v. 383, φονίαισι φάτναις. Bothe takes σώζετ' for ἐσώζετο, "postquam Hercules attulisset." The present tense seems more natural, as implying that a testimony of Hercules' prowess exists at the time of speaking.

419—24. The decapitation of the Lernaean hydra and the slaying of Geryon. Apollodorus (ii. 5, 2) tells us that the monster had *nine* heads, and there is no reason why μυριόκρανον should not be taken for πολύκρανον. Diodorus, iv. 11, is pleased to assign a hundred necks, on each of which a snake-like head grew. In matters like this, poets and mythologers vary their accounts. Euripides even calls the Nile 'hundred-mouthed,' Hel. 404, and Horace calls Cerberus 'bellua centiceps,' Carm. ii. 13, 34. Below, v. 1274, the hydra is called ἀμφίκρανος, because supernumerary heads, as it were, grew out on each side of the natural one. The story of Hercules burning or searing the neck as each head was cut off, is well known, and has been fancifully interpreted of the bringing a waste moss or bog into cultivation by

πολύφονον κύνα Λέρνας
ὕδραν ἐξεπύρωσεν
βέλεσί τ' ἀμφέβαλλε,
τὸν τρισώματον οἵσιν ἔ-
κτα βοτῆρ' Ἐρυθείας,
δρόμων τ' ἄλλων ἀγάλματ' εὐτυχῆ ἀντ. γ'.
διῆλθε· τόν *τε πολυδάκρυον
ἔπλευσ' ἐς Ἅιδαν, πόνων τελευτάν,
ἵν' ἐκπεραίνει τάλας
βίοτον οὐδ' ἔβα πάλιν.
στέγαι δ' ἔρημοι φίλων,
τὰν δ' ἀνόστιμον τέκνων
Χάρωνος ἐπιμένει πλάτα
βίου κέλευθον ἄθεον, ἄδικον· ἐς δὲ σὰς
χέρας βλέπει δώματ' οὐ παρόντος.
εἰ δ' ἐγὼ σθένος ἦβων
δόρυ τ' ἔπαλλον ἐν αἰχμᾷ

burning the surface. But the hydra of Lerna was a real thing; for Mr. Clark tells us ('Peloponnesus,' p. 98), that large speckled water-snakes still infest the Lernaean marsh.

422. ἀμφέβαλλε. So Heath for ἀμφέβαλε. The meaning is, that Hercules embrued with the poison of the hydra those arrows with which he shot Geryon. Diodor. Sic. iv. 11, fin. χειρωσάμενος τὸ ζῷον εἰς τὴν χολὴν ἐκέβαπτε τὰς ἀκίδας, ἵνα τὸ βληθὲν βέλος ἔχῃ τὴν ἐκ τῆς ἀκίδος πληγὴν ἀνίατον. Apollodor. ii. 5, 2, τὸ δὲ σῶμα τῆς ὕδρας ἀνασχίσας, τῇ χολῇ τοὺς οἰστοὺς ἔβαψεν. Neither of these writers distinctly affirm that Geryon was slain by the poisoned arrows; but Apollodorus does say that ἀναστησάμενος μάχην καὶ τοξευθεὶς ἀπέθανεν, ii. 5, 10.

424. Ἐρυθείας. This is supposed to be *Cadiz*, and it is frequently mentioned by the poets in connexion with this exploit; see Propert. v. 9, 2. Aeschylus calls Geryon τρισώματος, Agam. 843. Lucian, Toxaris, § 62, τὸν Γηρυόνην οἱ γραφεῖς ἐνδείκνυνται ἄνθρωπον ἑξάχειρα καὶ τρικέφαλον.

425. δρόμων ἀγάλματα, victorious contests, honourable and successful toils. This seems to show that Euripides, though he enumerates twelve labours, was aware of other legends, which later writers have reckoned among that number to the exclusion of some of those described above. See the note on v. 348.

426. τόν τε πολυδάκρυον Wakefield for τὸν πολυδάκρυτον.—πόνων τελευτάν, the accusative in apposition to the sentence.

428. ἵν' ἐκπεραίνει Heath for ἵν' ἐκπερᾴνῃ. The sense obviously is, 'where he closes (i. e. has closed) his life, and has not come back again.'

432. Χάρωνος πλάτα. See Alcest. 254. Translate, 'But the children's path of life, godless and unjust as it is (i. e. wickedly imposed upon them by Lycus), without return from the nether world, the bark of Charon awaits; and it is to thy prowess alone, O Hercules, absent though you are, that the family now looks.' The correction of Musgrave, for σῶμα τοῦ παρόντος, is deserving of all praise. For τέκνων κέλευθον see Aesch. Cho. 341.

436. σθένος ἦβων. 'Had I been young in strength, and the rest of the chorus, my equals in age, I would have stood by the children of Hercules in the contest; but as it is, I am destitute of that happy youth.' The old reading τὰς εὐδαίμονος was tacitly corrected by Barnes.

Καδμείων τε σύνηβοι,
τέκεσιν ἂν παρέσταν
ἀλκᾷ· νῦν δ' ἀπολείπομαι
τᾶς εὐδαίμονος ἥβας.
ἀλλ' ἐσορῶ γὰρ τούσδε φθιμένων
ἐνδύτ' ἔχοντας, τοὺς τοῦ μεγάλου
δήποτε παῖδας τὸ πρὶν Ἡρακλέους,
ἄλοχόν τε φίλην ὑποσειραίους
ποσὶν ἕλκουσαν τέκνα, καὶ γεραιὸν
πατέρ' Ἡρακλέους. δύστηνος ἐγώ,
δακρύων ὡς οὐ δύναμαι κατέχειν
γραίας ὄσσων ἔτι πηγάς.

ΜΕ. εἶεν· τίς ἱερεύς, τίς σφαγεὺς τῶν δυσπότμων;
[ἢ τῆς ταλαίνης τῆς ἐμῆς ψυχῆς φονεύς;]
ἕτοιμ' ἄγειν τὰ θύματ' εἰς Ἅιδου τάδε.
ὦ τέκν', ἀγόμεθα ζεῦγος οὐ καλὸν νεκρῶν,
ὁμοῦ γέροντες καὶ νέοι καὶ μητέρες.

443. ἐνδυτὰ, the ornamental robes, *κόσμον*, v. 329. So Heath for ἔνδυμα, which violates the metre.—*τοῦ μεγάλου δήποτε*, 'who was so lately called *the great*.' See Tro. 506. 589. 1277. The pleonastic addition of *τὸ πρὶν* is remarkable. It is not unlikely that *δήποτε παῖδας* is an interpolation.

445. *ὑποσειραίους* Musgrave for *ὑπὸ σειραίοις*. The syntax is, *ἕλκουσαν τέκνα καὶ γεραιὸν πατέρα ὑποσειραίους τοῖς ἑαυτῆς ποσίν*.—*ἕλκουσαν*, sc. *ἐφέλκουσαν*, as children are called *ἀθλία ἐφολκὶς*, Androm. v. 220. Cf. *inf.* 1424. The metaphor however is here not taken from a boat towed after a ship, but from a side (or trace) horse, which is compelled to go at the same speed as those under the yoke.

449–50. Both *δακρύων* and *ὄσσων* depend upon *πηγὰς*, 'my eyes' flood of tears.' So in Aesch. Cho. 175, *κἀμοὶ προσέστη καρδίας κλυδώνιον χολῆς*. *Inf.* v. 562, *Ἅιδου περιβολαὶ κόμης*. Oed. Col. 730, *ὀμμάτων φόβον τῆς ἐμῆς ἐπεισόδου*.

451. Megara reappears on the stage, with her children magnificently attired for their death. (For this custom see Alcest. 161.) In a touching address she bids them farewell, and recals to mind the many incidents in their early life by which the affection of their parents had been shown.

452. Hermann would read either *ἢ τίς ταλαίνης* or *τῆσδ' ἐμῆς ψυχῆς*. Klotz (Praef. p. x) endeavours to defend the unusual repetition of the article with the pronoun, on the ground that it is emphatic; and he compares, after Pflugk, Oed. R. 1481, *δεῦρ' ἴτ', ἕλθετε ὡς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας*, where however *τὰς ἐμὰς* is really exegetical of *τὰς ἀδελφάς*. It is more than probable that the verse itself is an interpolation; for *φονεὺς* is tame after *ἱερεὺς* and *σφαγεὺς*, and *ἐμῆς ψυχῆς* is a harsh periphrasis for *ἐμοῦ*, where especial mention of the *body* was rather required.

453. ἕτοιμα, sc. *ἐστὶν*, *ἄγειν* or *ἄγεσθαι*. Elmsley has noticed the frequent use of *ἕτοιμος* without *εἰμὶ* &c.

454. *ζεῦγος*, though generally 'a pair,' may be used of several persons coupled together. The word is used in reference to *ὑποσειραίους* above. They call themselves *νεκροὶ* as being already condemned to die, and in allusion to Hermes and Charon, *οἱ νεκροπομποί*. There is a variant *νεκρὸν*, which arose from the common error of transcribers, that *νεκρὸς* was an adjective.—*ἀγόμεσθαι* MSS. and edd.

ὦ μοῖρα δυστάλαιν' ἐμοῦ τε καὶ τέκνων
τῶνδ', οὓς πανύστατ' ὄμμασιν προσδέρκομαι.
ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἐθρεψάμην
ὕβρισμα κἀπίχαρμα καὶ διαφθοράν.
φεῦ·
ἦ πολύ με δόξης ἐξέπαισαν ἐλπίδες,
ἣν πατρὸς ὑμῶν ἐκ λόγων ποτ' ἠλπισα.
σοὶ μὲν γὰρ Ἄργος ἔνεμ' ὁ κατθανὼν πατήρ,
Εὐρυσθέως δ' ἔμελλες οἰκήσειν δόμους
τῆς καλλικάρπου κράτος ἔχων Πελασγίας,
στολήν τε θηρὸς ἀμφέβαλλε σῷ κάρᾳ
λέοντος, ἥπερ αὐτὸς ἐξωπλίζετο·
σὺ δ' ἦσθα Θηβῶν τῶν φιλαρμάτων ἄναξ
ἔγκληρα πεδία τἀμὰ γῆς κεκτημένος,
ὡς ἐξέπειθες τὸν κατασπείραντά σε·
ἐς δεξιὰν δὲ σὴν ἀλεξητήριον

456. Kirchhoff gives ἐμὴ for ἐμοῦ or ἐμῶν.

459. διαφθορὰν, i. e. ἕνεκα τοῦ διαφθείρεσθαι.

460. ἐξέπαισαν, (ἐκπαίειν,) for ἔψευσαν. 'Truly my hopes have greatly disappointed me in the expectation I had formed of you from your father's promises.' She then addresses herself to each of her three sons in turn, and recounts what it had been the intention of the father to leave to each. And this is done by describing the various significant though sportive actions of the father towards each. 'To you, the eldest,' she says, 'he used to award (i. e. to say that he would award,) the throne of Argos and Mycenae, while he vested you in the lion's skin as the successor and inheritor of his most highly-prized possessions. To the second son he assigned his mother's inheritance, as a daughter of Creon, in Thebes; and the club was put into his boyish hand as a sceptre. To the third he bequeathed the sovereignty of the conquered Oechalia; and so to each he intended to leave a kingdom.' Elmsley explains the imperfects, ἦσθα, ἔνεμε &c., by ἔμελλες ἔσεσθαι. And in fact the poet himself varies the narrative by corresponding terms, ἔμελλες οἰκήσειν and δώσειν ὑπέσχετο. Yet there is no reason why ἀμφέβαλλε, καθίει, should not express real acts; and if so, ἦσθα ἄναξ represents the actual words of Hercules in sportive play with his children, σὺ νῦν εἶ Θηβῶν ἄναξ, &c. Similarly Bacch. 612, τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχοις; In Androm. 209 seqq., compared by Pflugk, there is irony, which here there is not; consequently here the literal, there the contrary meaning is conveyed.

464. Πελασγίας, Argolis, as in Orest. 960.

468. ἔγκληρα; hereditary; cf. Iph. T. 682.

469. ἐξέπειθες Hermann for ἐξέπειθε. He is probably right: the sense is, 'as you used to try to prevail on your father,' i. e. that he would make you king of Thebes. Heath's conjecture is however ingenious, με for σε, 'as he (Hercules) used to persuade my father (Creon).'

470. ἀλεξητήριον ξύλον, the defensive club, which he put into the hands of his child as a ψευδὴς δόσις, a sham gift, i. e. pretending to confer it upon him together with the sovereignty of Thebes. It does not appear that the common reading, Δαιδάλου ψευδῆ δόσιν, can be defended. In favour of Hermann's slight but important correction much is to be said. Daedalus, the Cretan artist, is no where recorded to have given Hercules his club; nor, if he

ξύλον καθίει δαίδαλον, ψευδῆ δόσιν.
σοὶ δ' ἦν ἔπερσε τοῖς ἑκηβόλοις ποτὲ
τόξοισι δώσειν Οἰχαλίαν ὑπέσχετο.
τρεῖς δ' ὄντας *ὑμᾶς τριπτύχοις τυραννίσι
πατὴρ ἐπύργου, μέγα φρονῶν ἐπ' ἀνδρίᾳ·
ἐγὼ δὲ νύμφας ἠκροθινιαζόμην,
κήδη συνάπτουσ' ἔκ τ' Ἀθηναίων χθονὸς
Σπάρτης τε Θηβῶν θ', ὡς ἀνημμένοι κάλῳς
πρυμνησίοισι βίον ἔχοιτ' εὐδαίμονα.
καὶ ταῦτα φροῦδα· μεταβαλοῦσα δ' ἡ τύχη
νύμφας μὲν ὑμῖν Κῆρας ἀντέδωκ' ἔχειν,

had, could it be called ψευδὴς δόσις merely because, as Matthiae says, "spem Herculis postea frustravit." This objection indeed is met by placing the comma after Δαιδάλου, with Kirchhoff. According to Diodorus, iv. 14, (quoted by Hermann,) the club might fairly be called δαίδαλος, 'elaborately wrought,' for it was the gift of Hephaestus. This adjective occurs in Aesch. Eum. 605, as an epithet of πέπλος, probably in the same sense. Pflugk, approving Hermann's emendation without admitting it, suggests ξύλον καθίει Μαινάλου from Propert. iv. 9, 15, 'Maenalio jacuit pulsus tria tempora ramo Cacus.'

474. ὑμᾶς, wanting in the copies, was added by Barnes after Canter and Scaliger. Rather, perhaps, τρεῖς ὄντας. οὕτω κτλ. The names of Hercules' three sons are given by the Schol. on Pind. Isthm. iv. 104, as from Euripides, (doubtless a lost play,) Therimachus, Deicoon, and Aristodemus. Many other accounts are given by ancient writers; but the matter is of little importance. See Pflugk's Preface, p. 8.

475. ἐπ' ἀνδρίᾳ, on your manliness; i. e. on the early development of your physical powers, and your promising youth. Here Elmsley, followed by Pflugk and W. Dindorf, reads εὐανδρίᾳ, on the ground that ἀνδρεία, not ἀνδρία, is the true Attic, just as ἀνδρηΐη is the Ionic form, on the same analogy as πτωχεία, δουλεία, παρθενεία &c. The argument however is not conclusive. Many substantives have a double form in εια and ία, as προμήθεια, προμηθία, ἀσέβεια, ἀσεβία, παρθενεία, παρθενία, &c., and we have other forms only in ία, as ἀδικία, αὐθαδία, δειλία. If therefore we find feminine substantives sometimes formed by adding ία to the root, ἀνδρία may be as legitimate a form as ἀνδρεία. Moreover, though εὐανδρίᾳ might be called the causal dative, for διὰ τὴν εὐανδρίαν, it is certain that the common and natural construction is φρονεῖν ἐπί τινι.

476. ἀκροθινιάζεσθαι is 'to pick out for oneself from the top of a heap,' or to have the first choice of a prize. Hence the sense here is, 'while I, the mother, used to choose the best brides for you, one from Athens, a second from Sparta, and a third from Thebes, intending to contract alliances with each of these nations,' which are specified as being the principal states of Hellas. — συνάπτουσ' is Kirchhoff's correction for συνάψουσ', which is here doubtful Greek. The ἐκ is used as in the common phrase γαμεῖν ἐκ or ἀπό τινος.

478 seqq. The meaning is, that by a triple marriage a threefold security might be attained. The old reading was κάλως, for which Heath restored the Attic dative κάλῳς. As the parents were said κῆδος συνάπτειν or ἀνάπτειν (*sup.* v. 35), so a ship's stern was said ἀνάπτεσθαι ἐκ γῆς, to be fastened to the shore. More commonly πρυμνήσια is used alone in the plural, as Iph. T. 1352, 1395. Hence Kirchhoff's conjecture καλῶς is very probable. Compare however Med. 770, ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων.

480. μεταβαλοῦσα. Intransitive, as in Bacch. 1331.—Κῆρας, Fates. Photius, κῆρες, θανατηφόροι μοῖραι. Cf. Electr. 1252. Aeschylus calls them Κῆρες Ἐρινύες, Theb. 1057. They are distinguished by Moschus, Id. iv. 14, who is writing on this subject: σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων, ἠέ

ἐμοὶ δὲ δάκρυα λουτρά· δύστηνος φρενῶν.
πατὴρ δὲ πατρὸς ἑστιᾷ γάμους ὅδε,
Ἅιδην νομίζων πενθερὸν, κῆδος πικρόν.
ὤμοι, τίν' ὑμῶν πρῶτον ἢ τίν' ὕστατον
πρὸς στέρνα θῶμαι; τῷ προσαρμόσω στόμα;
τίνος λάβωμαι; πῶς ἂν ὡς ξουθόπτερος
μέλισσα συνενέγκαιμ' ἂν ἐκ πάντων γόους,
εἰς ἓν δ' ἐνεγκοῦσ' ἀθρόον ἀποδοίην δάκρυ;
ὦ φίλτατ', εἴ τις φθόγγον εἰσακούσεται
θνητῶν παρ' Ἅιδῃ, σοὶ τάδ', Ἡράκλεις, λέγω,
θνήσκει πατὴρ σὸς καὶ τέκν', ὄλλυμαι δ' ἐγὼ,
ἢ πρὶν μακαρία διὰ σ' ἐκλῃζόμην βροτοῖς.
ἄρηξον, ἐλθέ· καὶ σκιὰ φάνηθί μοι·

τινος Κηρῶν ἢ Ἐρινύος αἰνὰ βέλεμνα, παῖδας ἑοὺς κατέπεφνε.

482. *λουτρά*, water sprinkled on the bride, probably by the mother of the bridegroom, on whom many of the marriage ceremonies devolved; see Med. 1026.—*δύστηνος φρενῶν*, 'foolish that I was in my vain hopes,' or 'unhappy that I am for my disappointed pride.' An interjection addressed to herself, and followed by a statement of what is now really the case, instead of all her long-cherished expectations. Bothe thinks this clause is corrupt, and would read *δυστήνοις φέρειν*. The nominative is certainly unusually interposed. It may be observed however, that the narrative has run on so continuously from v. 461, that the speaker had not earlier an opportunity of saying *ἐγὼ δύστηνος ἥλπισα*.

483—4. 'But now your grandfather here (Amphitryon) is preparing the marriage feast, believing that Hades is to be your father-in-law, a wretched alliance.' The meaning is, that as Hercules' sons are likely to have no other wedding than that of the Furies, or Κῆρες, i. e. instant death, he has made such preparations in the way of fine dresses, &c., as seem best to suit the occasion. The old reading was *κῆδος πατρὸς*, corrected by Reiske. Klotz endeavours to defend it, (Praef. p. xi,) "duplicem rationem habemus, unam, ut Ἅιδης *πενθερὸς* esse dicatur avi, alteram, ut *κῆδος* patris, quod est aptissimum." This however can hardly be called very explicit, nor is Musgrave's much better, "Hercules *κηδεστὴς* erat Plutonis, filiis ejus Κῆρας ducentibus." Taking the Greek by itself, and apart from any forced meanings of commentators, we vainly try to extract any sense out of *κῆδος πατρὸς*, which is the more awkward because *πατρὸς* occurs in the preceding verse.

487. *πῶς ἂν κτλ.* 'Would that, like the tawny-winged bee, I could collect griefs from all, and bringing them into one, could give them back together in a single tear!' As a bee gathers sweets from many flowers and unites them in a drop of honey, which she is said *ἀποδοῦναι*, to reproduce, or give as the result of her labour, so Megara wishes that she could concentrate the sorrow she feels for each and every of her sons, into a single tear, to be shed for them as a last gift.

491. *θνητῶν*. Elmsley's correction *φθιτῶν*, adopted by W. Dindorf, is plausible, but nothing more. Nauck's reading is much better, *εἴ τις φθόγγος εἰσακούεται*.

493. *βροτοῖς*. The dative is used as in Oed. R. 8, *ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος*.

494. *καὶ σκιά*. Even though a mere ghost, and not in the body, appear to me; for *you* would be abundantly sufficient, even by merely coming. The meaning is *φόβος γένοιτ' ἂν πολεμίοις ὀφθεὶς μόνον*, as he says in the *Rhesus*, 335. The old reading was *ἱκανὸν*, corrected by Hermann. Perhaps the true reading is *ἄλις γὰρ* (or *τό γ'*) *ἐλθεῖν ἱκανὸν ἂν γένοιτό σε*. For the *σὺ* is redundant where it is

ἅλις γὰρ ἐλθὼν ἱκανὸς ἂν γένοιο σύ·
κακοὶ γὰρ ἐς σέ γ', οἳ τέκνα κτείνουσι σά.
ΑΜ. σὺ μὲν τὰ νέρθεν εὐτρεπῆ ποιοῦ, γύναι·
ἐγὼ δὲ σ', ὦ Ζεῦ, χεῖρ' ἐς οὐρανὸν δικὼν
αὐδῶ, τέκνοισιν εἴ τι τοισίδ' ὠφελεῖν
μέλλεις, ἀμύνειν, ὡς τάχ' οὐδὲν ἀρκέσεις·
καίτοι κέκλησαι πολλάκις· μάτην πονῶ·
θανεῖν γὰρ, ὡς ἔοικ', ἀναγκαίως ἔχει.
ἀλλ', ὦ γέροντες, σμικρὰ μὲν τὰ τοῦ βίου·
τοῦτον δ' ὅπως ἥδιστα διαπεράσετε,
ἐξ ἡμέρας ἐς νύκτα μὴ λυπούμενοι.
ὡς ἐλπίδας μὲν ὁ χρόνος οὐκ ἐπίσταται·
σώζειν, τὸ δ' αὑτοῦ σπουδάσας διέπτατο.
ὁρᾶτέ μ', ὅσπερ ἦν περίβλεπτος βροτοῖς
ὀνομαστὰ πράσσων, καί μ' ἀφείλεθ' ἡ τύχη
ὥσπερ πτερὸν πρὸς αἰθέρ' ἡμέρᾳ μιᾷ.
ὁ δ' ὄλβος ὁ μέγας ἥ τε δόξ' οὐκ οἶδ' ὅτῳ
βέβαιός ἐστι· χαίρετ'· ἄνδρα γὰρ φίλον
πανύστατον νῦν, ἥλικες, δεδόρκατε.
ΜΕ. ἔα.
ὦ πρέσβυ, λεύσσω τἀμὰ φίλτατ' ; ἢ τί φῶ ;

not emphatic; and the emphasis does not seem to improve the sense. Kirchhoff suspects some corruption in the distich, and supposes the latter verse stood thus, ἅλις γ' ἂν ἐλθὼν καὶ σκιὰ γένοιο σύ (μοι would be more likely). The next verse may possibly be spurious, as W. Dindorf has observed, though he includes the preceding one in his condemnation. The γε is not indeed without sense; 'they surely injure *you* who are slaying your children;' still it is not added quite after the manner of Euripides; and the α made long before κτ is not satisfactory, though justified by Orest. 945, σύγγονον σέ τε κτανεῖν: *ibid.* v. 1525, οὐκ ἄρα κτενεῖς με; Kirchhoff edits κακοὶ γάρ εἰσιν, with Pierson.

497. εὐτρεπῆ ποιοῦ. See Bacch. 440. On ὠφελεῖν with a dative, Prom. 350.

501. κέκλησαι πολλάκις. Cf. Hel. 1447, κέκλησθέ μοι, θεοί, πολλὰ, χρήσθ' ἐμοῦ κλύειν κἄλυπα.

503—5. σμικρὰ Bothe for μικρά. A similar doctrine, of the wisdom of enjoying the present life because it is short, is inculcated by Hercules in Alcest. 782—89.—The ὅπως governs διαπεράσετε, ὁρᾶτε being, as usual, understood, and does not belong to ἥδιστα.

507. σώζειν, to keep safe till their fulfilment.—διέπτατο κτλ., 'it flits away after attending to its own business,' or, 'it does its own work and then flies away.'

508. Kirchhoff would prefer ὁρᾶτ' ἔμ'.

510. πτερὸν πρὸς αἰθέρα, like a feather going up into the sky. It is needless to explain πτερὸν 'a bird,' though in Hippol. 827, there is a similar comparison, ὄρνις γὰρ ὥς τις ἐκ χερῶν ἄφαντος εἶ. The construction is, ἀφείλετό με τὸ ὀνομαστὰ πράσσειν, ὥσπερ πτερὸν (ἀποπτάμενον), or τὴν πρὶν δόξαν may be supplied from the context. Kirchhoff's suspicion, that something has been lost here, does not seem well-founded.

ΑΜ. οὐκ οἶδα, θύγατερ· ἀφασία δὲ κἄμ' ἔχει.
ΜΕ. ὅδ' ἐστὶν ὃν γῆς νέρθεν εἰσηκούομεν;
ΑΜ. εἰ μή γ' ὄνειρον ἐν φάει τι λεύσσομεν.
ΜΕ. τί φημί; ποῖ' ὄνειρα κηραίνουσ' ὁρῶ;
οὐκ ἔσθ' ὅδ' ἄλλος ἀντὶ σοῦ παιδὸς, γέρον.
δεῦρ', ὦ τέκν', ἐκκρήμνασθε πατρῴων πέπλων,
ἵτ' ἐγκονεῖτε, μὴ μεθῆτ', ἐπεὶ Διὸς
σωτῆρος ὑμῖν οὐδέν ἐσθ' ὅδ' ὕστερος.

ΗΡΑΚΛΗΣ.

ὦ χαῖρε, μέλαθρον πρόπυλά θ' ἑστίας ἐμῆς,
ὡς ἄσμενός σ' ἐσεῖδον ἐς φάος μολών.
ἔα· τί χρῆμα; τέκν' ὁρῶ πρὸ δωμάτων
στολμοῖσι νεκρῶν κρᾶτας ἐξεστεμμένα,
ὄχλῳ τ' ἐν ἀνδρῶν τὴν ἐμὴν ξυνάορον
πατέρα τε δακρύοντα συμφορᾶς τινός.
φέρ' ἐκπύθωμαι τῶνδε πλησίον σταθείς·

516. Hercules, who had been invoked at v. 494 to appear even as a shade from Hades, is now suddenly seen, rising from a chamber beneath the stage by the ascent called "Charon's stairs;" and though he has in fact returned bodily from the regions below, he is at first taken for a spectre who has come at the bidding of Megara. On these considerations, one might conjecture that this line should be read, ὅδ' ἔστιν, ὃς γῆς νέρθεν εἰσήκουε νῷν, 'who heard our summons even from below.' According to the common reading, ὄντα must be supplied. In v. 24, Amphitryon speaks of Hercules' descent as a fact within his own knowledge. However, the vulgate is defended by v. 551—3.

517. Kirchhoff gives this verse to Amphitryon, on account of the γε. The copies continue it to Megara.

518. κηραίνουσα, 'in my anxiety.' On this word see the note on Hippol. 223. The other sense of κηραίνειν, 'to destroy,' is recognized by Photius, κηραίνει· τήκει, πρὸς φθορὰν ἄγει. The meaning of τί φημί; ποῖα κτλ., seems to be, 'And yet, what am I saying? It is no *dream* that I conjure up, but Hercules himself.' Bothe quite misunderstands the sense, and adopts ἐρῶ for ὁρῶ, after Musgrave, from Heath.

521. Διὸς σωτῆρος. The sense is, that the presence of Hercules is as good a protection as the altar of Ζεὺς σωτὴρ at which they were sitting, v. 48.

523—4. This distich is quoted by Lucian in the opening of the dialogue Μένιππος ἢ Νεκυομαντεία, vol. i. p. 455, with the variant σέ γ' εἶδον. Hercules is at first seen rising from below at a little distance from the stage (as the position of the Χαρώνιαι κλίμακες in a plan of the Attic theatre will show). He first sees the palace on the proscenium, then his wife and father standing before it; and, surprised at their being attired in death-clothes, he resolves to approach them and ask the reason of the change.

525. Bothe construes τί χρῆμα—ὁρῶ κτλ., 'for what reason do I behold?' &c., comparing Hec. 977, τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα; and edits συμφορᾶς τίνος; 'weeping for what calamity?' in v. 528. Kirchhoff gives συμφορὰς τίνας; and both readings seem to be found in Flor. 2.

529. τῶνδε. Not the Chorus, but the actors on the stage; Megara, Amphitryon, and the children. It was the opinion of Elmsley, to which W. Dindorf, Kirchhoff, and Pflugk have assented, that for γύναι κτλ., we should read τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος, and that the fol-

γύναι, τί καινὸν ἦλθε δώμασιν χρέος;
ΜΕ. ὦ φίλτατ' ἀνδρῶν, ὦ φάος μολὼν πατρὶ,
ἥκεις, ἐσώθης εἰς ἀκμὴν ἐλθὼν φίλοις;
ΗΡ. τί φῄς; τίν' ἐς ταραγμὸν ἥκομεν, πάτερ;
ΜΕ. διολλύμεσθα· σὺ δὲ, γέρον, σύγγνωθί μοι,
εἰ πρόσθεν ἥρπασ' ἃ σὲ λέγειν πρὸς τόνδ' ἐχρῆν·
τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων,
καὶ τἄμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ.
ΗΡ. Ἄπολλον, οἵοις φροιμίοις ἄρχει λόγου.
ΜΕ. τεθνᾶσ' ἀδελφοὶ καὶ πατὴρ οὑμὸς γέρων.
ΗΡ. πῶς φῄς; τί δράσας ἢ δορὸς ποίου τυχών;
ΜΕ. Λύκος σφ' ὁ κλεινὸς γῆς ἄναξ διώλεσεν.
ΗΡ. ὅπλοις ἀπαντῶν ἢ νοσησάσης χθονός;
ΜΕ. στάσει· τὸ Κάδμου δ' ἑπτάπυλον ἔχει κράτος.
ΗΡ. τί δῆτα πρὸς σὲ καὶ γέροντ' ἦλθεν φόβος;

lowing distich should be assigned to Amphitryon, not to Megara. Elmsley thought the poet would have written τῆσδε for τῶνδε, if γύναι had been genuine; and also that ὦ φάος μολὼν πατρὶ, with Hercules' following address πάτερ &c., is only consistent in the mouth of Amphitryon. Klotz, who calls this (Praef. p. xi) "locus admodum difficilis," defends the vulgate against these arbitrary alterations; and he truly says, "Si hoc modo tractare veteres fabulas volumus, nullus erit versus quin mutare atque interpolare possimus." There is nothing really obscure in the text as it stands. Hercules asks his wife what is the matter, and she replies, first by calling Hercules the dearest of men to herself, and a light of safety to his aged father; secondly, by saying διολλύμεσθα κτλ. Now, as Hercules, after saying τί φῄς; in v. 533, had turned to his father for a more detailed account (perhaps because Megara had thrown herself into his arms), she, in replying at v. 534, rightly apologizes to Amphitryon for taking the words out of his mouth, which it was his place to have uttered when directly appealed to. Elmsley's change of persons in fact rests only on this, that πατρὶ and πάτερ seem rather to indicate that Amphitryon is the party appealed to in τί φῄς; because he has just spoken of himself. But it is to be observed, that from v. 518 to 584 the dialogue seems to be held by two persons only; and that at v. 585 it is continued between two, Amphitryon then, and not till then, taking the place of Megara.

533. ἐς ταραγμὸν, in a time of confusion. It was thought ill-omined to return from a distance to any scene of grief or trouble. So Theseus complains that the first sounds which greet his ears are those of woe, Hipp. 792, and Creusa says to Xuthus ἀφίκου ἐς μέριμναν, Ion 404.

536. τὸ θῆλυ κτλ. Compare for the sentiment Suppl. 83. Androm. 93. Med. 928.

538. Quoted by Lucian, Ζεὺς τραγῳδ. § 1.

539. πατὴρ οὑμὸς, Creon. See v. 33.

541. ὁ κλεινὸς, ironical, as in v. 38. In both places W. Dindorf gives καινὸς after Elmsley. Here Kirchhoff adopts the emendation; but it does not seem more than barely probable. Compare Orest. 17, ὁ κλεινὸς, εἰ δὴ κλεινὸς, Ἀγαμέμνων.

542. ἀπαντῶν, confronting them. Phoen. 1392, Πολυνείκης δ' ἀπήντησεν δορί.

543. The common reading of this verse, στάσει τὸ Κάδμου γ' ἑπτάπυλον ἔχει κράτος, where the γε is out of place, was corrected by Pflugk. Dobree had independently made the same conjecture, and it has been admitted by Kirchhoff.

ΜΕ. κτείνειν ἔμελλε πατέρα κἀμὲ καὶ τέκνα.
ΗΡ. τί φῄς; τί ταρβῶν ὀρφάνευμ' ἐμῶν τέκνων;
ΜΕ. μή ποτε Κρέοντος θάνατον ἐκτισαίατο.
ΗΡ. κόσμος δὲ παίδων τίς ὅδε νεκτέροις πρέπων;
ΜΕ. θανάτου τάδ' ἤδη περιβόλαι' ἀνήμμεθα.
ΗΡ. καὶ πρὸς βίαν ἐθνήσκετ'; ὦ τλήμων ἐγώ.
ΜΕ. φίλων ἔρημοι, σὲ δὲ θανόντ' ἠκούομεν.
ΗΡ. πόθεν δ' ἐς ὑμᾶς ἦδ' ἐσῆλθ' ἀθυμία;
ΜΕ. Εὐρυσθέως κήρυκες ἤγγελλον τάδε.
ΗΡ. τί δ' ἐξελείπετ' οἶκον ἑστίαν τ' ἐμήν;
ΜΕ. βίᾳ· πατὴρ μὲν ἐκπεσὼν στρωτοῦ λέχους.
ΗΡ. κοὐκ ἔσχεν αἰδῶ τὸν γέροντ' ἀτιμάσαι;
ΜΕ. αἰδώς γ' ἀποικεῖ τῆσδε τῆς θεοῦ πρόσω.
ΗΡ. οὕτω δ' ἀπόντες ἐσπανίζομεν φίλων;
ΜΕ. φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες;
ΗΡ. μάχας δὲ Μινυῶν, ἃς ἔτλην, ἀπέπτυσαν;
ΜΕ. ἄφιλον, ἵν' αὖθίς σοι λέγω, τὸ δυστυχές.
ΗΡ. οὐ ῥίψεθ' Ἅιδου τάσδε περιβολὰς κόμης,
καὶ φῶς ἀναβλέψεσθε, τοῦ κάτω σκότους

546. *τί ταρβῶν κτλ.*, an idiomatic verse: 'what had he to fear from my children if they had lost their father?' For Lycus supposed Hercules to be dead, v. 145. For the Ionicism *ἐκτισαίατο*, not very common in Euripides, see Hel. 159. For the sense compare v. 42—3.

548. *παίδων*. Aldus has *πέπλων* both here and at the end of the verse. The reading *πρέπων* was recovered from the margin of one of the Paris MSS. by Musgrave. Either in the sense of *ὅμοιος* or *ἐπιτήδειος*, this word takes a dative.—*κόσμος*, see v. 334.

549. *τάδ' ἤδη κτλ.* 'The head-dresses we are now wearing are the wrappings of the grave.' The word *ἀνάπτειν* is chosen with especial reference to the *κόσμος*, which was commonly said *ἐξάπτεσθαι* or *ἀνάπτεσθαι*, as Tro. 1220, *Φρύγια πέπλων ἀγάλματ' ἐξάπτω χροός*. By comparing v. 526 with v. 562, we shall perceive that allusion is made to fillets tied round the head. Kirchhoff proposes *ἐνήμμεθα*.

551. *φίλων γ'* Kirchhoff after Hermann.

553. *τάδε*, viz. the false report that Hercules was dead. Cf. v. 516.

555. Here, as before in v. 543, Dobree had anticipated Pflugk in placing a colon after the first word. The sense is, My father was treated with even heartless cruelty. Klotz defends the old punctuation (Praef. p. xiv).

557. If the reading be right, the sense is, 'Mercy and violence dwell at opposite ends of the earth.' But, as *αἰδὼς* rather than *βία* would be called 'a goddess,' as in Ion 337, there is great probability in the reading of Nauck and Kirchhoff, *αἰδώ γ' ἀποικεῖ κτλ.*, where *γε* is ironically used, and *Λύκος* becomes the nominative to *ἀποικεῖ*.

558. *ἀπόντες κτλ.*, for *ἀπὼν ἐσπάνιζον*. 'Was I so badly off for friends, that no one would assist my family in my absence?' The reply may be compared with Electr. 605, *ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος*, and Phoen. 403, *τὰ φίλων οὐδὲν, ἤν τις δυστυχῇ*.

560. *ἀπέπτυσαν*, did they treat with contempt, disregard, or repudiate, the benefits I had conferred? Cf. v. 50.

563. *σκότους*. Porson on Hec. 819 considers *ὁ σκότος, -ου*, as "magis Atticum" than *τὸ σκότος*. But Photius ex-

φίλας ἀμοιβὰς ὄμμασιν δεδορκότες ;
ἐγὼ δὲ, νῦν γὰρ τῆς ἐμῆς ἔργον χερὸς,
πρῶτον μὲν εἶμι καὶ κατασκάψω δόμους
καινῶν τυράννων, κρᾶτα δ' ἀνόσιον τεμὼν
ῥίψω κυνῶν ἕλκημα· Καδμείων δ' ὅσους
κακοὺς ἐφηῦρον εὖ παθόντας ἐξ ἐμοῦ
τῷ καλλινίκῳ τῷδ' ὅπλῳ χειρώσομαι,
τοὺς δὲ πτερωτοῖς διαφορῶν τοξεύμασι
νεκρῶν ἅπαντ' Ἰσμηνὸν ἐμπλήσω φόνου,
Δίρκης τε νᾶμα λευκὸν αἱμαχθήσεται.
τῷ γάρ μ' ἀμύνειν μᾶλλον ἢ δάμαρτι χρὴ
καὶ παισὶ καὶ γέροντι ; χαιρόντων πόνοι·
μάτην γὰρ αὐτοὺς τῶνδε μᾶλλον ἤνυσα.
καὶ δεῖ μ' ὑπὲρ τῶνδ', εἴπερ οἵδ' ὑπὲρ πατρὸς,
θνήσκειν ἀμύνοντ'· ἢ τί φήσομεν καλὸν
ὕδρᾳ μὲν ἐλθεῖν ἐς μάχην λέοντί τε
Εὐρυσθέως πομπαῖσι, τῶν δ' ἐμῶν τέκνων
οὐκ ἐκπονήσω θάνατον ; οὐκ ἄρ' Ἡρακλῆς
ὁ καλλίνικος, ὡς πάροιθε, λέξομαι.

ΧΟ. δίκαια τοὺς τεκόντας ὠφελεῖν τέκνα

pressly says, *σκότος καὶ σκότον, ἑκατέρως*. *οὕτως Ἀμειψίας*. (This was a comic writer contemporary with Euripides.) On the double genitive, "Αιδου περιβολαὶ *κόμης*, 'death-wrappings of the hair,' see on v. 449.

567. *καινῶν τυράννων*, the invader and usurper Lycus, who was *ἔπηλυς*, v. 257.

569. *κακοὺς*, viz. by joining the faction of Lycus.

571. *διαφορῶν*, 'dispersing;' cf. Bacch. 739. 1210. Suppl. 382. 715. By *ὅπλῳ* the *κορύνη* or club is meant, as the *τόξον* is here contrasted with it.

575. *πόνοι*. Let the labours, he says, which he has performed for Eurystheus, be held secondary in comparison with the first and greatest duty of protecting his own family. — *τῶνδε*, scil. *πόνων, τοῦ ἀμύνειν κτλ.*

577. *εἴπερ οἵδε*. If they, the children, are going to die in their father's cause, because Lycus fears their father's valour, it becomes me also to die for them.

578. *τί φήσομεν — οὐκ ἐκπονήσω ;* A Greek way of saying, *οὐκ ἔστι καλὸν ὕδρᾳ μὲν ἐς μάχην ἐλθεῖν, τέκνων δὲ θάνατον μὴ ἐκπονεῖν*. Pflugk, among other examples, aptly quotes Thucyd. i. 121, *ἢ δεινὸν ἂν εἴη, εἰ οἱ μὲν ἐκείνων ξύμμαχοι ἐπὶ δουλείᾳ τῇ αὐτῶν φέροντες οὐκ ἀπεροῦσιν, ἡμεῖς δ' ἐπὶ τῷ τιμωρούμενοι τοὺς ἐχθροὺς καὶ αὐτοὶ ἅμα σώζεσθαι οὐκ ἄρα δαπανήσομεν ;* On *ἐκπονεῖν*, 'to avert by toil,' see v. 309.

582. *ὁ καλλίνικος*. For the article with the predicate see Donaldson, Gr. Gr. § 394 (*β*.) *b*. Heracl. 978, *πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ — λέξει*. Iph. A. 1354, *οἵ με τὸν γάμων ἀπεκάλουν ἥσσον'*. Orest. 1140, *ὁ μητροφόντης δ' οὐ καλεῖ*.

583. This verse is cited as from Euripides, but without the name of the play, by Stobaeus, Flor. lxxix. 22.—"Hoc dicit; aequum esse patrem liberis, filium seni patri, virum uxori auxilio esse." *Pflugk*. These two lines were assigned to the Chorus by Tyrwhitt. In the old copies they are continued as the speech of Hercules.

πατέρα τε πρέσβυν τήν τε κοινωνὸν γάμων.
ΑΜ. πρὸς σοῦ μέν, ὦ παῖ, τοῖς φίλοις εἶναι φίλον
τά τ' ἐχθρὰ μισεῖν· ἀλλὰ μὴ 'πείγου λίαν.
ΗΡ. τί δ' ἐστὶ τῶνδε θᾶσσον ἢ χρεών, πάτερ ;
ΑΜ. πολλοὺς πένητας, ὀλβίους δὲ τῷ λόγῳ
δοκοῦντας εἶναι, συμμάχους ἄναξ ἔχει,
οἳ στάσιν ἔθηκαν καὶ διώλεσαν πόλιν
ἐφ' ἁρπαγαῖσι τῶν πέλας, τὰ δ' ἐν δόμοις
δαπάναισι φροῦδα διαφυγόνθ' ὑπ' ἀργίας.
ὤφθης ἐσελθὼν πόλιν· ἐπεὶ δ' ὤφθης, ὅρα
ἐχθροὺς ἀθροίσας μὴ παρὰ γνώμην πέσῃς.
ΗΡ. μέλει μὲν οὐδὲν εἴ με πᾶσ' εἶδεν πόλις·
ὄρνιν δ' ἰδών τιν' οὐκ ἐν αἰσίοις ἕδραις
ἔγνων πόνον τιν' ἐς δόμους πεπτωκότα·
ὥστ' ἐκ προνοίας κρύφιος εἰσῆλθον χθόνα.
ΑΜ. καλῶς προσελθών νυν πρόσειπέ θ' ἑστίαν
καὶ δὸς πατρῴοις δώμασιν σὸν ὄμμ' ἰδεῖν.

585. *πρὸς σοῦ*, 'it is your part.' Heracl. 682, *ἥκιστα πρὸς σοῦ μῶρον ἦν εἰπεῖν ἔπος.*—*μὴ 'πείγου*, 'do not be too hasty in your plans of vengeance, but act warily.' Cf. Med. 1133, *ἀλλὰ μὴ σπέρχου, φίλος.* This is a hint to Hercules that he ought to slay Lycus in defence of his family, but that he must act warily.

590—2. If these verses are genuine, they perhaps allude to some well-known Athenian characters of the day; men who 'caused civil commotion and ruined the state in order to rob their neighbours, while their private fortunes had been squandered away, having slipped from their hands through laziness.' There are however some grounds for suspicion. (1) The metre more resembles the lax style of the latest plays. (2) There was no occasion to amplify the sense of v. 588—9, which is a sufficient hint not to trust the partisans of Lycus. (3) We should here expect *four* verses, as Hercules replies in *four* both at v. 595 and v. 606, and perhaps in a multiple of four (sixteen), at v. 621. (4) The form *ἔθηκαν*, which may be called a later Atticism for *ἔθεσαν*, is pretty nearly confined to the latest plays, e. g. Ion 1200, Bacch. 129, 448, and in the single instance where it is found in an earlier work of Euripides, Med. 629, it violates the metre, and is therefore probably corrupt. In Hesiod, Opp. 739, *τῷ δὲ θεοὶ νεμεσῶσι καὶ ἄλγεα δῶκαν ὀπίσσω*, we should doubtless read *θεὸς νεμεσᾷ τε καὶ ἄλγεα δῶκεν*, as in v. 754, *θεός τοι καὶ τὰ νεμεσσᾷ*.

593. *ἐπελθὼν* MSS. Kirchhoff suggests *ἐσελθών*. This is supported by v. 598, while *ἐπελθὼν* rather applies to a hostile invasion.

594. *ἐχθροὺς ἀθροίσας*, bringing a troop of enemies, viz. the partisans of Lycus, upon you.

596. *ἐν αἰσίοις ἕδραις*, 'in a lucky position' or direction. Both words were used of omens taken from birds, and both occur in Aesch. Agam. 104, 116. Hercules means to say, that though he does not care if the whole city saw him arrive, still, as a matter of fact, no one *did* see him, because he purposely came secretly, not with the intention of evading danger, but to intercept unexpectedly the oppressors of his family.

599. Neither do Pflugk and Kirchhoff appear to be right in placing a colon at *καλῶς*, nor does Klotz in explaining the common reading *quandoquidem recte accessisti*. The meaning is, *προσελθὼν καλῶς πρόσειπε*, 'go and address good words to the hearth,' i. e. the gods presiding over it. So in Aesch. Agam. 344, *θεοὺς προσειπεῖν εὖ παρασκευάζομαι.*

ἦξει γὰρ αὐτὸς σὴν δάμαρτα καὶ τέκνα
ἔλξων, φονεύσων, κἄμ' ἐπισφάξων ἄναξ.
μένοντι δ' αὐτοῦ πάντα σοι γενήσεται,
τῇ τ' ἀσφαλείᾳ κερδανεῖς· πόλιν δὲ σὴν
μὴ πρὶν ταράξῃς πρὶν τόδ' εὖ θέσθαι, τέκνον.
HP. δράσω τάδ'· εὖ γὰρ εἶπας· εἶμ' εἴσω δόμων.
χρόνῳ δ' ἀνελθὼν ἐξ ἀνηλίων μυχῶν
Ἅιδου Κόρης *τ' ἔνερθεν οὐκ ἀτιμάσω
θεοὺς προσειπεῖν πρῶτα τοὺς κατὰ στέγας.
AM. ἦλθες γὰρ ὄντως δώματ' εἰς Ἅιδου, τέκνον;
HP. καὶ θῆρά γ' ἐς φῶς τὸν τρίκρανον ἤγαγον.
AM. μάχῃ κρατήσας ἢ θεᾶς δωρήμασιν;
HP. μάχῃ· τὰ μυστῶν δ' ὄργι' ηὐτύχησ' ἰδών.
AM. ἦ καὶ κατ' οἴκους ἐστὶν Εὐρυσθέως ὁ θήρ;
HP. Χθονίας νιν ἄλσος Ἑρμιών τ' ἔχει πόλις.

601—2. *αὐτὸς — ἄναξ.* Lycus in person. The comma usually placed after *ἐπισφάξων* would make *ἄναξ* the vocative, whereas we should expect *ὦ παῖ* or *τέκνον* (as in v. 605) for the address of a father to his son.

603. One might suspect a verse to have been lost after this, by which the speech of Amphitryon would be of *eight* lines, as that of Hercules before and after is of *four*, the dialogue of *twelve* (or the nearest approach to it that was possible, *eleven*), and the concluding speech of *sixteen*. It is indisputable that this law of multiples was sometimes curiously observed; see on Electr. 544. It is impossible to decide with certainty. Yet the passage reads less abruptly thus:—

μένοντι δ' αὐτοῦ πάντα σοι γενήσεται·
[θεοὺς μὲν ἕξεις συμμάχους μέλλων τι
δρᾶν,]
τῇ τ' ἀσφαλείᾳ κερδανεῖς κτλ.

604. *πόλιν δὲ* for *πόλιν τε* is L. Dindorf's correction, and he seems clearly right. The error arose from the preceding *τε*, which (if the passage be complete) couples *κερδανεῖς* with *γενήσεται*, while this clause contains an expostulation which is properly introduced by the adversative particle. Hercules is entreated to await the arrival of Lycus in the house, and to arrange his own private affairs, i. e. to secure the safety of his family, before he attempts to get up a counter-revolution in the state. Bothe endeavours to defend the *τε* by placing vv. 601 to *κερδανεῖς* in 604, in a parenthesis.

608. *ἀτιμάσω.* I will not refuse, omit, neglect; with an infinitive, as if the full construction were *οὐκ ἀτιμάσω θεοὺς, ὥστε μὴ προσειπεῖν αὐτούς.*—The *τε* after *Κόρης* was added by Reiske.

611. *τρίκρανον* Pierson for *τρικάρηνον*. So in Prom. v. 361, the MSS. give *ἑκατοντακάρηνον* for *ἑκατογκάρανον*.—For *δωρήμασιν* we should perhaps read *δωρήματα*.

613. *ηὐτύχησ' ἰδών.* I was fortunate in having been admitted to a sight of the mysteries in the regions below, *σεμνῶν ἐς ὄψιν καὶ τέλη μυστηρίων*, Hipp. 25. *τὰ τέλεα καὶ ἐποπτικὰ* Plat. Symp. § 28. See Ar. Ran. 156—8. Bacch. 73, *ὦ μάκαρ, ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς βιοτὰν ἁγιστεύει καὶ θιασεύεται ψυχάν.* Barnes observes, from Apollodorus, ii. 5, 12, and others, that Hercules had been admitted to the Mysteries at Eleusis before his descent into Hades. To this legend Aristophanes repeatedly alludes in the *Frogs*. Of course, his admission to these mystic rites on earth would entitle him to share the prerogatives of the *μυσταὶ* in Hades.

615. *Ἑρμιὼν πόλις.* Pausan. ii. 34, 5, *ἐντὸς δὲ τοῦ Ἰσθμοῦ τῆς Τροιζῆνος ὅμορός ἐστιν Ἑρμιόνη.*—*Ibid.* § 10, *ἐνταῦθα ἡ*

ΑΜ. οὐδ' οἶδεν Εὐρυσθεύς σε γῆς ἥκοντ' ἄνω ;
ΗΡ. οὐκ οἶδ'· ἵν' ἐλθὼν τἀνθάδ' εἰδείην πάρος.
ΑΜ. χρόνον δὲ πῶς τοσοῦτον ἦσθ' ὑπὸ χθονί ;
ΗΡ. Θησέα κομίζων ἐχρόνισ' ἐξ Ἅιδου, πάτερ.
ΑΜ. καὶ ποῦ 'στιν ; ἢ γῆς πατρίδος οἴχεται πέδον ;
ΗΡ. βέβηκ' Ἀθήνας νέρθεν ἄσμενος φυγών.
ἀλλ' εἶ', ὁμαρτεῖτ', ὦ τέκν', ἐς δόμους πατρί.
καλλίονές τἄρ' εἴσοδοι τῶν ἐξόδων
πάρεισιν ὑμῖν. ἀλλὰ θάρσος ἴσχετε
καὶ νάματ' ὄσσων μηκέτ' ἐξανίετε,
σύ τ', ὦ γύναι μοι, σύλλογον ψυχῆς λάβε
τρόμου τε παῦσαι, καὶ μέθεσθ' ἐμῶν πέπλων·
οὐ γὰρ πτερωτὸς, οὐδὲ φευξείω φίλους.
ἆ,
οἶδ' οὐκ ἀφιᾶσ', ἀλλ' ἀνάπτονται πέπλων

προτέρα πόλις τοῖς Ἑρμιονεῦσιν ἦν. ἔστι δὲ σφισι καὶ νῦν ἔτι ἱερὰ αὐτόθι,—ἐντὸς δὲ αὐτῶν ἱερὰ δρῶσιν ἀπόρρητα Δήμητρι. Ibid. 35, 3, *τὸ δὲ λόγου μάλιστα ἄξιον ἱερὸν Δημητρός ἐστιν ἐπὶ τοῦ Πρῶνος. τοῦτο τὸ ἱερὸν Ἑρμιονεῖς μὲν Κλύμενον Φορωνέως παῖδα καὶ ἀδελφὴν Κλυμένου Χθονίαν τοὺς ἱδρυσαμένους φασὶν εἶναι.* By *Chthonia* Demeter herself rather than Cora or Proserpine appears to be meant. The whole passage of Pausanias is too long for quotation here; but he states that the worship of Chthonia was introduced among the people of Hermion by Demeter, and that in a spot behind her temple was shown a ravine through which Hercules was popularly believed to have dragged up Cerberus from Hades. The form Ἑρμιών is recognized by the same writer in the accusative Ἑρμιόνα, *ibid.* § 3.

617. The correction of Matthiae, *οὐκ οἶδ', ἵν'* for *οὐκ οἶδεν*, commends itself by its evident suitableness to the context; 'I did not tell him, in order that I might, on arriving, first know matters here.' There is nothing in the optative to present any difficulty; we might compare the well-known verse in Ar. Ran. 23, *αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ, ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι.* Bothe remarks, that some ellipse may be supplied before *ἵνα*, as in Ion 950, *ὁ παῖς δὲ ποῦ 'στίν ; ἵνα σὺ μηκέτ' ᾖς ἄπαις.* On the other hand, Hermann's theory about the optative without *ἄν*, (which he defends by Oed. Col. 1172, *καὶ τίς ποτ' ἐστὶν, ὃν γ' ἐγὼ ψέξαιμί τι,*) gives a very unnatural sense in this passage, "*reversus, rei domesticae statum prius cognoverim.*" Klotz (Praef. p. xv) does not materially improve on this by rendering it *cognossem* or *cognoscerem*. The verse in Sophocles is difficult; but the idiom there seems virtually the same as the more familiar *οὐκ ἔσθ' ὅπως λέξαιμι* &c., Aesch. Ag. 603, Cho. 164 &c. The meaning is, *ὅστις ποτ' ἐστὶν, οὗτις ἐστὶν ὃν ἐγὼ ψέξαιμι.* Kirchhoff also here retains *οὐκ οἶδεν* κτλ.

619. *ἐξ Ἅιδου* Canter for *ἐν Ἅιδου*. The error naturally arose from supposing these words referred to *ἐχρόνισα*, not to *κομίζων*. Pflugk on Alcest. 435 suggested *εἰν Ἅιδου*, but latterly he more correctly preferred *ἐξ Ἅιδου*. So *inf.* 1102, *ἐξ Ἅιδου* and *εἰς Ἅιδου* are confused. This verse is quoted in Bekk. Anecd. i. p. 116 (ap. Kirch.).

626. *λάβε* κτλ., collect and recover your sober senses. — *μέθεσθε* is again addressed to the children. — *πτερωτὸς*, scil. *εἰμί*. — *φευξείω*, a desiderative like *δρασείω*, restored by Portus for the Aldine *φευξιῶ*.

629. *οἶδ' οὐκ ἀφιᾶσ'*. Perhaps *οἱ δ' οὐκ* κτλ., as *ἡ δ' οὐδὲν οἶδεν* has been suggested for *ἥδ'* in Hec. 674. — *ἀνάπτονται*, 'hang from.' See v. 478. The genitive does not depend on the sense of

τοσῷδε μᾶλλον· ὧδ' ἔβητ' ἐπὶ ξυροῦ ; 630
ἄξω, λαβών τε τούσδ' ἐφολκίδας χεροῖν,
ναῦς ὡς, ἐφέλξω· καὶ γὰρ οὐκ ἀναίνομαι
θεράπευμα τέκνων. πάντα τἀνθρώπων ἴσα·
φιλοῦσι παῖδας οἵ τ' ἀμείνονες βροτῶν
οἵ τ' οὐδὲν ὄντες. χρήμασιν δὲ διάφοροι· 635
ἔχουσιν, οἱ δ' οὔ· πᾶν δὲ φιλότεκνον γένος.
ΧΟ. ἀ νεότας μοι φίλον· ἄχθος δὲ τὸ γῆρας ἀεὶ στρ. α'.
βαρύτερον Αἴτνας σκοπέλων
ἐπὶ κρατὶ κεῖται, 640

'touching,' ἅπτεσθαι, but on that of *fastening to* or *from* an object, as in v. 520, though in truth ἅπτεσθαι τινὸς really means 'to fit oneself to (or from) a person,' and so to grasp him.—ἐπὶ ξυροῦ, i. e. ἐς κίνδυνον. 'To step on a razor's edge' was a proverb. Aesch. Cho. 869, ἔοικε νῦν αὐτῆς ἐπὶ ξυροῦ πέλας αὐχὴν πεσεῖσθαι.

631. ἐφολκίδες. See v. 1464. Androm. 200. For λαβών γε Kirchhoff restores λαβών τε, omitting δὲ after ναῦς in the next verse.—ναῦς is, of course, the nominative.

635. χρήμασιν δὲ κτλ. 'Tis in respect of wealth only that men are different; some have riches, some have not; but every kind loves its own offspring.' So Androm. 418, πᾶσι δ' ἀνθρώποις ἅρ' ἦν ψυχὴ τέκνων. For οἱ ἔχοντες, 'the rich,' see Suppl. 242. Ajac. 157.—Hercules here leaves the stage, to reappear at v. 1089. His exit is preparatory to the slaughter of Lycus, who enters the palace at v. 725. There is some difficulty in conceiving how he can have been visible to the spectators at v. 849 and 867, which the context obliges us to suppose.

637. In this fine ode the poet, who elsewhere (e. g. Alcest. 962 seqq.) speaks of himself in the persons of the Chorus, may be supposed to moralize on the infirmities of age, which he felt to be coming upon him when he wrote this play. So Sophocles has a fine ode on the same subject in Oed. Col. 1211 seqq. To the opening lines Cicero clearly alludes, as Barnes perceived; De Senect. cap. 2, *quae plerisque senibus sic odiosa est, ut onus se Aetna gravius dicant sustinere.* They are also parodied by Teles ap. Stob. xcvii. 31 and xcviii. 72, as Kirchhoff has pointed out. Four verses (673—6) are also quoted by Stobaeus περὶ γραμμάτων (Flor. 31, 5,) with the name of the play, as well as by Plutarch and some others. The metre is glyconic throughout, and commences with choriambi, as in Heracl. 353.

The turn of the sentiment is very characteristic of Euripides. Instead of simply bewailing the lost joys and indulgences of youth, which he admits are to be preferred to any wealth and external splendour, he laments that the gods have not made a different dispensation, according to which the great and brave would have lived twice over, the ignoble only once; so that by this test alone the two sorts of mankind would have been readily known, and with the same certainty with which sailors can navigate by the stars. The chorus go on to express their hope to cultivate music and poetry to the last. They will celebrate the deeds of Hercules with not less zeal than the Delian maidens sing the son of Latona.

Ibid. Bothe retains the old reading, corrected by Musgrave, ἀ νεότας μοι φίλον ἄχθος· τὸ δὲ γῆρας αἰεὶ κτλ., on the ground that ἄχθος is any thing borne or carried, whether burdensome or light.

640. ἐπὶ κρατὶ κεῖται. He was thinking of Typhoeus laid under Sicily, Pind. Pyth. i. 15 seqq.; of whom Ovid expressly says, *degravat Aetna caput.* In the next verse the old reading φάρος has been rejected by most editors (Bothe and Kirchhoff excepted) for φάος, the correction of Stiblinus. The true meaning of καλύπτειν, as appears from Ion 1522, περικαλύψαι τοῖσι πράγμασι σκότον, and Iph. T. 312, πέπλων τε προὐκαλύπτεν εὐπήνους ὑφάς, is 'to hold up something before another as a veil;' and consequently the sense may here be 'throwing

βλεφάρων σκοτεινὸν
φάρος ἐπικαλύψαν.
μή μοι μήτ' Ἀσιάτιδος
τυραννίδος ὄλβος εἴη,
μὴ χρυσοῦ δώματα πλήρη
τᾶς ἤβας ἀντιλαβεῖν,
ἃ καλλίστα μὲν ἐν ὄλβῳ,
καλλίστα δ' ἐν πενίᾳ.
τὸ δὲ λυγρὸν φόνιόν τε γῆρας
μισῶ· κατὰ κυμάτων δ'
ἔρροι, μηδέ ποτ' ὤφελεν
θνατῶν δώματα καὶ πόλεις
ἐλθεῖν, ἀλλὰ κατ' αἰθέρ' ἀ-
εὶ πτεροῖσι φορείσθω.
εἰ δὲ θεοῖς ἦν ξύνεσις καὶ σοφία κατ' ἄνδρας,
δίδυμον ἂν ἤβαν ἔφερον,
φανερὸν χαρακτῆρ'
ἀρετᾶς, ὅσοισιν
μέτα, κἀθανόντες τ'

[ἀντ. α'.

a dark garment on my eyelids,' as men in grief covered their heads, Suppl. 286. Hermann explains *φάος* 'putting a gloomy and morose look' (on my head). More simply, "covering the light of my eyelids in darkness." For *σκοτεινὸν φάος*, we might have expected *λαμπρὸν φάος*, but the Greeks use the contrary adjectives to express a looked-for result, *ὥστε σκοτεινὸν γενέσθαι*. The natural order of the words is against taking *σκοτεινὸν* to agree with *γῆρας*, as if it were *σκότῳ ἐπικαλύψαν*. Compare *inf.* v. 1071, *θάρσει, νὺξ ἔχει βλέφαρα παιδὶ σῷ*.

649. *φόνιον*. A strong expression, meaning *θανατηφόρον*, on account of the nearness of death.

650. *κατὰ κυμάτων*, down the waves. But below, *κατ' αἰθέρα φορεῖσθαι* is like *πλεῖν κατὰ δαίμονα*, explained on Tro. 103, *γόνυ κατ' οὖρον* Theb. 815, *κατὰ μοῦσαν ἰόντες* Ion 1091. 'To be borne along (the current of) the ether,' seems to refer to the Anaxagorean doctrine of the *δίνη* or rotation of the clouds; cf. Alcest. 245.

655—668. 'But, if the gods had intelligence and wisdom according to man (i.e. according to the standard of human wisdom,) they (the gods) would bring them a second youth, as a visible stamp of prowess, to those who possess it, and so when dead, they would be again restored to the light of the sun, and would have run a double course; while ignobleness would have a single term of life, and by that it would be possible to know both the bad and the good, just as (i.e. as distinctly as) in the clouds sailors can count the stars.' By *κατ' ἄνδρας* the poet seems to mean that what the gods think wisdom does not appear so to men. So *κατ' ἄνδρα*, 'according to a human standard,' Aesch. Ag. 898, compared with 342, *γύναι, κατ' ἄνδρα σώφρον' εὐφρόνως λέγεις*. There is some uncertainty in the subject of *ἔφερον*, which some make *ἄνδρες*, not *θεοί*. That *φέρειν* is sometimes used for *φέρεσθαι* seems undeniable; see on Bacch. 255. Ar. Equit. 575, *νῦν δ' ἐὰν μὴ προεδρίαν φέρωσι καὶ τὰ σπέρμ', Οὐ μαχεῖσθαί φασιν*. The meaning will thus be, 'they would obtain the privilege of a double youth,' (*ἐκεῖνοι*) *ὅσοις μέτεστιν ἀρετῆς*.

660. *καὶ θανόντες εἰς αὐγὰς* Musgrave,

εἰς αὐγὰς πάλιν ἁλίου
δισσοὺς ἂν ἔβαν διαύλους,
ἃ δυσγένεια δ' ἁπλᾶν ἂν
εἶχε ζωᾶς βιοτὰν,
καὶ τῷδ' ἦν τούς τε κακοὺς ἂν
γνῶναι καὶ τοὺς ἀγαθοὺς,
ἴσον ἅτ' ἐν νεφέλαισιν ἄστρων
ναύταις ἀριθμὸς πέλει.
νῦν δ' οὐδεὶς ὅρος ἐκ θεῶν
χρηστοῖς οὐδὲ κακοῖς σαφὴς,
ἀλλ' εἰλισσόμενός τις αἰ-
ὼν πλοῦτον μόνον αὔξει.
οὐ παύσομαι τὰς Χάριτας στρ. β'.
Μούσαις συγκαταμιγνὺς,
ἀδίσταν συζυγίαν.
μὴ ζώην μετ' ἀμουσίας,

καθανόντες τ' εἰς αὐγὰς Dobree, which W. Dindorf and Kirchhoff prefer, for the vulg. *καὶ θανοῖ ἐς τὰς αὐγάς*. The same desire for a double youth is expressed in Suppl. 1030 seqq., but on the ground that the errors committed by the former would be avoided by the latter allotment of life.

663. *ἁπλᾶν* Beck, for *ἁπλοῦν*. "Potuit etiam v. 664 *βίοτον*." *Kirch.*

664. *ζωᾶς*. This is, perhaps, the only passage beside Iph. T. 150, where the metre seems to favour this form (which the MSS. here and commonly give) instead of *ζόας*. In very many passages the metre proves that *ζόη* must be restored; see on Med. 976. Hec. 1108. Here the glyconean verse will admit *ζόας*, though *ζωᾶς* suits the antistrophe better. Photius, who does not recognize *ζόη*, has *ζωήν· τὴν κτῆσιν· τὴν οὐσίαν*, assigning a meaning equally common to *βίος* and *βίοτος*, 'substance.' The word *δυσγένεια* shows that both *ἀρετὴ* above, and *ἀγαθὸς* opposed to *κακὸς* below, mean rather what the Greeks called *καλοκἀγαθία* than *virtue* in the strict moral sense. The chorus had before (sup. 268) lamented their inability through age to assist Hercules. They now mean, that if they could but be young again, they would prove their prowess in the cause of Hercules.

665. *τῷδ' ἦν* Porson on Med. 157 for *τῳδί*. Hermann, who gives *καὶ τῷδε*, remarks that acording to Porson's reading the *ἂν* should belong to *γνῶναι*, and that the poet should otherwise have written *καὶ τῷδ' ἂν — ἦν*. He has raised an objection of some difficulty. The absence of *ἦν* makes the infinitive *γνῶναι* depend on the preceding *εἶχε*, which can hardly be right. Unless the true reading is *καὶ τῷδ' ἂν — ἦν*, we must conclude that the preceding *ἂν* is to be supplied with *ἦν*, and the following *ἂν* is an emphatic repetition of it.

672. *πλοῦτον μόνον*. This is said with some bitterness. The cycle of revolving time does not, as it ought, bring renewed strength to men, but merely an addition to their useless wealth.

675. *συζυγίαν*. The Graces themselves are called *συζύγιαι Χάριτες* in Hipp. 1148, but here their association with the Muses is meant, according to a common practice of the poets. Poems are sometimes called *Χάριτες*, Theocr. xvi. 6, and so in the last verse of the same Idyl the poet exclaims *ἀεὶ χαρίτεσσιν ἅμ' εἴην*, 'may I never cease to please by my verses.' Hermann and Matthiae show that this passage of Euripides was rather frequently quoted by the ancients; among others Plutarch, De Virtut. Mul. p. 243 A, who gives *καλλίστην* for *ἡδίσταν*.—*ἀδίσταν* W. Dindorf.

676. *μὴ—ἀμουσίας* Stobaeus 81. 5, for *ἢ — εὐμουσίας*.

ἀεὶ δ' ἐν στεφάνοισιν εἴην.
ἔτι τοι γέρων ἀοιδὸς
κελαδεῖ Μναμοσύναν·
ἔτι τὰν Ἡρακλέους
καλλίνικον ἀείδω
παρά τε Βρόμιον οἰνοδόταν
παρά τε χέλυος ἑπτατόνου
μολπὰν καὶ Λίβυν αὐλόν·
οὔπω καταπαύσομεν
Μούσας, αἵ μ' ἐχόρευσαν.
παιᾶνα μὲν Δηλιάδες ἀντ. β'.
ὑμνοῦσ', ἀμφὶ πύλας τὸν
Λατοῦς εὔπαιδα γόνον
εἱλίσσουσαι καλλίχορον·
παιᾶνας δ' ἐπὶ σοῖς μελάθροις
κύκνος ὡς γέρων ἀοιδὸς
πολιᾶν ἐκ γενύων
κελαδήσω· τὸ γὰρ εὖ

677. *ἐν στεφάνοισιν.* Because paeans and other jovial and convivial songs were sung with myrtle crowns. So *ἐν μούσαις εἶναι*, Hippol. 452.

678. *ἔτι τοι.* The sense is, 'Old as I am, I have not lost the faculty of memory, by which I recal the exploits of Hercules and sing them at the banquet.' So Aesch. Ag. 105, *ἔτι γὰρ θεόθεν κατα-πνείει πειθὼ μολπᾶν ἀλκᾷ ξύμφυτος αἰών.* Mnemosyne is specified as the fabled mother of the Muses; see on Aesch. Prom. 469.—This and the next verse are quoted by Athenaeus, xiii. p. 608, who has *ἔτι γάρ.*

681. *ἀείδω* Elmsley for *ἀείσω*, not only because the Attic future is *ᾄσομαι*, but because the present tense is better suited to the preceding verb.—*καλλίνικον*, as it often does, may here stand for a substantive, 'a song about the victories of Hercules,' (compare Bacch. 1161, *τὸν καλλίνικον κλεινὸν ἐξεπράξατο*, i. e. *τὴν νίκην.* Med. 45, *καλλίνικον ᾄσεται,*) or *τὰν καλλίνικον μολπὰν* may be supplied from what follows. Hesychius, *καλλί-νικος—εἶδος ὀρχήσεως ἐπὶ τῇ τοῦ Κερβέ-ρου ἀναγωγῇ.*—*παρὰ Βρόμιον*, for *παρ' οἶνον*, at table and with the flute and lyre.

685. *οὔπω καταπαύσομεν κτλ.*, a repetition of the preceding sentiment; 'we have not yet done with song,' not yet will we put the Muses to rest, or stop our accustomed strains. With *χορεύειν τινά*, to celebrate in the dance (Ion 1080), or to inspire by the dance (*inf.* 871), we may compare *θιασεύειν τινά*, to initiate into a *θίασος*, Ion 552.

688. *ἀμφὶ πύλας.* Though Hermann's conjecture *ἀμφίπολοι* is ingenious and plausible, there is no reason why we should not understand 'by the gates of his temple' at Delos. Compare Ion 495, *ἵνα χορεύσουσι ποδοῖν Ἀγραύλου κόραι τρίγονοι στάδια χλοερὰ πρὸ Παλ-λάδος ναῶν.* Kirchhoff gives *ἀμφὶ πυρὰς*, with Musgrave. The general sense is, 'As the Delian maidens sing Apollo at his temple, so I, even though old, will sing of Hercules in his house.' Compare v. 348—356.

690. *εἱλίσσουσαι*, 'celebrating in the dance;' cf. *χορεύειν* in v. 686. Bothe well compares Iph. A. 1480, *ἑλίσσετ' ἀμφὶ ναὸν, ἀμφὶ βωμὸν Ἄρτεμιν.*

694. *τὸ γὰρ εὖ.* 'For that which is good (a good topic) is supplied, (or exists as a subject-matter,) for my strains.'

τοῖς ὕμνοισιν ὑπάρχει·
Διὸς ὁ παῖς· τᾶς δ' εὐγενίας
πλέον ὑπερβάλλων *ἀρεταῖς
μοχθήσας τὸν ἄκυμον
θῆκεν βίοτον βροτοῖς
πέρσας δείματα θηρῶν.

ΑΤΚ. ἐς καιρὸν οἴκων, Ἀμφιτρύων, ἔξω πέρας·
χρόνος γὰρ ἤδη δαρὸς ἐξ ὅτου πέπλοις
κοσμεῖσθε σῶμα καὶ νεκρῶν ἀγάλμασιν.
ἀλλ' εἶα, παῖδας καὶ δάμαρθ' Ἡρακλέους
ἔξω κέλευε τῶνδε φαίνεσθαι δόμων,
ἐφ' οἷς ὑπέστητ' αὐτεπάγγελτοι θανεῖν.

ΑΜ. ἄναξ, διώκεις μ' ἀθλίως πεπραγότα,

696. Διὸς ὁ παῖς. Taken according to the natural position of the words, this clause means, 'Of Zeus he is the offspring' (Jove's is the child), like Διὸς τόδ' ἔργον, Aesch. Suppl. 582. And thus it is better connected with what goes before and what follows, than if we place (as is commonly done) a comma at ὑπάρχει, and take Διὸς ὁ παῖς as = ὁ παῖς Διός, in *epexegesis* of τὸ εὖ. According to the above interpretation, the chorus goes on to say, 'nobly born as he is, yet his virtues surpass his birth.'

697. ἀρεταῖς is added by W. Dindorf on the conjecture of Tyrwhitt; and it suits both sense and metre. The concluding passage is not however very easy. As far as syntax is concerned, εὐγενίας may depend either on πλέον or on ὑπερβάλλων. See on Aesch. Prom. 944, βροντῆς ὑπερβάλλοντα καρτερὸν κτύπον. In the former case we may render it, 'surpassing in valorous deeds even to a degree beyond his good birth, by his labours he has given their present tranquil life to mortals, having destroyed the monsters that alarmed them.' Pflugk supposes πλέον to have been a corruption of κλέος, which is not unlikely. The position of the article with ἄκυμον, which without it would have been the predicate, renders the above translation necessary. The form ἄκυμος, beside ἀκύμων, ἀκύματος, and ἀκύματος, is said to occur only in this place. We might conjecture πανάκυμος, like παναληθής, παναπήμων, πανάμωμος, and a very large number of words of the like formation.

701. Lycus, who at v. 333 had given the suppliants leave to retire for the purpose of dressing themselves in the fittest garments for meeting their fate, now returns according to his promise. He finds Amphitryon already coming of out the house. The rest have not yet appeared. Lycus enters (v. 725) the central doorway of the palace with his attendants, where he is destined to meet his death by the hand of Hercules.—περᾷς Heath for περᾶς.

702. ἐξ ὅτου — κοσμεῖσθε. The time is now long since you have been engaged in dressing yourselves. The combination δαρὸς χρόνος occurs Orest. 55. Iph. T. 1339. Aesch. Suppl. 510. On the νεκρῶν ἀγάλματα, trinkets or ornaments, (or perhaps head-dresses, v. 562,) here distinguished from πέπλοι, see Alcest. 160.

706. ἐφ' οἷς κτλ., 'according to your own voluntary promise to die.' Hec. 727, ἐφ' οἵσπερ Ταλθύβιος ἤγγειλέ μοι. Androm. 821, ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.

707. διώκεις, you are hard upon me; for it was a cruel insult to make him the messenger to bring out his own family to death. Suppl. 156, οἴμοι, διώκεις μ' ἧ μάλιστ' ἐγὼ 'σφάλην. The words are clearly addressed to Amphitryon, not to a πρόσπολος. He replies with the usual Greek irony, pretending that he is prepared to submit, and concealing his joy at the recent unexpected deliverance.—ἐπὶ θανοῦσι κτλ., just after I have lost my own son Hercules. Cf. Heracl. 291. Rhes. 649. Iph. T. 680. Bothe translates, "propterea quod filius meus interiit."

ὕβριν θ' ὑβρίζεις ἐπὶ θανοῦσι τοῖς ἐμοῖς·
ἃ χρὴν σε μετρίως, κεἰ κρατεῖς, σπουδὴν ἔχειν.
ἐπεὶ δ' ἀνάγκην προστίθης ἡμῖν θανεῖν,
στέργειν ἀνάγκη, δραστέον δ' ἃ σοι δοκεῖ.

ΛΥΚ. ποῦ δῆτα Μεγάρα; ποῦ τέκν' Ἀλκμήνης γόνου;

ΑΜ. δοκῶ μὲν αὐτὴν, ὡς θύραθεν εἰκάσαι,

ΛΥΚ. τί χρῆμα δόξης τῆσδ' ἔχεις τεκμήριον;

ΑΜ. ἱκέτιν πρὸς ἀγνοῖς ἑστίας θάσσειν βάθροις.

ΛΥΚ. ἀνόνητά γ' ἱκετεύουσαν ἐκσῶσαι βίον.

ΑΜ. καὶ τὸν θανόντα γ' ἀνακαλεῖν μάτην πόσιν.

ΛΥΚ. ὁ δ' οὐ πάρεστιν, οὐδὲ μὴ μόλῃ ποτέ.

ΑΜ. οὔκ, εἴ γε μή τις θεῶν ἀναστήσειέ νιν.

ΛΥΚ. χώρει πρὸς αὐτὴν καὶ κόμιζ' ἐκ δωμάτων.

ΑΜ. μέτοχος ἂν εἴην τοῦ φόνου δράσας τόδε.

ΛΥΚ. ἡμεῖς *δ' ἐπειδὴ σοὶ τόδ' ἔστ' ἐνθύμιον,
οἱ δειμάτων ἔξωθεν ἐκπορεύσομεν
σὺν μητρὶ παῖδας. δεῦρ' ἔπεσθε, πρόσπολοι,
ὡς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων.

709. *σπουδὴν ἔχειν*, being equivalent to *σπουδάζειν*, takes an accusative of the thing engaged in. See the note on Med. 205. For the sentiment compare Aesch. Ag. 924.

713. *θύραθεν εἰκάσαι*, to judge from without, i. e. not from personal knowledge. Amphitryon was outside; they were, as he professes to believe, still at the altar of *Ζεὺς σωτὴρ* (v. 48) in the *μυχὸς* or inner room of the house. He would be *θύραθεν* in this sense alone; for he was one of the party who had taken refuge (v. 44). In fact, Hercules had taken his wife and children into the house under his own protection, v. 622. As this appeared an unsatisfactory way of forming a conclusion, Lycus naturally inquires, 'What circumstance have you as a proof of this opinion (whatever it may be)?' Hermann, followed by Pflugk, Dindorf, and Kirchhoff, reads with a double interrogation, *τί χρῆμα;* &c., which would mean, 'You think that she is doing *what?* Have you any certain proof of your suspicion?' The reply of Amphitryon may appear to suit this better; but in fact Amphitryon proceeds with his narrative without regarding the doubts thrown out by Lycus. Besides, *τι* seems otherwise required with *τεκμήριον*.

717. *ἀνακαλεῖν* Hermann for *ἀνακαλεῖ*. The change is so slight that the conjecture, though only probable, seems fairly admissible. The verb is used in *earnest* invocation, when a name is repeated over and over again. See Hel. 966. Med. 21.

718. *οὐδὲ μὴ μόλῃ*, 'nor is there a chance of his ever returning.' See on Heracl. 384.

719. The *γε* gives a slight irony; for Amphitryon knew that Hercules had really returned: 'No truly, unless indeed one of the gods should have restored him from below.'

722. *ἐνθύμιον*, a matter of anxiety, a scruple; as we say that something is 'on one's mind.' Ion 1347, *ἐνθύμιόν μοι τότε τίθησι Λοξίας*. It is highly probable that *δὲ* has dropped out after *ἡμεῖς*. 'Well then, we, who are without fear, will bring out the children with their mother, since you object to do it.' Kirchhoff would read, *ἡμεῖς ἄρ', εἰ δὴ* κτλ.

725. As *σχολὴ πόνων* is delay in doing certain works, so *λύειν σχολὴν πόνων* is to

ΑΜ. σὺ δ' οὖν ἴθ', ἔρχει δ' οἷ χρεών· τὰ δ' ἄλλ' ἴσως
ἄλλῳ μελήσει. προσδόκα δὲ δρῶν κακῶς
κακόν τι πράξειν. ὦ γέροντες, ἐς καλὸν
στείχει, βρόχοισι δ' ἀρκύων γενήσεται
ξιφηφόροισι, τοὺς πέλας δοκῶν κτενεῖν, 730
ὁ παγκάκιστος. εἶμι δ', ὡς ἴδω νεκρὸν
πίπτοντ'· ἔχει γὰρ ἡδονὰς θνήσκων ἀνὴρ
ἐχθροὺς τίνων τε τῶν δεδραμένων δίκην.
ΧΟ. α'. μεταβολὰ κακῶν· μέγας ὁ πρόσθ' ἄναξ στρ. α'. 735

put an end to such delay, and cause that the thing should be done at once. Lycus therefore says that he will gladly end the business, which has been so long protracted, by bringing out the suppliants himself. This is a better explanation than Matthiae's, who thinks there is a mixed construction, meaning ὡς ἂν πόνων ἡμᾶς λύσαντες, σχολὴν λάβωμεν. But even this is to be preferred before Canter's λεύσσωμεν, adopted by Pflugk, or Musgrave's λάβωμεν, given in W. Dindorf's text. Bothe's proposal, though he rightly acquiesces in the vulgate, is better than either of the above, ὡς ἂν σχολῇ λυθῶμεν ἄσμενοι πόνων, 'that at last we may be gladly released from our anxieties.' We might read ὡς ἂν σχολῇ — πόνου, 'at last,' &c., or σχολὴν εὕρωμεν — πόνων.

726. σὺ δ' οὖν ἴθ'. 'Go then, if you will go.' See on Rhes. 336.—οἷ χρεών, a euphemism as well as an ironical evasion for ἐς θάνατον.

728. πράξειν, πείσεσθαι.—ἐς καλὸν, like ἐς καιρὸν, for καλῶς, πρεπόντως.

729. βρόχοισι, the dative of place, for ἔνδον βρόχων. Hermann proposes βρόχοις δ' ἐν ἀρκύων, Pflugk gives κεκλήσεται after Elmsley,—a somewhat doubtful form of κλείειν,—and W. Dindorf, after Pierson, δεδήσεται, an equally arbitrary inflexion of δεῖν. Valckenaer proposed λελήψεται. One might also suggest ἐντεύξεται. The death of Lycus is spoken of as accomplished at vv. 760, 923, beside which there is no further allusion to it.

732. ἔχει, apparently used for παρέχει, is to be explained on the principle that ἡδονὴ is not so much the pleasure felt by another, as the pleasure given out from, or afforded by, the unjust party himself when he is punished. In other words, it is objective rather than subjective. So we may explain the phrase ἡδοναὶ τέκνων, 'pleasure *in* children,' i. e. proceeding from them to the mind of another, Troad. 371, τέρψις κακῶν Androm. 94. More properly, perhaps, he would have said, τὸ γὰρ θανεῖν ἐχθρὸν ἡδονὰν ἔχει. But θνήσκων is to be taken quite literally, 'by the act of death:' the enemy *gives* pleasure by his very death-pangs.

735. The chorus, in dochmiacs mixed with iambic distichs, exult in the certainty of the retribution which Lycus must now meet with.—The arrangement of the following verses in what may be called *inverse* antithetical clauses, is retained from W. Dindorf's text. Hermann had given nearly the same distribution, but he adds the persons of fifteen choreutae, singly and in couples, nearly alternately. This, of course, is arbitrary. In the opinion of the present editor, this was, like many other passages where excitement is expressed, recited by single choreutae rapidly taking up sentence after sentence; compare, for instance, Bacch. 579 seqq. *inf.* 875—908. Ion 184—237. And in fact, from v. 735 to 762 there are *fourteen* sufficiently distinct clauses, if only v. 741 be regarded as spoken in continuation of the preceding verse by another choreutes, and if we suppose the Hegemon to have commenced with the clause μεταβολὰ κακῶν, and to have been silent during the recitation of the rest. But whether the dochmiac portion of it, from v. 750 to v. 762, is really antistrophic, is a matter of some uncertainty. Nevertheless, the singular fact (noticed also on Suppl. 1132,) that the iambic lines consist of nearly pure iambi, and the resolved dochmii in 745 closely agreeing with those in 758, show that a special care was taken by the poet in composing such passages, which to modern readers are apt to appear the least interesting.

πάλιν ὑποστρέφει βίοτον εἰς Ἅιδαν.
β'. ἰὼ δίκα καὶ θεῶν παλίρρους πότμος. 739
γ'. ἦλθες χρόνῳ μὲν οὗ δίκην δώσειις θανὼν, στρ. β'.
δ'. ὕβρεις ὑβρίζων εἰς ἀμείνονας σέθεν.
ε'. χαρμοναὶ δακρύων ἔδοσαν ἐκβολάς. στρ. γ'.
στ'. πάλιν ἔμολεν ἃ πάρος οὔποτε διὰ φρενὸς *ἂν 745
ἤλπισεν παθεῖν γᾶς ἄναξ.
ζ'. ἀλλ', ὦ γεραιοὶ, καὶ τὰ δωμάτων ἔσω ἀντ. β'.
σκοπῶμεν, εἰ πράσσει τις ὡς ἐγὼ θέλω.
ΛΥΚ. ἰώ μοί μοι.
ΧΟ. η'. τόδε κατάρχεται μέλος ἐμοὶ κλύειν ἀντ. α'. 750
φίλιον ἐν δόμοις· θάνατος οὐ πρόσω.
θ'. [βοᾷ] βοᾷ φόνου φροίμιον στενάζων ἄναξ.
ΛΥΚ. ὦ πᾶσα Κάδμου γαῖ', ἀπόλλυμαι δόλῳ. στρ. δ'.
ΧΟ. ι'. καὶ γὰρ διώλλυς· ἀντίποινα δ' ἐκτίνων 755
τόλμα, διδούς γε τῶν δεδραμένων δίκην.

736. *πάλιν κτλ.* 'By a backward course is turning his life into Hades.' A metaphor from the downward course of the stadium, after passing the *στήλη* at the end.

737. Either *ἰὼ* must here be doubled, with Hermann, or *βοᾷ* must be omitted in v. 752, according to a correction in Flor. 2.

740. *χρόνῳ μέν.* Briefly put for *οὗ δίκην δώσειις, χρόνῳ μὲν, ἀλλ' ὅμως.* This distich, before Hermann's edition, was given to Amphitryon. For the plural *ὕβρεις*, for which Elmsley proposed *ὕβρισμ'*, see Suppl. 495. Bacch. 247. Probably, *ὕβριν γ' ὑβρίζων κτλ.*

745. *πάλιν ἔμολεν*, have come in retribution. In this sense, or in the notion of unexpected reverses, *αὖ* is more commonly used. See on Eur. El. 590. Kirchhoff would read *ἔμολ' ἄπερ*, the best copy (Flor. 2) giving *ἔμολ'*, and this would suit the antistrophe better, where however the first syllable of *οὐρανίων* (*ὀρανίων*) may be scanned as short. See Oed. Col. 1466. Pflugk proposes to read *ἤλπισ' ἄν*, and to make *γᾶς ἄναξ* the nominative to *πάλιν ἔμολεν*, 'the king of the land (Hercules) has come back, which I never could have expected to happen to me.' The joy of the chorus however seems more properly to result from the immediate prospect of unlooked-for revenge.—*ἐπήλπισεν* Hermann for *ἤλπισε, ἂν ἤλπισεν* Fix ap. Kirchhoff. One or the other of these metrical corrections is necessary on the supposition that this verse is antistrophic with 758.

747. *γεραιοὶ* is the acute emendation of Kirchhoff for *γεραιέ*. The error arose from v. 740—1 being wrongly given to Amphitryon. Compare *γέροντες* in the address of the Coryphaeus, v. 817.

748. *ὡς ἐγὼ θέλω.* See on Androm. 1170. Hel. 1405. *Inf.* 762. Soph. Oed. Col. 1124, *καὶ σοὶ θεοὶ πόροιεν ὡς ἐγὼ θέλω.*

749. *ἰώ μοι.* This is said from within the house, according to the usual rule of Greek tragedy.

750. *κατάρχεται.* Probably the middle voice, Lycus being the subject. So Orest. 960, *κατάρχομαι στεναγμὸν, ὦ Πελασγία.* Hec. 685, *αἰαῖ, κατάρχομαι νόμον βακχεῖον.* The active however is used in Andr. 1199.

754. *ἀπόλλυμαι.* Elmsley, always on the look out for a plausible excuse for altering the vulgate readings, proposes *γῇ, διόλλυμαι δόλῳ*, on account of *διώλλυς* following.

755. *τόλμα ἐκτίνων*, for *ἀνέχου*. So *πραθέντα τλῆναι* in Aesch. Agam. 1008.

ια'. τίς [ὁ] θεοὺς ἀνομίᾳ χραίνων, θνητὸς ὢν, ἀντ. γ'.
ἄφρονα λόγον οὐρανίων μακάρων κατέβαλ',
ὡς ἄρ' οὐ σθένουσιν θεοί;
ιβ'. γέροντες, οὐκέτ' ἔστι δυσσεβὴς ἀνήρ. ἀντ. δ'. 760
ιγ'. σιγᾷ μέλαθρα· πρὸς χοροὺς τραπώμεθα.
ιδ'. φίλοι γὰρ εὐτυχοῦσιν οὓς ἐγὼ θέλω.

ΧΟΡΟΣ.

χοροὶ χοροὶ καὶ θαλίαι στρ. ε'.
μέλουσι Θήβας ἱερὸν κατ' ἄστυ.
μεταλλαγαὶ γὰρ δακρύων,
μεταλλαγαὶ συντυχίας 765
ἔτεκον ἀοιδάς.
βέβακ' ἄναξ ὁ καινὸς,
ὁ δὲ παλαίτερος
κρατεῖ, λιμένα λιπὼν γε τὸν Ἀχερόντιον· 770
δοκημάτων *δ' ἐκτὸς ἦλθεν ἐλπίς.

757. The article in this verse is not necessary to the sense, and is rather against the metre of v. 744, which appears to be two cretics followed by a dochmiac. If the ὁ be retained, θεοὺς must be taken as a monosyllable, and both verses be scanned as double dochmiacs.—Translate, 'Who was it that, violating the majesty of heaven by his lawlessness, being but a mortal, aimed a foolish saying at the blessed gods, that they have no power?' Here καταβάλλειν is unusually put for βίπτειν κατά τινος, (the common meaning being to overthrow.) Pflugk well compares Herod. i. 122, οἱ δὲ τοκέες—κατέβαλον φάτιν, ὡς ἐκκείμενον Κῦρον κύων ἐξέθρεψε. See also Hel. 164, ὦ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον.

763. Here begins the ode of the united chorus, for the most part in glyconean verse, but intermixed in the first strophe with other simple metres. 'Now,' they exultingly say, 'may Thebes dance and sing, for tears and sorrows have ceased. Lycus is dead, and Hercules has returned to his rightful throne. The wicked never escape the vengeance of heaven. Prosperity infatuates men by the power it confers. The unjust man dares not contemplate the possibility of reverses: yet in the end the catastrophe overtakes him.' Thebes is again summoned to the dance and to sing the victories of Hercules. The Muses shall come from Helicon to the city of Cadmus. The truth of the tale, that Hercules is the veritable son of Zeus, and not of the mortal Amphitryon, is now apparent. He has returned unexpectedly from the darkness of Hades; and if Thebes is to be ruled, better by Hercules than by the ignoble Lycus. The right will be made manifest in the coming contest, if the gods still uphold justice.—For Θήβας we should probably read Θήβαις. Cf. v. 797.

767. ὁ κλεινός MSS. See on v. 38. Here Pierson's conjecture, ὁ καινὸς, is certainly plausible, on account of the antithesis with παλαίτερος. It has been admitted by Kirchhoff and W. Dindorf.

770. The γε here, if genuine, conveys a tone of triumph, as if the sense were, 'aye, and he has returned from the waters of Acheron too, which his enemies hoped would overwhelm him for ever.' As however the δὲ in the next verse is not found in the old copies, but is added on Hermann's conjecture, we should perhaps read, λιμένα λιπεῖν δὲ τὸν Ἀχερόντιον | δοκημάτων ἐκτὸς ἦλθεν ἐλπὶς, i. e. 'our hopes of his leaving Hades have been verified beyond expectation.'

θεοὶ θεοὶ τῶν ἀδίκων ἀντ. ε'.
μέλουσι καὶ τῶν ὁσίων ἐπᾴειν.
ὁ χρυσὸς ἅ τ' εὐτυχία
φρενῶν βροτοὺς ἐξάγεται,
δύνασιν [ἄδικον] ἐφέλκων.
χρόνου γὰρ οὔτις ἔτλα
τὸ πάλιν εἰσορᾶν,
νόμον παρέμενος, ἀνομίᾳ χάριν διδούς·
ἔθραυσε *δ' ὄλβου κελαινὸν ἅρμα. 780
Ἰσμήν' ὦ στεφανηφόρει, στρ. στ'.
ξεσταί θ' ἑπταπύλου πόλεως
ἀναχορεύσατ' ἀγυιαὶ,
Δίρκα θ' ἁ καλλιρέεθρος,
σύν τ' Ἀσωπιάδες κόραι,

772. *μέλουσι*. So Canter for *μέλλουσι*. It is here used transitively for *μέλονται*, whereas the following infinitive depends rather on the sense of the ordinary impersonal, *μέλει θεοῖς ἐπαΐειν*. Matthiae gives examples of the personal sense from Soph. El. 342. Ajac. 689. Aesch. Ag. 361. For *ἐπᾴειν*, Matthiae's metrical correction of *ἐπαΐειν*, Pflugk well compares Aesch. Suppl. 739, *θεῶν οὐδὲν ἐπαΐοντες*.

774. As ἅ τ' εὐτυχία is equivalent to *σὺν εὐτυχίᾳ*, *ἐφέλκων* is made to agree with *χρυσός*. So in fragm. 100, *σκαιόν τι χρῆμ' ὁ πλοῦτος ἥ τ' ἀπειρία*, 'wealth combined with inexperience.'—For *φρονεῖν*, the conjecture of L. Dindorf, *φρενῶν*, seems to be correct. For *φρονεῖν* alone does not mean 'to be proud' (see on Electr. 383), nor can it very well stand, as Klotz suggests (Praef. p. xvii), for *ἔξω τοῦ φρονεῖν*, 'prevents men from being wise.' The middle *ἐξάγεται* is rather exceptional; compare the use of *ἐπάξομαι* in Rhes. 949, *ἄξομαι inf.* 912.

776. *ἄδικον*. Hermann omits this word, which is not essential to the sense, 'by bringing power as its attendant.' But Bothe's proposal to repeat *ἔτεκον* in v. 766 is quite as likely to be right. Kirchhoff also marks a *lacuna* before *ἔτεκον*.—Euripides uses the more rhetorical word *δύνασις* for *δύναμις* also in Ion 1012, as Barnes has noticed.

777—8. *χρόνου τὸ πάλιν*, a reverse of time, i. e. such a reverse of fortune as is likely to be brought by time, but which the proud and wicked man (meaning Lycus in particular) dares not contemplate.—*παρέσθαι*, like *μεθέσθαι* (but much less common than *παριέναι* in the active), to let pass from one's self, and so to neglect, omit.—*χάριν διδοὺς*, for *χαριζόμενος*, indulging his lawless disposition.

780. The δὲ was inserted by Hermann. Perhaps however it occurred after *παρέμενος*, so that the sense would be, 'yet by neglecting the law he breaks down suddenly in his career.' Kirchhoff, Bothe, and Klotz are not offended by the asyndeton, and retain the vulg. *ἔθραυσεν*.—*κελαινὸν*, an Aeschylean form, (*inf.* v. 834,) means, perhaps, 'unlucky,' *θανατηφόρον*. Its occurs *inf.* 834. Nauck proposed *τὸ κλεινὸν ἅρμα*.

781. Both sense and metre strongly confirm Tyrwhitt's correction, as given above, for Ἰσμηνῷ *στεφανοφορία* or —*αν*. Hermann however and Bothe, adopting Ἰσμήν' ὦ, think that *ἀναχορεύειν στεφανοφορίαν* may be construed, and that the glyconean verse (cf. 794) will admit a resolved long syllable in the choriambus. —*ξεσταί*, built of squared and dressed stones; see Alcest. 836. Troad. 46.

782. *ἑπταπύλου* H. Stephens for —*οι*.

784. *καλλιρρέεθρος* Matthiae (– – ⏑⏑ –) for *καλλιρέεθρος* (– ⏑ ⏑ – –), in the antistrophic verse *ὡς* for *καὶ* being adopted from Musgrave.

785. Ἀσωπιάδες Bothe and Hermann for Ἀσωπίδες. As remarked elsewhere,

πατρὸς ὕδωρ βᾶτε λιποῦ-
σαι * συναοιδοὶ.
νύμφαι τὸν Ἡρακλέους
καλλίνικον ἀγῶνα.
ὦ Πυθία δενδρῶτι πέτρα
Μουσῶν θ' Ἑλικωνιάδων δώματα,
†ἦξετ' εὐγαθεῖ κελάδῳ
ἐμὰν πόλιν, ἐμὰ τείχη,
Σπαρτῶν ἵνα γένος ἐφάνη,
χαλκασπίδων λόχος, ὃς γᾶν
τέκνων τέκνοις μεταμείβει,
Θήβαις ἱερὸν φῶς.
ὦ λέκτρων δύο συγγενεῖς ἀντ. στ'.
εὐναὶ, θνατογενοῦς τε καὶ
Διὸς, ὃς ἦλθεν ἐς εὐνὰς
Νύμφας τᾶς Περσηίδος· καὶ

these forms are commonly changed. Thus in Rhes. 826, the metre requires Σιμοεντιάδας for —ίδας, and *inf.* v. 791 Barnes rightly conjectured Ἑλικωνιάδων for —ίδων.

787. If the antistrophic verse (804) be right, a syllable has dropped out of this, which Hermann supposes to have been μοι or νῦν. Now, if we there read οὐχ ὡς ἐπ' ἐλπίδι φάνθη, here an epithet to ὕδωρ, as σεμνὸν, may have been lost. So in Med. 69, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ. The verse would thus be pherecratean. Perhaps however συναϱσόμεναι should be restored. Bothe gives νύμφαις, depending on συναοιδοὶ, and this also is plausible. But it is better to make ἀγῶνα governed by βᾶτε than by the implied sense of συναείδουσαι. See on v. 410. The meaning is, 'Go to celebrate the victory of Hercules,' i. e. his victorious return from Hades.

790. Πυθία the present editor for Πυθίου. The word is a dissyllable, on the principle explained on Ion 285. See *inf.* v. 1304. Fix (ap. Kirch.) conjectured ὦ Πυθοῦς κτλ., the ὦ being commonly added to the end of the preceding verse. For the rare word δενδρῶτι cf. Aesch. frag. Danaid. 38, δενδρῶτις ὥρα δ' ἐκ νοτίζοντος γάμου τέλειός ἐστι. The sides and valleys of Parnassus were covered with the bay-tree, as Barnes reminds us. On the reading of the next verse see v. 785. The metre, as compared with v. 808, seems to be spondee + choriamb. + cretic, with an initial long syllable for anacrusis.

792. ἦξετ'. It is to be feared that this word is corrupt. In saying that the *abodes* of the Muses on Helicon shall come to Thebes, the poet can only mean that the Muses themselves will arrive. L. Dindorf proposes ἥκετ', which is approved by his brother. The old reading is said to be ἦξετ'. Bothe proposes ἠχεῖτ', 'celebrate with a merry noise,' and this suits both metre and sense.

793. τε after ἐμὰ was omitted by Heath.

794. ἐφάνη Hermann for ἔφανε. The final long syllable of the choriambus is resolved into two short (γένος).

796. μεταμείβει, for διαδέχεται, since *succession* necessarily implies *change* of persons.

798. συγγενεῖς, in the active sense, συμφυτεύουσαι, since Zeus and Amphitryon shared in common the couch of Alcmena, cf. v. 1. Compare αἷμα ὁμογενὲς in Hel. 1685, the blood of Zeus which produced Helen and the Dioscuri; συγγενέτειρα κλεινῶν ἀδελφῶν, of Clytemnestra, El. 746.

801. Περσηίδος. Alcmena is called

πιστόν μοι τὸ παλαιὸν ἦ-
δη λέχος, ὦ Ζεῦ, τὸ σὸν οὐκ
ἐπ' ἐλπίδι φάνθη,
λαμπρὰν δ' ἔδειξ' ὁ χρόνος
τὰν Ἡρακλέος ἀλκάν·
ὃς γᾶς ἐξέβα θαλάμων,
Ηλούτωνος δῶμα λιπὼν νέρτερον.
κρείσσων μοι τύραννος ἔφυς
ἢ δυσγένει' ἀνάκτων.
ἃ νῦν ἐσορᾶν φαίνει
ξιφηφόρων ἐς ἀγώνων
ἄμιλλαν, εἰ τὸ δίκαιον
θεοῖς ἔτ' ἀρέσκει.
ἔα ἔα.
ἆρ' ἐς τὸν αὐτὸν πίτυλον ἥκομεν φόβου,
γέροντες, οἷον φάσμ' ὑπὲρ δόμων ὁρῶ;
φυγῇ φυγῇ
νωθὲς πέδαιρε κῶλον, ἐκποδὼν ἔλα.

the descendant of Perseus as the daughter of Electryon, who was that hero's son. Brodaeus compares Theocr. xxiv. 72, θάρσει, ἀριστοτόκεια γύναι, Ἡρσήιον αἷμα. Hermann gives νύμφας τὰς Περσείδας· καὶ κτλ., which agrees with the vulgate καλλιρρέεθρος in v. 784. As the reading Περσηίδος, assuming the η to be long (see however on Iph. T. 428), necessitates the rather violent change of καὶ into ὡς (so Pflugk and Dind. after Musgrave; see on v. 291, Iph. T. 335; and Iph. A. 173), as well as the slighter alteration καλλιρρέεθρος in the strophe, Hermann is perhaps right. In this case καὶ πιστὸν must mean 'even trustworthy,' i. e. the very opposite to a vain and false tale.—οὐκ ἐπ' ἐλπίδι, 'not according to my expectation,' is an unusual phrase for παρ' ἐλπίδα or ἀπ' ἐλπίδος. Perhaps, as suggested on v. 787, οὐχ ὡς ἐπ' ἐλπίδι, scil. εἶχον, 'not as I used to hold it in view.'

805. λαμπρὰν ἔδειξε, scil. οὖσαν.

810. The old reading, ἡδὺς γένει ἀνάκτων, was corrected by Canter. Lycus is meant, who (according to Athenian ideas) would be δυσγενὴς simply because he was ξένος, v. 32.

811. Hermann, by taking ἃ for δι' ἃ, involves rather than simplifies the syntax. The passage, as the text stands, is certainly difficult, and καὶ νῦν for ἃ νῦν would greatly improve both sense and metre; 'and now he is giving (about to give) a proof, whether justice still pleases the gods.' The antistrophic verse indicates that ἃ is here for ἥ, 'which ignobleness now makes it manifest (for all) to behold in the contest of the sword-bearing fight, whether justice is still pleasing to the gods;' i. e. the inferiority of Lycus in the contest with Hercules will show that the gods still regard justice.

815. ἔα ἔα. Here the chorus (or rather, the coryphaeus, who speaks v. 815—21,) first catch a glimpse of the terrific spectre Λύσσα, the genius of Madness, ushered by the celestial messenger Iris. Their first impulse is to fly, their next to utter a prayer to Ἀπόλλων ἀποτρόπαιος.—τὸν αὐτὸν πίτυλον, the same fit or emotion of fear as the rest. Cf. μανίας πίτυλον Iph. T. 307.

819. νωθὲς, dull, sluggish, viz. through old age; βραδὺς, δυσκίνητος, Photius. Aesch. Prom. 62, ἵνα μάθῃ σοφιστὴς ὢν Διὸς νωθέστερος.—πεδαίρειν, *inf.* 872.

ὦναξ Παιὰν,
ἀπότροπος γένοιό μοι [τῶν] πημάτων.

ΙΡΙΣ.

θαρσεῖτε, Νυκτὸς τήνδ' ὁρῶντες ἔκγονον
Λύσσαν, γέροντες, κἀμὲ τὴν θεῶν λάτριν
Ἶριν· πόλει γὰρ οὐδὲν ἥκομεν βλάβος,
ἑνὸς δ' ἐπ' ἀνδρὸς δώματα στρατεύομεν,
ὅν φασιν εἶναι Ζηνὸς Ἀλκμήνης τ' ἄπο.
πρὶν μὲν γὰρ ἄθλους ἐκτελευτῆσαι πικροὺς,
τὸ χρῆν νιν ἐξέσωζεν, οὐδ' εἷα πατὴρ
Ζεύς νιν κακῶς δρᾶν ρῦτ' ἔμ' οὔθ' Ἥραν ποτέ.
ἐπεὶ δὲ μόχθους διεπέρασ' Εὐρυσθέως,
Ἥρα προσάψαι κοινὸν αἷμ' αὐτῷ θέλει,
παῖδας κατακτείναντι, συνθέλω δ' ἐγώ.
ἀλλ' εἶ', ἄτεγκτον συλλαβοῦσα καρδίαν,
Νυκτὸς κελαινῆς ἀνυμέναιε παρθένε,
μανίας τ' ἐπ' ἀνδρὶ τῷδε καὶ παιδοκτόνους
φρενῶν ταραγμοὺς καὶ ποδῶν σκιρτήματα
ἔλαυνε, κίνει, φόνιον ἐξίει κάλων,
ὡς ἂν πορεύσας δι' Ἀχερούσιον πόρον

Phoen. 1027, for μεταίρειν, like πεδαίχμιος, a well-known Aeolicism, which no one would now mistake, with Barnes, for πόδας αἴρω.

821. Hermann regards this and the preceding verse as antistrophic to 813—9. But the τῶν is more probably an insertion before πημάτων to make up an iambic. Omitting it the verse becomes dochmiac; and so Fix (ap. Kirch.) would read.

822. Iris calms the fear of the chorus, by assuring them that not the Thebans generally, but only Hercules is the object of divine resentment. She identifies herself with the cause of Hera, and declares that, having now the power, she has also the will, to persecute the hitherto victorious hero.

825. δώματα Scaliger for σώματα. See on v. 432. Perhaps we should read σῶμα συστρατεύομεν. Cf. v. 863, δραμοῦμαι στέρνον εἰς Ἡρακλέους.

828. τὸ χρῆν, 'destiny.' On this formula see Hec. 260. There is another reading, but of no authority, though it is preferred by Matthiae and Pflugk, τὸ χρεών.

830. ἐπεὶ δὲ κτλ. 'But now that he has got safely through the labours imposed by Eurystheus, Hera desires to attach to him the guilt of kindred blood, by his slaying his own children; and I have the same desire.' Here κοινὸν is Wakefield's correction for καινόν. There can hardly be a doubt of its truth, the sense being κοινοῦ αἵματος μίασμα. Compare Antig. 201, ἠθέλησε δ' αἵματος κοινοῦ πάσασθαι. Choeph. 1027, φεύγων τόδ' αἷμα κοινόν. The Greeks always made the widest possible distinction between ordinary homicide and the shedding of kindred blood. Though καινὸν αἷμα in itself might mean, 'another slaughter besides those he has already committed,' the sense is much inferior to that gained by the slightest possible alteration.—συνθέλω, Troad. 62, καὶ συνθελήσεις ἂν ἐγὼ πρᾶξαι θέλω;

837. On κάλων ἐξιέναι see Med. 278. Troad. 94.

τὸν καλλίπαιδα στέφανον αὐθέντῃ φόνῳ
γνῷ μὲν τὸν Ἥρας οἷός ἐστ᾽ αὐτῷ χόλος,
μάθῃ δὲ τὸν ἐμόν· ἢ θεοὶ μὲν οὐδαμοῦ,
τὰ θνητὰ δ᾽ ἔσται μεγάλα, μὴ δόντος δίκην.

ΛΥΣΣΑ.

ἐξ εὐγενοῦς μὲν πατρὸς ἔκ τε μητέρος
πέφυκα Νυκτὸς Οὐρανοῦ τ᾽ ἀφ᾽ αἵματος·
τιμὰς δ᾽ ἔχω τάσδ᾽, οὐκ ἀγασθῆναι φίλοις,
οὐδ᾽ ἥδομαι φοιτῶσ᾽ ἐπ᾽ ἀνθρώπων *φόνους·
παραινέσαι δὲ, πρὶν σφαλεῖσαν εἰσιδεῖν,
Ἥρᾳ θέλω σοί τ᾽, ἢν πίθησθ᾽ ἐμοῖς λόγοις.
ἀνὴρ ὅδ᾽ οὐκ ἄσημος οὔτ᾽ ἐπὶ χθονὶ
οὔτ᾽ ἐν θεοῖσιν, †οὗ γέ μ᾽ εἰσπέμπεις δόμους·
ἄβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν
ἐξημερώσας θεῶν ἀνέστησεν μόνος

839. *τὸν κ.* στέφανον*, a singular periphrasis for *τοὺς ἑαυτοῦ παῖδας.—αὐθέντῃ, αὐτόχειρι.* —*χόλος*, by attraction to *οἷός ἐστι*, whereas *τὸν Ἥρας* — *χόλον* was the intended construction. The idiom is common enough; see examples in Porson's note on Hec. 1038. Translate: 'In order that having conveyed over the Acheron the company of his lovely boys by a death inflicted with his own hand, he may learn by experience what Hera's anger against him is, and may also be taught mine; otherwise the gods are in no account, but human affairs (alone) will be great, if he shall not have been punished.' Iris speaks of *her own anger*, not because she had been specially offended by Hercules, but because, as above remarked, she has made common cause with Hera, and because *κοινὰ τὰ τῶν φίλων*.

844. It is better not to place a comma at *πέφυκα*. The sense is, *ἐξ εὐγενοῦς πατρὸς, τουτέστιν Οὐρανοῦ, πέφυκα, ἔκ τε μητρὸς Νυκτός*. Otherwise *εὐγενοῦς* must be repeated with *μητέρος*. The *μὲν* is answered in *τιμὰς δ᾽ ἔχω τάσδ᾽*, for which the editions before Hervag. 2 (1544,) gave *τιμάς τ᾽* &c. 'But the office which I hold is this, not to be resentful against friends (viz. such as have given me no offence), nor am I pleased at making my visits for the murders of the human race.' There is hardly a doubt that *ἀγασθῆναι* is used for *ὀργισθῆναι*, in the Homeric sense, as Il. xvii. 70, *ἔνθα κε δεῖα φέροι κλυτὰ τεύχεα Πανθοίδαο Ἀτρείδης, εἰ μή οἱ ἀγάσσατο Φοῖβος Ἀπόλλων*. Hermann, whom Pflugk follows, explains it thus; "hoc munus, de quo Iris dixit, habeo, non invidendum amicis." Bothe, "ita ut amicis non invideam, ut honore meo contenta esse possim." Elsewhere Euripides uses *ἄγασθαι*, sometimes with a genitive, for *θαυμάζειν*, e. g. Iph. A. 28. Phoen. 1054. Rhes. 244.

846. *φόνους*-W. Dindorf, after Dobree, (so also Bothe,) for *φίλους*, which seems to have caught the transcriber's eye in the preceding verse. Kirchhoff suggests *πόλεις*. The *reluctance* of Lyssa is remarkable; she would not only gladly spare men, but she wishes both Hera and Iris to reconsider their views regarding Hercules, before irremediable mischief is done.

850. *οὗ γε* is clearly wrong. It would mean *quippe cujus*. Perhaps, *οὗ μ᾽ ἐπεισπέμπεις*.

852. *ἐξημερώσας*. See v. 20. Reasons are given why Hercules is as great a benefactor to gods as to men. Having cleared both land and sea of pirates, he removed a cause of injustice alike injurious to mankind and derogatory to the majesty of heaven. And hence he is said 'alone to have restored the falling prerogatives of the gods.'

τιμὰς πιτνούσας ἀνοσίων ἀνδρῶν ὕπο·
σοὶ δ' οὐ παραινῶ μεγάλα βούλεσθαι κακά.
ΙΡ. μὴ σὺ νουθέτει τά θ' Ἥρας κἀμὰ μηχανήματα.
ΛΥΤ. ἐς τὸ λῷστον ἐμβιβάζω σ' ἴχνος ἀντὶ τοῦ κακοῦ.
ΙΡ. οὐχὶ σωφρονεῖν γ' ἔπεμψε δεῦρό σ' ἡ Διὸς δάμαρ.
ΛΥΤ. Ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι.
εἰ δὲ δή μ' Ἥρᾳ θ' ὑπουργεῖν σοί τ' ἀναγκαίως ἔχει
τάχος ἐπιρροιβδεῖν θ' ὁμαρτεῖν ὡς κυνηγέτῃ κύνας,
εἶμί γ'· οὔτε πόντος οὕτω κύμασι στένων λάβρος,
οὔτε γῆς σεισμὸς κεραυνοῦ τ' οἶστρος ὠδῖνας πνέων,
οἷ' ἐγὼ στάδια δραμοῦμαι στέρνον εἰς Ἡρακλέους,
καὶ καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ,

854. *σοὶ δ' οὐ κτλ.* 'So, as I said (v. 847—8), I do not advise you (i. e. I advise you not) to desire any great mischief.' The old reading *σοί τ' οὐ* certainly will not stand, (Bothe's idea, that *οὗτοι παραινῶ* is meant, being obviously untenable.) and the change of *τε* into *δὲ* is slight, not to say that the confusion is common. (So also Nauck.) Musgrave's reading, though adopted by Matth. Herm. Dind. and Pflugk, *ὥστ' οὐ παραινῶ*, does not seem in the least probable.

855. *κἀμὰ* Reiske for *κακά*. The sense is, ''tis not for *you* to give advice about (*παραινεῖν*) plans conceived in common by Hera and myself.' Cf. v. 832. In the next verse Musgrave, who arranged the persons of the following lines more correctly than the order in the old copies, gave *ἐμβιβάζω σ'* for *ἐμβιβάζουσ'*, this verse having been wrongly continued to Iris.

857. *σωφρονεῖν.* There is a sort of play between 'to be wise' and 'to be in your senses,'—*οὔτ' αὐτὴν σωφρονεῖν οὔτ' ἄλλους σωφρονίζειν.*

858. *δρῶσ'.* For the singular participle construed with a plural verb, (used of one person,) see *inf.* v. 1206, *ἱκετεύομεν— προσπίτνων.* Ion 1250, *διωκόμεσθα θανασίμους ἐπὶ σφαγὰς, Πυθίᾳ ψήφῳ κρατηθεῖσ'.* Iph. T. 578, *ἐς γὰρ δή τιν' ἥκομεν λόγον, ὑμῖν τ' ὄνησιν, ὦ ξένοι, σπεύδουσ' ἅμα κἀμοί.—εἰ δὲ δὴ κτλ.*, 'But if, as it seems (*δή*), for me to obey the behests of Hera and yourself is necessary, and to urge him on to follow at full speed, as hounds follow the hunter, why then (*γε*) I will go,' &c. Here the copies give *ἐπιρροίβδην*, corrected by Kirchhoff, who would omit the *τε* here and place it after *ὁμαρτεῖν.* The former verb, meaning properly to make a hissing or rustling noise at some object, is here a synonym of *ἐπιθωύσσειν.* She appears to represent herself as the huntress, Hercules as the pursuer to be hounded on in quest of his prey, by her terrific and rousing noises. Cf. Aesch. Eum. 402, *ἦ καὶ τοιαύτας τῷδ' ἐπιρροιζεῖς φυγάς;* So Lyssa is described below as *πολύστονος* (v. 880), and retiring *ὀφέων ἰαχήμασι*, v. 883.— For *εἶμι γ'*, *οὔτε* we should perhaps read *εἶμι· κοὔτε κτλ.*

861. *λάβρος* for *λάβρως* is found in the edition of Brubach. Hermann rejects this reading; but it seems necessary to the sense, *οὕτω λάβρος ἐστὶν, οἷα ἐγὼ κτλ.*

862. *οἶστρος.* If this reading be right, and not *οἰστὸς* as Wakefield proposed, the *whizzing* sound of the thunderbolt (poetically regarded) rather than its *sting* or *fury*, seems to be meant. For the *δρομεῖς* of the Athenian stadium see Electr. 824.

863. *στάδια δραμοῦμαι* Hermann and Kirchhoff. The MS. reading is said to be *σταδιαδραμοῦμαι* with *ο* superscribed, whence the common reading *σταδιοδραμοῦμαι*, a verb formed contrary to analogy. The *οἷα* agrees with *στάδια.* Otherwise, *σταδιοδρομήσω* would be an easy correction.

τέκν' ἀποκτείνασα πρῶτον· ὁ δὲ κανὼν οὐκ εἴσεται·

παῖδας οὓς ἔτικτ' ἐναίρων, πρὶν ἂν ἐμῆς λύσσης ὑφῇ.
ἦν ἰδοὺ καὶ δὴ τινάσσει κρᾶτα βαλβίδων ἄπο,
καὶ διαστρόφους ἑλίσσει σῖγα γοργωποὺς κόρας.
ἀμπνοὰς δ' οὐ σωφρονίζει, ταῦρος ὡς εἰς ἐμβολήν,
δεινὰ μυκᾶται δὲ Κῆρας ἀνακαλῶν τὰς Ταρτάρου.
τάχα σ' ἐγὼ μᾶλλον χορεύσω καὶ καταυλήσω φόβῳ.
στεῖχ' ἐς Οὔλυμπον πεδαίρουσ', Ἶρι, γενναῖον πόδα·
ἐς δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἡρακλέους.

ΧΟ. ὀτοτοτοῖ, στέναξον· ἀποκείρεται

866. ἐμῆς λύσσης, madness sent by me. That the person Λύσσα should speak of λύσσα as the effect caused by her, is not more singular than when Θάνατος is said θάνατον ἐμβαλεῖν in Alcest. 50. See on Iph. A. 775. The old reading, ἐμὰς λύσσας ἀφῇ, was corrected by Hermann, who compares Herod. i. 156, ὑπεὶς τῆς ὀργῆς. Kirchhoff retains the vulgate.

867. ἦν ἰδού. 'Lo! already he tosses his head at the outset of his madness, and speechless rolls his distorted glaring eyes, and his breathings he does not keep sober (soberly breathe), as a bull (pants) for the attack.' The same formula is quoted by Pflugk from Ar. Pac. 327, ἦν ἰδού, καὶ δὴ πέπαυμαι. There is no doubt that ἦν, whatever be its etymology, is identical with the Latin *en*. It occurs also in ἠνίδε or ἦν ἴδε, Theocr. ii. 38.—βαλβίδων ἄπο, for ἀπ' ἀρχῆς. Med. 1245, ἔρπε πρὸς βαλβίδα λυπηρὰν βίου. The metaphor in στάδια δραμοῦμαι is maintained. On σωφρονεῖν in the sense of ἔμφρων εἶναι, see Ion 521. Tro. 350. Hel. 97. Orest. 254. It is hard to say whether σωφρονίζειν here has an active or an intransitive sense.—Κῆρας, Ἐρινύας. Cf. v. 481.

871. χορεύειν τινὰ, generally to celebrate a person in the dance, here means δινεῖν, to agitate and whirl him as if drawn along in a ring of rapid dancers. Cf. v. 879.—καταυλήσω, κηλήσω, a term said to be derived from the effects of Corybantic music. Musgrave cites Athen. p. 527 F., καταυλουμένους πρὸς Χελωνίδος, and Pflugk adds several examples from late writers, Plutarch, Lucian, and Alciphron.—Kirchhoff would read τάχα δ' ἐγὼ κτλ.

872. Οὔλυμπον. It is a question if this word was not written Ὄλυμπον, and the λ considered as doubled in the pronunciation, as Ajac. 210, παῖ τοῦ Φρυγίου Τελεύτοντος, and also in Ar. Equit. 9, where we read ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον. In Troad. 215, κρηπῖδ' Οὐλύμπου καλλίσταν is a spondeo-anapaestic verse.—Iris at these words is seen to ascend from the stage; and Lyssa, habited perhaps like a fury, and wearing a mask τῶν φρικωδῶν, of the terrible sort, retires within the palace. Neither person appears again in the play. In this respect, as well as generally in the unusually elevated and epic diction of the play, Euripides seems to have aimed at the great effects of the Aeschylean drama. There is no reason why the spectacle may not have been made as terrible as the *Eumenides*, about which certain well-known but apocryphal anecdotes are told. As a Chthonian or Titanian power (compare v. 844 with Aesch. Prom. 213, Hes. Theog. 211 seqq.) it is probable that Lyssa was clad in black garments, contrasting with the bright-coloured dress of the messenger Iris. It would seem, from v. 882, that her head was entwined with snakes after the semblance of an Erinys; and she is described as riding in a car, which does not appear to be a merely metaphorical expression, in v. 880.

874. During the absence of the actors, the chorus, speaking as before (735 seqq.) in succession, the Hegemon commencing with the first distich, express in dochmiac and other measures their fear that Thebes is about to lose Hercules, who has just been seized with a sudden phrenzy. Hermann regards v. 874—88 as the προ-

σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος.
α'. μέλεος Ἑλλὰς, ἃ τὸν εὐεργέταν
ἀποβαλεῖς, ὀλεῖς μανίαισιν Λύσσας
χορευθέντ' ἀναύλοις.
β'. βέβακεν ἐν δίφροισιν ἁ πολύστονος,
ἅρμασι δ' ἐνδίδωσι κέντρον
ὡς ἐπὶ λώβᾳ Νυκτὸς Γοργὼν
ἑκατογκεφάλοις
ὄφεων ἰαχήμασι, Λύσσα μαρμαρωπός.
γ'. ταχὺ τὸν εὐτυχῆ μετέβαλεν δαίμων,
ταχὺ δὲ πρὸς πατρὸς τέκν' ἐκπνεύσεται.
δ'. ἰώ μοι μέλεος, ἰὼ Ζεῦ, τὸ σὸν
γένος ἄγονον αὐτίκα λυσσάδες ὠμοβρῶτες

ᾠδὸς, and divides the rest, as far as v. 921, into a very complex scheme of strophes and antistrophes, including *μεσῳδὸς* and *ἐπῳδός*. Pflugk, chiefly following Seidler, endeavours to improve on his arrangement; but the present editor has preferred to follow W. Dindorf in omitting the marks of antithetical correspondence as altogether uncertain.

874. *ἀποκείρεται* for *—τε* Canter. Pflugk compares Pers. 905, *κόσμου τ' ἀνδρῶν, οὓς νῦν δαίμων ἀπέκειρεν*. The ictus of the dochmius in the next verse falling on a short syllable is to be remarked as of rare occurrence. The MS. Flor. 2 has *πόλεος*, which W. Dindorf says "defendi potest," and Kirchhoff adopts, but the reading is perhaps due to a metrical suggestion, the common reading being superscribed. The poet would rather have written *πόλεως*.

877. *μανίαισιν—ἀναύλοις*. 'With madness not like that inspired by the flute.' The old reading *ἐναύλοις* (especially as combined with *χορευθέντα*) is in some degree defended by v. 871, *χορεύσω καὶ καταυλήσω φόβῳ*. But on the other hand, *ἐν* and *ἀν* in composition are as often interchanged as *ἐπ—* and *ἀπ—*, and it is a familiar idiom to call any thing doleful *ἄμουσος, ἄλυρος, ἄχορος, ἄναυλος* &c., as *κῶμον ἀναυλότατον προχορεύειν* in Phoen. 791. Hence *ἀναύλοις*, the conjecture of Tyrwhitt, adopted by Matthiae, Pflugk, and W. Dindorf, seems better than Hermann's *μανιάσιν—ἐν αὐλοῖς*, or Dobree's *μανιάσιν λύσσαις—ἐναύλοις*. The scansion of *μανίαισιν* is trisyllabic, like *ἀβίωτος βίος* in Hippol. 821. See on Electr. 314. Kirchhoff gives *μανιάσιν Λύσσας χορευθέντ' αὐλοῖς*.

879. *πολύστονος*. Either 'noisy' (cf. v. 860) or 'causing much woe.' That Lyssa was borne in a real car is probable, though the phrase used might imply mere haste.—*ὡς ἐπὶ λώβᾳ*, as if for mischief, as if resolved on doing injury to some one. These words, which W. Dindorf suspects, and for which Hartung (ap. Kirch.) proposes *κέντρ' ἐπὶ λώβᾳ*, seem best to combine with the following in an anapaestic verse. The metre of 883 is very anomalous. Perhaps, *σὺν ὀφέων ἰακχήμασιν*, dochmius + cretic + ithyphallic.—*μαρμαρωπὸς* from *μαρμαίρειν*, with glowing or shining face. If this be the sense, the epithet was descriptive of her actual appearance, though we cannot tell how this feature was represented. Barnes' note however is deserving of consideration. He thinks the reference is to the Gorgon's head which turned the beholders into stone; and he would correct Hesychius, *μαρμαρῷ, λιθοποιῷ*, into *μαρμαρωπῷ, λιθοποιῷ*, though he approves of Salmasius' conjecture, *λίθῳ ποιῷ*, 'a kind of stone.'

885. *ἐκπνεύσεται* Elmsley for *ἐκπνεύσατε* or *ἐπνεύσατε*. The error is common, as *ἀποκείρετε* for *—αι* in v. 875. Hermann gives the reading of Barnes, *ἐκπνεύσετε*, but the future of *πνέω* is *πνεύσομαι*.

887. The metre of this verse is dochmiac hypercatalectic, the rhythm ⏑ – – – – for ⏑ – – ⏑ – being somewhat disguised

ἀποινόδικοι δίκαι κακοῖς ἐκπετάσουσιν.
ε'. ἰὼ στέγαι,
κατάρχεται χόρευμα τυμπάνων ἄτερ,
οὐ βρομίῳ κεχαρισμένα θύρσῳ,
στ'. ἰὼ δόμοι,
πρὸς αἷματ', οὐχὶ τᾶς Διονυσιάδος
βοτρύων ἐπὶ χεύμασι λοιβᾶς.
ζ'. φυγῇ, τέκν', ἐξορμᾶτε· δάϊον τόδε
δάϊον μέλος ἐπαυλεῖται.
η'. κυναγετεῖ γε τέκνων διωγμόν·
οὔποτ' *οὔποτ' ἄκραντα δόμοισι Λύσσα βακχεύσει.
θ'. αἰαῖ κακῶν.
ι'. αἰαῖ δῆτα τὸν γεραιὸν ὡς στένω
πατέρα τάν τε παιδοτρόφον, *ᾧ μάταν
τέκεα γενναῖται.
ια'. ἰδοὺ ἰδού,

by resolved syllables. The next is the same, with the *anacrusis*.—ἐκπετάσουσιν, ἐκτενοῦσι, 'will lay him low.' Cf. Cycl. 497. The common reading, ἐκπατάσσουσιν, in itself very improbable, is attributed by Kirchhoff to a conjecture of H. Stephens.—κακοῖς the present editor for κακοῖσιν. (So also Nauck ap. Kirch.) The old reading, λύσσα δέ σ' ὠμόβρωτος, was corrected by Hermann. The passage is rather difficult to translate. 'Alas, wretch that I am! thy offspring, O Zeus (i. e. Hercules), bereft of his children, forthwith mad ravening vengeance exacting penalties for wrong (i. e. the fierce resentment of Hera,) will lay prostrate by misfortune.'

890. Hermann, to suit his antistrophic theory, gives χορεύματ' ἄτερ τυπάνων, against the old copies. He is followed by Matthiae, Dindorf, and Pflugk. The mention of the bacchic τύμπανα (cf. Bacch. 59) induces the correction of the sentiment, 'not however in the way that suits the bacchic thyrsus,' where κεχαρισμένα is used adverbially. (Βρομίου Hartung ap. Kirch.) A similar idea is repeated by the next speaker, who continues the construction from κατάρχεται, 'a strain (χόρευμα) for murder, not with the pourings of the bacchic libation of grapes.' Hermann inserts σὺν, Pflugk τᾶς before βοτρύων, both on the theory of an antistrophe.—λοιβᾶς Barnes for λώβας.

896. ἐπαυλεῖται. It is clear from τόδε that the real tones of a flute are now heard within. Lyssa had said καταυλήσω in v. 871, and the flute was used in the orgiastic music of Bacchus and Cybele (Bacch. 128). Pflugk supposes the sound to have proceeded from the sacrifice in which Hercules was engaged, v. 923.

897. κυναγετεῖ γε. 'Aye, he is tracking his children in the pursuit,' viz. round the pillar, as described in v. 977. The noise of feet is heard within. It seems better to read γε for τε than to omit the word with the editors after Hermann. In the next verse W. Dindorf repeats οὔποτε, comparing the metre of v. 908. The meaning is, there is sure to be some dire effect in the house from the revelries of so dread a goddess.

900. γεραιόν. This is an instance of the αι being made short, this verse and the two next being dochmiac. Kirchhoff however says, "ὡς delendum judico." Cf. Hipp. 171, ἀλλ' ἥδε τροφὸς γεραιὰ πρὸ δόμων. Hermann chooses to make a senarius, αἳ αἳ, σὲ δῆτα τὸν γεραιὸν ὡς στένω, to suit v. 916, which he takes for the antistrophe.—The ᾧ, wanting in the copies, was added by Musgrave.

ιβ'. θύελλα σείει δῶμα, συμπίπτει στέγη·
ιγ'. ἦ ἦ, τί δρᾷς, ὦ παῖ Διός;
ιδ'. μελάθρων τάραγμα ταρτάρειον,
ὡς ἐπ' Ἐγκελάδῳ ποτὲ Παλλὰς, ἐς δόμους πέμπεις.
ΑΓ. ὦ λευκὰ γήρᾳ σώματ'
ΧΟ. ἀνακαλεῖς *τίνα με τίνα βοάν;
ΑΓ. ἄλαστα τἀν δόμοισι.
ΧΟ. μάντιν οὐχ ἕτερον ἄξομαι.
ΑΓ. τεθνᾶσι παῖδες· ΧΟ. αἰαῖ·
ΑΓ. στενάζεθ', ὡς στενακτά· ΧΟ. δάϊοι φόνοι,
δάϊοι δὲ τοκέων χεῖρες.
ΑΓ. οὐκ ἄν τις εἴποι μᾶλλον ἢ πεπόνθαμεν.
ΧΟ. πῶς παισὶ στενακτὰν ἄταν ἄταν
πατέρος ἀμφαίνεις;
λέγε *λέγε τίνα τρόπον ἔσυτο θεόθεν ἐπὶ
μέλαθρα κακὰ τάδε
τλήμονάς τε παίδων τύχας.
ΑΓ. ἱερὰ μὲν ἦν πάροιθεν ἐσχάρας Διὸς

906. *τί δρᾷς;* It appears afterwards from the messenger's account, v. 999, that Hercules was trying to pull the house down upon his head.

907. *μελάθρων* W. Dindorf and Pflugk for *μελάθρῳ*, which makes *ἐς δόμους* a mere tautology. For Enceladus slain by Pallas in the Gigantomachia see Ion 209, *λεύσσεις οὖν ἐπ' Ἐγκελάδῳ γοργωπὸν πάλλουσαν ἴτυν*. The passage however seems to have been interpolated. Perhaps, *ἐὴ ἐὴ, τί δρᾷς, ἰὼ παῖ Διός. | τάραγμα ταρτάρειον εἰσπέμπεις δόμους.*

910. The first *τίνα* was added by Hermann.

912. *ἄξομαι.* See on v. 775. The meaning merely is, 'I do not want a prophet to tell me that.'

913—14. The persons here are arranged according to Kirchhoff, who observes that the dochmiacs appear to belong to the chorus, the iambic versicles to the messenger. The latter verse he would read thus:—*ἰὼ δάϊοι φόνοι δάϊοι δὲ τοκέων χέρες.*—*στενακτὰ*, sc. *τὰ πράγματ' ἐστί*. So *οὐκ ἀκουστὰ*, Andr. 1084.

919. The second *λέγε* was added by W. Dindorf, by which the verse becomes a double dochmiac of resolved syllables.—*ἔσυτο* Hermann for *ἔσσυτο*. In the last line *λέγε* directly governs *τύχας*. Pflugk erroneously makes it depend on *ἐπί*. Kirchhoff gives *τλήμονες τε παίδων τύχαι*.

922. *ἱερὰ*, the victims, the blood of which was to be sprinkled on both the person and the house of the murderer. From Aesch. Eum. 273 it is to be inferred that the victim was a pig, *καθαρμὸς χοιροκτόνος*, the sacrifice of which had been rendered necessary by Hercules having slain Lycus and cast out the body to the dogs, Androm. 1157, Heracl. 1050. The actual sacrifice was not performed till certain preliminary rites had been duly observed, e. g. the carrying of the basket with the knife around the altar, and the assembling of the people in solemn silence. See on Iph. A. 1473, and compare Ar. Pac. 948, *τὸ κανοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν, Καὶ πῦρ γε τουτί, κοὐδὲν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.* Iph. Aul. 1568, *ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς λαβὼν κανοῦν ἔθρεξε χέρνιβάς θ' ὁμοῦ.*—*φθέγμα ὅσιον*, i. e. *εὔφημον*. Cf. Ion 98—100. Thus Clytemnestra in Agam. 1624 says she must hurry away, *τὰ μὲν γὰρ ἑστίας*

καθάρσι' οἴκων, γῆς ἄνακτ' ἐπεὶ κτανὼν
ἐξέβαλε τῶνδε δωμάτων Ἡρακλέης·
χορὸς δὲ καλλίμορφος εἵστηκει τέκνων,
πατήρ τε Μεγάρα τ'· ἐν κύκλῳ δ' ἤδη κανοῦν
εἴλικτο βωμοῦ, φθέγμα δ' ὅσιον εἴχομεν.
μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν,
ἐς χέρνιβ' ὡς βάψειεν, Ἀλκμήνης τόκος,
ἔστη σιωπῇ. καὶ χρονίζοντος πατρὸς,
παῖδες προσέσχον ὄμμ'· ὁ δ' οὐκέθ' αὑτὸς ἦν,
ἀλλ' ἐν στροφαῖσιν ὀμμάτων ἐφθαρμένος,
ῥίζας τ' ἐν ὄσσοις αἱματῶπας ἐκβαλὼν
ἀφρὸν κατέσταζ' εὐτρίχου γενειάδος.
ἔλεξε δ' ἅμα γέλωτι παραπεπληγμένῳ,
πάτερ, τί θύω, πρὶν κτανεῖν Εὐρυσθέα,
καθάρσιον πῦρ καὶ πόνους διπλοῦς ἔχω,
ἐξὸν μιᾶς μοι χειρὸς εὖ θέσθαι τάδε;
ὅταν δ' ἐνέγκω δεῦρο κρᾶτ' Εὐρυσθέως,
ἐπὶ τοῖσι νῦν θανοῦσιν ἁγνιῶ χέρας.

μεσομφάλου ἕστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρός.

925. *τέκνων* Canter for *πέπλων*.

928. *δαλὸν φέρειν*. Ar. Pac. 956, *ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα, περίθι τὸν βωμὸν ταχέως ἐπιδέξια.—Φέρε δὴ, τὸ δαλίον τόδ' ἐμβάψω λαβών*. A lighted brand from the altar was dipped into the water with which the assembled people were sprinkled. The next verse is quoted by Athen. lib. ix. p. 409, (who gives the accent *χερνίβα,*) and, together with the preceding, by the Schol. on Ar. Pac. *ut sup.* The next step was to scatter the barley-grains, and finally to slay the victim, as is clear from Pac. 962. 971. 1017.

930. *πατρὸς*, Hercules. But above, v. 926, *πατὴρ* is Amphitryon.

932. *ἐν στροφαῖσιν ὀμμάτων*, in, or with, distortion of eyes. Pflugk well compares Bacch. 1166, *ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὁρμωμένην Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις ὄσσοις*, where see the note (on v. 1161).

933. *ἐκβαλὼν*, protruding the blood-shot roots in his eyes, i. e. protruding his eyes so that the roots seemed visible within the sockets; an hyperbole, not to be taken too literally.—*αἱματῶπας* Porson for *—πούς*.

936. *τί θύω* Barnes for *τί θυμῷ*. It is perhaps best to regard it as the deliberative conjunctive. He fancies he must slay Eurystheus as well as Lycus, and that as well perform the purificatory sacrifice for both at one and the same time.

938. *μιᾶς χειρός*. The ellipse of *ἐκ* is sufficiently defended by Cycl. 681, *ποτέρας τῆς χερός;* Aesch. Prom. 733, *λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτονες ναίουσι Χάλυβες*. The phrase commonly means '*on* the right or left hand,' and may be compared with the use of *πόθεν* for *ποῦ*, Bacch. 1175. Here it has a slightly different sense, 'when I might set these matters right with one effort.' Pflugk, in a long note, comes to no more satisfactory conclusion than that the poet may have written *ἔργον μιᾶς μοι χειρὸς* κτλ. An easier alteration would be *ἐξὸν μιᾶς μ' ἐκ χειρός*.

940. *ἐπὶ τοῖσι* κτλ., ('for that slaughter) beside those just slain,' viz. Lycus.

ἐκχεῖτε πηγὰς, ῥίπτετ' ἐκ χειρῶν κανᾶ.
τίς μοι δίδωσι τόξα; τίς *δ' ὅπλον χερός;
πρὸς τὰς Μυκήνας εἶμι· λάζυσθαι χρεὼν
μοχλοὺς δικέλλας θ', ὡς τὰ Κυκλώπων. βάθρα
φοίνικι κανόνι καὶ τύκοις ἠρμοσμένα
στρεπτῷ σιδήρῳ συντριαινώσω πόλιν.
ἐκ τοῦδε βαίνων ἅρματ' οὐκ ἔχων ἔχειν
ἔφασκε, δίφρου τ' εἰσέβαινεν ἄντυγα,
κἄθεινε, κέντρον δῆθεν ὡς ἔχων χερί.
διπλοῦς δ' ὀπαδοῖς ἦν γέλως φόβος θ' ὁμοῦ.
καί τις τόδ' εἶπεν, ἄλλος εἰς ἄλλον δρακών·
παίζει πρὸς ἡμᾶς δεσπότης, ἢ μαίνεται;
ὁ δ' εἶρπ' ἄνω τε καὶ κάτω κατὰ στέγας,
μέσον δ' ἐς ἀνδρῶν' εἰσπεσὼν Νίσου πόλιν
ἥκειν ἔφασκε, δωμάτων εἴσω βεβώς.
κλιθεὶς δ' ἐς οὐδας, ὡς ἐκεῖ, σκευάζεται

942. The δὲ was inserted by Barnes.—*ὅπλον χερὸς*, his club.—*τὰς Μυκήνας*, as *τὰς Ἀθήνας* is not unfrequently found, the article denoting the celebrity of the place, e. g. Oed. Col. 24, *τὰς γοῦν Ἀθήνας οἶδα, τὸν δὲ χῶρον οὔ*.

944. *ὡς τὰ* Hermann after Wakefield for *ὥστε*, a false reading which gave rise to the Aldine *συντριαινώσειν*, which is a solecism. The *φοῖνιξ κανὼν* is the red string, such as workmen still use to mark wood or stone in straight lines. The masonry of accurately-fitted polygonal blocks, still to be seen in the ruins of Mycenae, is here described. See Mr. Clark's 'Peloponnesus,' p. 68.—*τύκοις* is the correction of Brodaeus for *τύχαις*. The word means a kind of hammer with a sharp point like a crane's bill (Ar. Av. 1138), a tool now commonly used in chipping the harder kinds of stone. See on Tro. 812. —*στρεπτῷ σιδήρῳ*, a lever (or crow-bar) slightly curved at the end to supply a fulcrum.—*πόλιν* is added by a common idiom; compare Hel. 3. Scaliger's correction *πάλιν* is wrongly admitted by Bothe and Kirchhoff. This would rather mean, 'I will ruin them a second time,' than 'I will reduce them to ruins again,' i. e. to mere stones as before.—*τριαινοῦν*, to upheave with a trident or lever (Bacch. 348), derives the additional sense of confusion and indiscriminate destruction from the *σύν*.

949. *κέντρον* — *ἔχων* is restored from Dio Chrysostom, Or. xxxii. p. 391 C., for the vulg. *κέντρῳ* — *θένων*, which is clearly wrong, even as regards the form of the word, *θείνειν* being the present, *θενεῖν* the aorist. The same writer gives *ἄντυγας* for *ἄντυγα*.

950. *διπλοῦς γέλως*. Pflugk explains this too literally, "risus ambiguus dubitantium." The meaning is, *διπλοῦν σχῆμα, γέλως τε καὶ φόβος*. The perception of this doubtless made H. Stephens pretend that he found *διπλᾶς* in MSS.

951. *δρακών*. A rare aorist, used by Aeschylus, Eum. 34.

954. *Νίσου πόλιν*. He pretended that in his journey from Thebes to Mycenae, he had already reached Megara, which was called the 'city of Nisus' because it fell to the lot of Nisus, the fourth son of Pandion, in the division of the Attic empire. Hence, as Barnes observes, the people are called *Νισαῖοι Μεγαρῆες*, Theocr. xii. 27.—*δωμάτων κτλ.*, though in fact he had gone into his own house (*εἰσέπεσε*, v. praeced.).

956. *ὡς ἐκεῖ*, scil. *ὤν*. The conjecture of Dobree, adopted by W. Dindorf, *ὡς ἔχει*, though ingenious, is not in the slightest degree necessary. In fact, the

θοίνην. διελθὼν δ' ὡς βραχὺν χρόνον μονῆς
Ἰσθμοῦ ναπαίας ἔλεγε προσβαίνειν πλάκας.
κἀνταῦθα γυμνὸν σῶμα θεὶς πορπαμάτων
πρὸς οὐδέν' ἡμιλλᾶτο, κἀκηρύσσετο
αὐτὸς πρὸς αὑτοῦ καλλίνικος οὐδενὸς
ἀκοὴν ὑπειπών. δεινὰ δ' Εὐρυσθεῖ βρέμων
ἦν ἐν Μυκήναις τῷ λόγῳ. πατὴρ δέ νιν
θιγὼν κραταιᾶς χειρὸς ἐννέπει τάδε·
ὦ παῖ, τί πάσχεις; τίς ὁ τρόπος ξενώσεως
τῆσδ'; οὔ τί που φόνος σ' ἐβάκχευσεν νεκρῶν
οὓς ἄρτι καίνεις; ὁ δέ νιν Εὐρυσθέως δοκῶν
πατέρα προταρβοῦνθ' ἱκέσιον ψαύειν χερὸς,
ὠθεῖ, φαρέτραν δ' εὐτρεπῆ σκευάζεται
καὶ τόξ' ἑαυτοῦ παισὶ, τοὺς Εὐρυσθέως
δοκῶν φονεύειν. οἱ δὲ ταρβοῦντες φόβῳ
ὤρουον ἄλλος ἄλλοσ', ἐς πέπλους ὁ μὲν
μητρὸς ταλαίνης, ὁ δ' ὑπὸ κίονος σκιὰν,
ἄλλος δὲ βωμὸν ὄρνις ὣς ἔπτηξ' ὕπο.
βοᾷ δὲ μήτηρ, ὦ τεκὼν, τί δρᾷς; τέκνα
κτείνεις; βοᾷ δὲ πρέσβυς οἰκετῶν τ' ὄχλος.
ὁ δ' ἐξελίσσων παῖδα κίονος κύκλῳ,
τόρνευμα δεινὸν ποδὸς, ἐναντίον σταθεὶς

continuance of the delusion is intended to be expressed, not the mere suddenness of the preparation.—In the next verse *ὡς* is Kirchhoff's emendation for *εἰς*.

959. *πορπαμάτων*, his *χλαμὺς* or scarf, Rhes. 442. Electr. 820.—*πρὸς οὐδένα*, with an imaginary adversary; as *οὐδενὸς ἀκοὴν* means 'the hearing of imaginary spectators.' Before proclaiming a prize, the herald called out *ἀκούετε λεῴ*, and in commanding this attention after the ordinary formula, Hercules was said *ὑπειπεῖν*, to tell them to give it. Photius, *ὑπείπομεν, ἀντὶ τοῦ προείπομεν· καὶ ὑπειπεῖν, ὑπαγορεύειν.* Eur. Suppl. 1171, *παισίν θ' ὑπεῖπον τοῖσδε τοὺς αὐτοὺς λόγους.* Bacch. 1266, *ἰδοὺ, τί μοι τόνδ' ἐξυπεῖπας εἰσορᾶν;* Ar. Vesp. 55, *ὀλίγ' ἄττ' ὑπειπὼν πρῶτον αὐτοῖσιν ταδί.* Ajac. 213, *ὥστ' οὐκ ἄϊδρις ἂν ὑπείποις.* Originally, the *ὑπὸ* gave the notion of *secret* suggestion in a person's ear; and as such suggestion is antecedent to action, the word became a synonym of *προειπεῖν*.—*κἀκηρύσσετο* Reiske for *κἀξεκηρύσσετο*. Elmsley preferred *κἀκκηρύσσεται*.

964. *θιγεῖν*, like *ψαύειν* in 968, governs *νιν, χερὸς* being the genitive of the part seized. Cf. Soph. Antig. 857.

965. Oed. Tyr. 99, *τίς ὁ τρόπος τῆς ξυμφορᾶς; — ξενώσεως*, 'estrangement,' viz. of mind, or rather perhaps, 'strangeness' of conduct. Hermann seems rightly to explain it *rerum novarum effectio*, whereas others understand 'this journey,' *ἀποδημία*.

977. *ἐξελίσσων*, literally, 'unwinding him,' (a term used of the mazes of a dance, Tro. 3,) here means chasing him round the pillar, behind which he had sheltered himself from the attack, into the open part, where he was easily caught. On the nature of this pillar see Iph. T. 50.

978. *τόρνευμα* is Matthiae's ingenious and satisfactory emendation of the Aldine *τόρευμα*, for which Pflugk and Hermann

βάλλει πρὸς ἦπαρ· ὕπτιος δὲ λαΐνους
ὀρθοστάτας ἔδευσεν ἐκπνέων βίον.
ὁ δ' ἠλάλαξε κἀπεκόμπασεν τάδε·
εἷς μὲν νεοσσὸς ὅδε θανὼν Εὐρυσθέως
ἔχθραν πατρῴαν ἐκτίνων πέπτωκέ μοι.
ἄλλῳ δ' ἐπεῖχε τόξ', ὃς ἀμφὶ βωμίαν
ἔπτηξε κρηπῖδ', ὡς λεληθέναι δοκῶν.
φθάνει δ' ὁ τλήμων γόνασι προσπεσὼν πατρὸς
καὶ πρὸς γένειον χεῖρα καὶ δέρην βαλών,
Ὦ φίλτατ', αὐδᾷ, μή μ' ἀποκτείνῃς, πάτερ·
σός εἰμι σὸς παῖς· οὐ τὸν Εὐρυσθέως ὀλεῖς.
ὁ δ' ἀγριωπὸν ὄμμα Γοργόνος στρέφων,
ὡς ἐντὸς ἔστη παῖς λυγροῦ τοξεύματος,
μυδροκτύπον μίμημ', ὑπὲρ κάρα βαλὼν
ξύλον καθῆκε παιδὸς ἐς ξανθὸν κάρα,
ἔρρηξε δ' ὀστᾶ. δεύτερον δὲ παῖδ' ἑλὼν,
χωρεῖ τρίτον θῦμ' ὡς ἐπισφάξων δυοῖν.
ἀλλὰ φθάνει νιν ἡ τάλαιν' εἴσω δόμων
μήτηρ ὑπεκλαβοῦσα, καὶ κλῄει πύλας.
ὁ δ' ὡς ἐπ' αὐτοῖς δὴ Κυκλωπίοισιν ὢν·

adopt the tame reading *πόρευμα*, pretended by H. Stephens to have been found in his MSS. A better guess would be *χόρευμα*. Various efforts have been made in restoring and interpreting this passage; but it is not difficult, if we regard *τόρνευμα* as the accusative in apposition to the sentence (like *μίμημα inf.* 992), and remember the aptness of the comparison between a man chasing a child rapidly round a pillar, and a piece of wood turned on a lathe. Cf. Bacch. 1066, *κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς, τόρνῳ γραφόμενος περιφορὰν, ἕλκει δρόμον*. Translate, 'but he, chasing his son around the pillar, a fearful circuit of his foot, stood facing him (at last) and struck him to the vitals,' i. e. shot him to the heart with an arrow. Bothe follows Reiske, and edits *τόξευμα δεινὸν, ποδὸς ἐναντίον σταθείς, βάλλει πρὸς ἦπαρ*.

980. *ὀρθοστάτας* (so Barnes for *ὀρθοστάδας*), 'uprights,' pillars; a synonym here of *κίονας*. See Ion 1134, where they mean the poles supporting the tent.

985. *κρηπῖς* bears its usual sense of a square platform or base on which a superstructure is raised; here therefore the steps of the altar. See Ion 38. Hel. 546. *Infra*, v. 1261.

989. *σὸν παῖδ', οὐ τὸν κτλ.* Elmsley.

992. *μίμημα*, the usual accusative (*sup.* 978) of apposition to the sentence, 'striking him over the head as a smith smites the hot iron on his anvil.'

994. *ἑλὼν*, 'having caught.' This third son he wished to slay over the bodies of the other two (cf. Electr. 291), whence he is said *χωρεῖν* &c. Barnes well observes, both from Apollodor. ii. 2, 11, and from v. 474 *supra*, that the sons of Hercules by Megara were three in number.

996. On *φθάνειν* with an aorist participle, which is less usual than a present, see Alcest. 662. *Supra*, v. 986.

998. *Κυκλωπίοισιν*, supply *τείχεσι*, and compare *Κυκλωπίαν πόλιν* in v. 15. Both here and there W. Dindorf prefers the form in *—ιος* to that in *—ειος*, which Kirchhoff retains.

σκάπτει, μοχλεύει θύρετρα, κἀκβαλὼν σταθμὰ
δάμαρτα καὶ παῖδ' ἐνὶ κατέστρωσεν βέλει.
κἀνθένδε πρὸς γέροντος ἱππεύει φόνον·
ἀλλ' ἦλθεν εἰκὼν, ὡς ὁρᾶν ἐφαίνετο,
Παλλὰς κραδαίνουσ' ἔγχος ἐπιλόφῳ κάρᾳ,
κἄρριψε πέτρον στέρνον εἰς Ἡρακλέους,
ὅς νιν φόνου μαργῶντος ἔσχε κεἰς ὕπνον
καθῆκε· πίτνει δ' ἐς πέδον πρὸς κίονα
νῶτον πατάξας, ὃς πεσήμασι στέγης
διχορραγὴς ἔκειτο κρηπίδων ἔπι.
ἡμεῖς δ' ἐλευθεροῦντες ἐκ δρασμῶν πόδα
σὺν τῷ γέροντι δεσμὰ σειραίων βρόχων
ἀνήπτομεν πρὸς κίον', ὡς λήξᾳς ὕπνου
μηδὲν προσεργάσαιτο τοῖς δεδραμένοις.
εὗδει δ' ὁ τλήμων ὕπνον οὐκ εὐδαίμονα
παῖδας φονεύσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν
οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος.

1003. *ἐπιλόφῳ κάρᾳ*, with crested or helmeted head. Nothing seems simpler, if, with Dr. Wordsworth, (*Athens and Attica*, p. 124,) we suppose that the great bronze statue of Pallas on the Acropolis is meant. The old reading, corrected by Wakefield, was *ἐπὶ λόφῳ κέαρ*, which is retained, though clearly corrupt, by Kirchhoff, W. Dindorf, and Pflugk. The latter proposes, what is at least only remotely probable, *Παλλὰς, κραδαίνουσ' ἔγχος, ἐπ' ὀρόφων ἄκρων*. Barnes edits *ἔγχος ἐπίλογχον χερὶ*, after Canter, comparing Hipp. 221, *ἐπίλογχον ἔχουσ' ἐν χειρὶ βέλος*. The sense is, *ἦλθεν εἰκών τις, ἣ τοῖς ὁρῶσι Παλλὰς εἶναι ἐφαίνετο*, 'a form suddenly came, Pallas as she appeared to the beholders,' armed with spear and helmet, as she was familiarly seen represented in the statue. Hermann's reading is unsatisfactory, *ἀλλ' ἦλθεν, εἰκὼν ὡς ὁρᾷν, ἔφαινέ τε Παλλὰς, κραδαίνουσ' ἔγχος, ὑπὸ λόφῳ κάρα*. This action of Pallas, it must be observed, was a friendly and not a hostile one. She could not suddenly cure the madness sent at the instigation of Hera, (for one divinity never interfered with the counsels of another, Hippol. 1329,) and therefore she cast him into a temporary unconsciousness of himself. See Heracl. 920, *καὶ γὰρ πατρὶ τῶνδ' Ἀθάναν | λέγουσ' ἐπίκουρον εἶναι*.

1005. As the person rather than his action is usually called *μαργῶν*, Elmsley proposed *μαργῶντά τ' ἔσχε*, comparing Phoen. 1163, *ἀλλ' ἔσχε μαργῶντ' αὐτὸν κτλ*. We might as easily read *μαργῶντ' ἐπέσχε*. (So also Nauck ap. Kirch.) However, slaughter itself may be poetically said *μαργᾶν*, to revel in the destruction of human life.

1008. *πεσήμασι στέγης*, the falling in of the roof; cf. v. 999.—*κρηπίδων*, perhaps the plinth or base of the pillar itself; or it may mean any raised part of the floor. The pillar had fallen with the roof, and had been broken in two by the violence of the blow, and Hercules had fallen on the pillar, and was tied to it, *inf.* v. 1096.

1011. *σειραίων*, made of rope. So Pierson for *σειρεύων*. To the same critic is due the transposition of this with the preceding verse. The sense is, 'we, delivered at length from being chased by him, tied him fast to the pillar by the aid of Amphitryon, in order that, when he should have awaked, he might do no additional harm beside what he had already done.'

ΧΟ. ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα
τότε μὲν περισαμότατος καὶ ἄριστος *ἐν Ἑλλάδι
τῶν Δαναοῦ παίδων·
τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά. 1020
τάλανι διογενεῖ [κόρῳ] μονοτέκνου Πρόκνης
φόνον ἔχω λέξαι θυόμενον Μούσαις·

1017. The chorus compare with the murder of Hercules' children, those two similar events, renowned in song, of relations slain by kindred hands, the sons of Aegyptus by the Danaids, and Itys by his mother Procne. Both this brief ode and the ensuing dialogue with Amphitryon are for the most part dochmiacs alternating with senarii, a combination very common in Euripides when some great event, recently past, is discussed in animated language by parties nearly concerned in it. "Tragedy" (says O. Müller, Hist. Gr. Lit. p. 315) "has no form more peculiarly her own, nor more characteristic of her entire being and essence," viz. than the dochmiac rhythm. Hermann has laboured to reduce the whole passage (1029–1086), which is very corrupt and difficult, into a complex and unnatural system of strophes and antistrophes, many of them consisting of one and two lines a-piece. His arrangement is justly rejected by the more recent editors.

1018. *τότε μὲν*, scil. ὅτε ἐγένετο, a common use, virtually equivalent to *ποτέ*. So Aesch. Cho. 962, *σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἥμενοι*. Bothe omits these two words as an interpolation; but *τὰ τότε κακὰ* below is in favour of retaining them. The metre seems to demand the insertion of *ἐν*, and thus it may be compared with Ion 1466, Phoen. 109, 146, *inf.* v. 1055; but it is doubtful if it should not be dochmiac as far as v. 1024. —For *ἄριστος* Hermann, Pflugk, W. Dindorf, give *ἄπιστος*, the conjecture of Musgrave and Reiske. Slight as the change of a single letter is, it involves a grave question when it totally alters the sense of the passage. Matthiae retains *ἄριστος*, but does not well explain it of the *advantage* which the event brought to the Argives, viz. by liberating them from tyrants. If *καὶ ἄριστος Ἑλλάδι* be not a mere gloss on the preceding word, Klotz (Praef. p. xviii) appears rightly to explain it, "quum clarissimus tum in suo genere maximus ac praestantissimus." He well compares Aesch. Cho. 620, *κακῶν δὲ πρεσβεύεται τὸ Αἥμιον λόγῳ*, 'is put first in story,' 'is considered as before all others.' And the poet here consistently goes on to say *τὰ δ' ὑπερέβαλε κτλ.*, 'yet, very notable and great as that was, the present murder has surpassed it.' It is well known that *κρείσσων* means superiority in any thing, not merely in virtue. On the same principle, perhaps, a murder is *ἄριστος* when it throws all others into comparative insignificance, and stands out pre-eminent. This explanation in fact was long ago given by Barnes, who writes, "*ἄριστος* dicitur *φόνος* hic *περισημότατος*, non quod res ista Poetae probetur, sed ob immanitatem et excellentiam quandam sceleris." —*τῶν Δαναοῦ* Hermann for *τῶν τῶν* (or *τοῦ*) *Δαναοῦ*.

1020. *τὰ δ'* for *τάδ'* Hermann. Wunder, quoted by Pflugk, suggests *τάδε δ'*, which gives a complete dochmiac dimeter of resolved syllables. However, the antepenult in *παρέδραμε* may be long before the δρ. Bothe omits *ὑπερέβαλε* as a gloss on *παρέδραμε*, and follows the earlier copies in making *τὰ δὲ — Μούσαις* one sentence, by a very forced syntax.

1022. *θυόμενον Μούσαις*. This is a strange expression, borrowed from the practice of offering certain victims to certain gods. Both Hermann and Matthiae perceived the sense to be, that Itys was slain by his mother to be a subject of song. The other dative, *τάλανι κτλ.*, seems also to depend, though less directly, on *θυόμενον*. Taken alone, *φόνος θύεται τινὶ* would here bear the meaning 'blood is shed to a person,' i. e. his blood is shed for him, but as an offering to another (*Μούσαις*). We may call it here the *dative* of *reference* to the person, about whom an act is done. Kirchhoff is probably right in omitting *κόρῳ* as a gloss. One might suspect the passage should be restored thus: *τάλανα διογενῆ μονοτέκνου Πρόκνης κόρου* (or *γόνου*) *ἔχω λέξαι θυόμενον Μούσαις*.

σὺ δὲ τέκνα τρίγονα τεκόμενος, †ὦ δαὶς,
λυσσάδι συγκατειργάσω μοίρᾳ.
ἐς τίνα στεναγμὸν
ἢ γόον [ἢ φθιτῶν ᾠδὰν] ἢ τὸν Ἅιδα χορὸν ἀχήσω;
φεῦ φεῦ·
ἴδεσθε, διάνδιχα κλῆθρα
κλίνεται ὑψιπύλων δόμων.
ἰώ μοι.
ἴδεσθε τάδε τέκνα πρὸ πατρὸς
ἄθλια κείμενα δυστάνου,
εὔδοντος ὕπνον δεινὸν ἐκ παίδων φόνου.
περὶ δὲ δεσμὰ καὶ πολύβροχ' ἀμμάτων

1023. The common reading, *ὦ δαίς*, is of course corrupt. Canter proposed *ὦ δάϊε*, which, though adopted by Hermann and Pflugk, is rightly rejected by Elmsley as "contra morem tragicorum dictum." He himself proposed *ὦ τάλας*, which W. Dindorf alters to *ὦ τάλαν*. Barnes edits on his own conjecture *ὦ παῖ Διός*. Kirchhoff suggests *οὐ δαείς*. But in such alterations what reliance can be placed? The passage is clearly corrupt. Perhaps, *σὺ δὲ τέκνα τρίγονα τεκόμενος ὀλέκεις, λυσσάδι συγκατεργασάμενος μοίρᾳ*, or *σὲ δὲ* (depending on *ἔχω λέξαι*) *τέκνα τρίγονα τεκόμενον πάλιν λυσσάδι συγκατεργάσασθαι μοίρᾳ*. The common reading of v. 1024 is clearly unmetrical: Kirchhoff inserts *σᾷ* before *μοίρᾳ*. The antithesis between *μονοτέκνου* and *τρίγονα τέκνα* is particularly to be observed.

1025—6. These two verses are likewise corrupt. The archetypus MS. was probably difficult to read in this part. For *τὸν Ἅιδα χορὸν* we should probably read *ἢ τίν' Ἅιδα νόμον*, 'what death-strain,' of which the words *φθιτῶν ᾠδὰν* seem to have been a gloss. It was enough to have said, in a double dochmiac, *τίνα γόον ἢ τίν' Ἅιδα νόμον ἀχήσω*; W. Dindorf appears rightly to have corrected the vulg. *ἰαχήσω*, after Elmsley. Hermann has no suspicion respecting the integrity of the text. He merely explains *ἐς τίνα* (meaning to show that it does not agree with *στεναγμὸν*) "in quemnam, in occisosne, an in eum, qui occidit?" One might suggest the following as not improbable:—*ἐὴ ἐή, τίνα στεναγμὸν τάλας | ἢ γόον ἢ τίν' Ἅιδα νόμον ἀχήσω;*

1030. *κλῆθρα κλίνεται*. Whatever is the exact sense of this obscure phrase, it occurs also in Oed. R. 1261, *ἐκ δὲ πυθμένων ἔκλινε κοῖλα κλῆθρα*. The general meaning is, that the double door of the room is being opened (by the *eccyclema*) to display the bodies within. Hence *διάνδιχα* alludes to the separation of the two hinged doors in the middle. Others refer the words to the violent demolition of the doors by Hercules himself, described above, v. 999; but the present tense *κλίνεται* is rather against this view. In the passage of Sophocles, the *πυθμένες* are the sockets in which the doors moved by pivots in place of hinges; while *κλῆθρα*, which in strict sense answers to our word 'shutters,' seem to mean the folding leaves, i. e. the door itself. Perhaps in Sophocles we should read *ἐκ δὲ πυθμένων ἔκλινε κοίλων κλῆθρα*. No explanation of *κοῖλα κλῆθρα* that we have seen is at all satisfactory.

1032. *τὰ τέκνα* Hermann for *τάδε τέκνα*, but the article is incorrect. The metre is rather anomalous; it occurs above v. 1029, *inf.* 1038, 1083, Androm. 826, but it is hard to reduce it under any definite system. Here, perhaps, we should read either *πρὸ πατρὸς ποδοῖν* or *πάροιθεν πατρός*.

1034. *ἐκ παίδων φόνου*, 'after his children's slaughter,' is Dobree's happy restoration of *ἐκποδὼν φόνου*.

1035—8. 'And all round are bonds and the many-looped fastenings of ties about the body of Hercules, attached to the stone pillars of the house.' See above, v. 1011. The combination of *ἀμφὶ*

ἐρείσμαθ' Ἡράκλειον
ἀμφὶ δέμας τάδε λαΐνοις
ἀνημμένα κίοσιν οἴκων.
ὁ δ', ὥς τις ὄρνις ἄπτερον καταστένων
ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ
πικρὰν διώκων ἥλυσιν πάρεσθ' ὅδε.
ΑΜ. Καδμεῖοι γέροντες, οὐ σῖγα σῖγα τὸν ὕπνῳ παρειμένον ἐάσετ' ἐκλαθέσθαι κακῶν;
ΧΟ. κατά σε δακρύοις στένω, πρέσβυ, καὶ τέκεα καὶ τὸ καλλίνικον κάρα.
ΑΜ. ἑκαστέρω προβᾶτε, μὴ κτυπεῖτε, μὴ †βοᾶτε, μὴ τὸν εὖ διαύοντα ὑπνώδεά τ' εὐνᾶς ἐγείρετε.
ΧΟ. οἴμοι φόνος ὅσος ὅδ' *ΑΜ.* ἆ ἆ, διά μ' ὀλεῖτε. *ΧΟ.* κεχυμένος ἐπαντέλλει.
ΑΜ. οὐκ ἀτρεμαῖα θρῆνον αἰάξετ', ὦ γέροντες * *;

and περὶ is epic (cf. v. 243); but Elmsley seems to be right in omitting a second ἀμφὶ before κίοσιν. Hermann, who makes 1074—7 antistrophic to the present passage, is forced to assume that something has been lost after Ἡράκλειον.

1039. ὁ δὲ — πρέσβυς. For this Homeric use of the article see on Hel. 1025, τὴν μέν σ' ἐᾶσαι πατρίδα νοστῆσαι Κύπριν. —ἄπτερον, unfledged; a pretty simile elegantly versified.—διώκων, 'plying,' 'hastening.' Cf. v. 1032.

1044. ἐκλαθέσθαι Hermann for λαθέσθαι, comparing Orest. 325, τὸν Ἀγαμέμνονος γόνον ἐάσατ' ἐκλαθέσθαι λύσσας.—ἐάσετ' Barnes for ἐάσατ'.

1045. κατά σε Elmsley for καὶ σέ. Hermann gives καὶ σέ γε. Cf. v. 1039, 1115.

1049. Of this passage Hermann truly remarks, "indiget hic locus, si quis alius, codicum auxilio." That it has been, like v. 1025—6, interpolated with glosses, seems evident. The form διαύειν is corrupt, ἰαύειν, not αὔειν, being 'to sleep,' as Barnes remarked, editing διϊαύοντα. Bothe gives εὐδιάοντα, i. e. ἐν εὐδίᾳ ὄντα, comparing ἐν εὐδίᾳ δέ πως ἔστη—δεσπότης, in Andr. 1145. But εὐδιᾶν, to say nothing of the uncontracted form of the participle, is an unlikely word, and is unknown to the lexicons, unless indeed in Theocr. xvi. 38, for ἐνδιάασκον πωμένες ἔκκριτα μᾶλα, we should read εὐδιάασκον. Fix (ap. Kirch.) more plausibly suggests τὸν εὖ θ' ἰαύοντθ'· Perhaps, μὴ τὸν εὖ ἰαύοντθ' ὕπνῳ | βοᾷ ἐγείρετε. Compare the hiatus in καὶ εὕδει, v. 1061.

1052. φόνος, 'gore,' which, being shed on the ground, is said to rise up against the murderer, as in Electr. 41, εὕδοντ' ἂν ἐξήγειρε τὸν Ἀγαμέμνονος φόνον. Hermann restored this passage by adopting διά μ' ὀλεῖτε from Wakefield, for διαμολεῖτε, and giving the next two words to the chorus instead of Amphitryon.

1054. ἀτρεμαῖα for ἀτρεμέα and αἰάξετ' for αἰάζετ' are Hermann's corrections. The former word occurs, though by conjecture only, in Aesch. Suppl. 678, φυλάσσοι τ' ἀτρεμαῖα τιμὰς τὸ δήμιον κτλ. The meaning is, 'If you must give utterance to these expressions of woe, do so in a subdued voice.' In the next verse Kirchhoff gives ἢ for μή. This suits the sense better ('be quiet, or he will destroy the whole city when he wakes'), and avoids the unusual syntax μὴ. ἀπολεῖ, Heath's

μὴ δέσμ' ἀνεγειρόμενος χαλάσας ἀπολεῖ πόλιν,
ἀπὸ δὲ πατέρα μέλαθρά τε καταρρήξῃ.
ΧΟ. ἀδύνατ' ἀδύνατά μοι.
ΑΜ. σῖγα, πνοὰς μάθω· φέρε πρὸς οὖς βάλω.
ΧΟ. εὕδει;
ΑΜ. ναὶ, εὕδει ὕπνον ὕπνον ὀλόμενον,
ὃς ἔκαν' ἄλοχον, ἔκανε [δὲ] τέκεα τοξήρει
ψαλμῷ τοξεύσας.
ΧΟ. στένοιζέ νυν ΑΜ. στενάζω.
ΧΟ. τέκνων ὄλεθρον ΑΜ. ὤμοι.
ΧΟ. σέθεν τε παιδός. ΑΜ. αἰαῖ.
ΧΟ. ὦ πρέσβυ
ΑΜ. σῖγα σῖγα·
παλίντροπος ἐξεγειρόμενος στρέφεται· φέρε
ἀπόκρυφον δέμας ὑπὸ μέλαθρον κρύψω.
ΧΟ. θάρσει· νὺξ ἔχει βλέφαρα παιδὶ σῷ.
ΑΜ. ὁρᾶθ' ὁρᾶτε.
τὸ [μὲν] φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὐ

ἀπολῇ being of course a solecism.—καταρρήξῃ Hermann, καταρρήξει Kirchhoff, for καταράξῃ.—After γέροντες a word seems to have been lost. This may have been φόβῳ, and therefore μὴ has been retained. See on Aesch. Pers. 120.

1053. ἀδύνατα, viz. to speak in gentler tones, v. 1054.

1059. σῖγα κτλ. 'Hush! let me ascertain his breathing; let me apply my ear close,' προσβάλω. With these words Amphitryon stoops over the sleeping body of his son. This and the next three verses are dochmiac. The δὲ in v. 1062 appears to be interpolated.—ψαλμῷ, the *twang* of the bowstring, Ion 173.

1069. παλίντροπος. 'He is turning on to the other side in waking. Let me away and conceal my body in the house.' Amphitryon had expressed fear (at v. 1056, and again he does so at v. 1075) that his son will slay him, and hence he proposes to escape by hiding himself. The reply is, 'Fear not, sound sleep still holds your son's eyelids.' The metre is again anomalous. A dochmiac verse with *anacrusis* would be made by reading παλίντροπος ἐξεγείρεται στρεφόμενος. See on v. 1205. Hermann gives ἐξεγειρόμενος, to suit his antistrophic theory.

1074—7. These verses do not seem free from corruption. No reliance can be placed on Hermann's opinion that they are antistrophic to 1035—8. The following may be suggested, omitting the μὲν with Hermann:

τὸ φάος ἐκλιπεῖν ἐπὶ κακοῖσιν οὔτι φεύγω
τάλας·
ἀλλ' εἰ μὲ κτενεῖ πατέρα, πρὸς κακοῖς
δὲ κακὰ μήσεται,
πρὸς Ἐρινύσι σύγχυτον αἱμά θ' ἕξει.

Where the first three are dochmiacs, the fourth the same as v. 1029 and 1038. Amphitryon, still alarmed for his own safety, and distrustful of his son's slumbers, exclaims, 'beware! To die (indeed) after these miseries I shun not; but (the fear) that he may slay me his father, and devise evil upon evil, and so, beside his (present) curse, should incur the guilt of kindred blood.' The sense of the last verse, as Klotz observes, is πρὸς Ἐρινύσι Ἐρινύας ἕξει:—ἀλλ' εἰ, for ἀλλὰ τοῦτο μᾶλλον φεύγω or δέδοικα, εἰ κτλ. Here Klotz is less happy in taking the δὲ in v. 1076 for the apodosis, 'if he slays me,

φεύγω τάλας· ἀλλ' εἴ με κανεῖ πατέρ' ὄντα,
πρὸς δὲ κακοῖς κακὰ μήσεται,
πρὸς Ἐρινύσι θ' αἷμα σύγγονον ἕξει.
ΧΟ. τότε θανεῖν σ' ἐχρῆν, ὅτε δάμαρτι σᾷ
φόνον ὁμοσπόρων ἔμολες ἐκπράξειν
Ταφίων περίκλυστον ἄστυ πέρσας.
ΑΜ. φυγᾷ φυγᾷ, γέροντες, ἀποπρὸ δωμάτων
διώκετε, φεύγετε μάργον
ἄνδρ' ἐπεγειρόμενον.
τάχα *δὲ φόνον ἕτερον ἐπὶ φόνῳ βαλὼν
*ὅδ' ἀναβακχεύσει Καδμείων πόλιν.
ΧΟ. ὦ Ζεῦ, τί παῖδ' ἦχθηρας ὧδ' ὑπερκότως
τὸν σὸν, κακῶν δὲ πέλαγος ἐς τόδ' ἤγαγες;
ΗΡ. ἔα.
ἔμπνους μέν εἰμι καὶ δέδορχ' ἅπερ με δεῖ,
αἰθέρα τε καὶ γῆν τόξα θ' ἡλίου τάδε·
ὡς *δ' ἐν κλύδωνι καὶ φρενῶν ταράγματι

then he will devise a new crime' &c. The same idea occurred to Bothe.

1079. *φόνον ὁμοσπόρων.* The brothers of Alcmena had been slain in a war with the Taphii or Teleboae. Apollodor. ii. 4, 6, λεγούσης δὲ Ἀλκμήνης, γαμηθήσεσθαι τῷ τῶν ἀδελφῶν αὐτῆς ἐκδικήσαντι τὸν θάνατον, ὑποσχόμενος ἐπὶ Τηλεβόας στρατεύειν Ἀμφιτρύων καὶ παρεκάλει συλλαβέσθαι Κρέοντα.—ἔμολες is Matthiae's reading for ἔμελλες, and it is greatly recommended by both sense and metre. 'You ought to have died when you went to avenge for your wife the slaughter of her brothers, by destroying the island-city of the Taphii.' Harfung (ap. Kirch.) proposed *ἐκπράξας*, i. e. 'when you returned home all glorious after the successful expedition.'—*περίκλυστον*, see on v. 60.

1082. The metre of this verse is the same as v. 1029.

1085. The words δὲ and ὅδ' were supplied by Hermann to complete the dochmiac verses. W. Dindorf proposes ἔτ', Pflugk τάχ' ἀναβακχεύσει, Kirchhoff φόνον ἔθ' ἕτερον, and Nauck ἀν' αὖ βακχεύσει. Cf. El. 1121, ἀν'. αὖ σὺ ζωπυρεῖς νείκη νέα.

1087. *ὑπερκότως*, with excessive wrath. It was an opinion of Blomfield's that *ὑπερκόπως* should in all places be substituted for this compound of *κότος*. But see the note on Aesch. Theb. 386. For *κακῶν πέλαγος* see on Eur. Suppl. 824.—These two lines, which used to commence the speech of Hercules, were assigned to the chorus by Heath.

1089. Hercules awakes from his deep and dreamy sleep, restored indeed to his senses, yet wildly looking round and asking where he is, and why his arrows lie scattered on the ground among bodies of the slain. In a splendid speech, which the poet has contrived to make at once natural, dignified, and full of pathos, he explains his perplexity, and calls for some of his friends to remove it. There is a very similar scene in the *Bacchae*, v. 1264 seqq., where Agave first returns to consciousness after killing her son Pentheus, and, like Hercules here, gazes at the bright sky as if to be assured of her own identity, and her connexion with the beings of earth.

Ibid. *ἔμπνους*, literally 'in breath,' (as we say conversely that a person is 'out of breath,') here for 'living.' So in Hel. 34, *εἴδωλον ἔμπνουν.*—*τόξα*, 'the rays,' for *τόξευμα*. Hence Apollo the Sun-god was *ἑκηβόλος* &c.

1091. The δὲ, which seems necessary

πέπτωκα δεινῷ, καὶ πνοὰς θερμὰς πνέω,
μετάρσι', οὐ βέβαια, πνευμόνων ἄπο.
ἰδοὺ, τί δεσμοῖς ναῦς ὅπως ὡρμισμένος
νεανίαν θώρακα καὶ βραχίονα
πρὸς ἡμιθραύστῳ λαΐνῳ τυκίσματι
ἧμαι νεκροῖσι γείτονας θάκους ἔχων,
πτερωτά τ' ἔγχη τόξα τ' ἔσπαρται πέδῳ,
ἃ πρὶν παρασπίζοντ' ἐμοῖς βραχίοσιν
ἔσωζε πλευρὰς, ἐξ ἐμοῦ τ' ἐσώζετο;
οὔ που κατῆλθον αὖθις εἰς Ἅιδου πάλιν
Εὐρυσθέως δίαυλον ἐξ Ἅιδου μολών;
ἀλλ' οὔτε Σισύφειον εἰσορῶ πέτρον

to answer the preceding *μὲν*, was added by Reiske. The *πνοαὶ θερμαὶ* are feverish and excited breathings, not staid and regular, *βέβαιαι*, but projected towards the upper air, *μετάρσιαι*, by the head being erected. Pflugk well illustrates the latter phrase by a verse of Menander, *ὕπτιον, μόλις λαλοῦντα, καὶ τὸ πνεῦμ' ἔχοντ' ἄνω*, and Dionys. Halicarn. xi. 28 fin., *ἀσθμαίνων ἔτι καὶ μετέωρος τὸ πνεῦμα*. The neuter adjectives, it is hardly necessary to observe, are used for adverbs. See v. 61.

1095. *θώρακα*, for *στέρνον*. See v. 1011.

1096. *ἡμιθραύστῳ*. The clever emendation of Elmsley for the vulg. *πρόσειμι θρανστῷ*. 'How is it that, with cords, like a ship, having my breast and arms moored to a broken stone-carved pillar, I am sitting here?' &c. It was on a *broken* pillar (*διχορραγὴς*, v. 1009) that Hercules had sunk down to rest; it was to the fragment which supported his head and back that he was tied. When he arose from sleep, he could not, being tied, do more than *sit* upon the broken column. Hence *ἧμαι*, Musgrave's correction for *ἦ μὲν*, seems clearly right, and consequently *ἔχων* for *ἔχω*. Hermann, retaining *ἔχω*, gives *ἦ μὴν* with Wakefield, 'Surely I have a seat close to the dead.' But this is not the idiomatic use of *ἦ μὴν*, and were it so, the expression is much too strong for describing an obvious fact. For *τειχίσματι* W. Dindorf rightly gives *τυκίσματι* in his text. A column could not be called *τείχισμα*, 'a piece of walling,' but very appropriately it is said to be the work of the *τύκος* (v. 945). The same correction should be made in Aesch. Andromed. 127, *παρθένου τ' εἰκώ τινα ἐξ αὐτομόρφων λαΐνων τειχισμάτων, σοφῆς ἄγαλμα χειρός*. Where *αὐτόμορφον τύκισμα* is a statue chiselled out of the natural rock.

1100. *ἐξ ἐμοῦ ἐσώζετο*. To cast away arms in battle was a disgrace, and therefore he says that he repaid their protection of him by himself in turn protecting them.

1101. *οὔ που* W. Dindorf for the Aldine *οὔπω*. Others give *ἦπου* after H. Stephens. See Hel. 135. El. 235. The meaning is obvious enough, 'Surely I have not descended to Hades again, after having run the course of Eurystheus (i. e. performed the labour imposed by him) *out of* Hades?' Obvious however as it is, the editors have not perceived, with the exception of Bothe, that *ἐξ Ἅιδου* must be restored, for the vulg. *εἰς Ἅιδου* repeated in v. 1102. W. Dindorf thinks *εἰς Ἅιδου μολὼν* "lacunae explendae causa ab librario adjecta," a theory to which he often has recourse. Pierson proposed, and Hermann and Kirchhoff approve the suggestion, to read *ἐντολαῖς* for *εἰς Ἅιδου* in one or the other verse. But *ἐξ Ἅιδου*, (which had occurred independently to the present editor also,) removes every difficulty. See above, v. 619.

1103. *ἀλλ' οὔτε κτλ.* 'And yet,' he adds, looking wildly round him, 'I see not here those terrible forms, so familiar to me in Hades, the stone of Sisyphus nor the sceptre of Demeter's daughter,' i. e. Cora herself.—For *οὔτε — τε — οὐδὲ*, 'neither'—'nor yet,' see Androm. 568. Elmsley needlessly reads *οὔτι*, followed by W. Dindorf.

Πλούτωνά τ', οὐδὲ σκῆπτρα Δήμητρος κόρης.
ἔκ τοι πέπληγμαι· ποῦ ποτ' ὢν ἀμηχανῶ; 1105
ὠὴ, τίς ἐγγὺς ἢ πρόσω φίλων ἐμῶν,
δύσγνοιαν ὅστις τὴν ἐμὴν ἰάσεται;
σαφῶς γὰρ οὐδὲν οἶδα τῶν εἰωθότων.
ΑΜ. γέροντες, ἔλθω τῶν ἐμῶν κακῶν πέλας;
ΧΟ. κἄγωγε σὺν σοὶ, μὴ προδοὺς τὰς συμφοράς. 1110
ΗΡ. πάτερ, τί κλαίεις καὶ συναμπίσχει κόρας,
τοῦ φιλτάτου σοι τηλόθεν παιδὸς βεβώς;
ΑΜ. ὦ τέκνον· εἶ γὰρ καὶ κακῶς πράσσων ἐμός.
ΗΡ. πράσσω δ' ἐγὼ τί λυπρὸν, οὗ δακρυρροεῖς;
ΑΜ. ἃ κἂν θεῶν τις, εἰ πάθοι, καταστένοι. 1115
ΗΡ. μέγας γ' ὁ κόμπος, τὴν φύχην δ' οὔπω λέγεις.
ΑΜ. ὁρᾷς γὰρ αὐτὸς, εἰ φρονῶν ἤδη κυρεῖς.
ΗΡ. εἶπ' εἴ τι καινὸν ὑπογράφει τῷμῷ βίῳ.
ΑΜ. εἰ μηκέθ' ᾍιδου βάκχος εἶ, φράσαιμεν ἄν.
ΗΡ. παπαῖ, τόδ' ὡς ὕποπτον ᾐνίξω πάλιν. 1120
ΑΜ. καί σ', εἰ βεβαίως εὖ φρονεῖς, ἤδη σκοπῶ.

1105. Perhaps, *ποῦ ποτ' εἰμ' ἀμηχανῶ*.

1108. For *οὐδὲν* we should perhaps restore *οὐδέν'*, so that *τῶν εἰθισμένων* would mean *τῶν ἠθάδων*, scil. *φίλων*. The common reading means, that his *δύσγνοια*, or difficulty of recognition, extends to objects hitherto the most familiar.

1109. *τῶν ἐμῶν κακῶν*, not 'my own harm,' i. e. chance of death (Bothe), but my afflicted son and the corpses of his children. This *ἔλθω* is deliberative, 'should I go?' Cf. v. 1123. In the next verse it is hortative, 'Let me too go with you,' and hence *μὴ* is used with *προδοὺς*, whereas *οὐ* would have been required if he had meant *κἄγωγε εἶμι*. The old reading *προδῷς* was corrected by H. Stephens. The meaning is, 'not deserting you in the present misfortunes.' So *προδοῦναι φόνον*, to be faithless to the cause of avenging a murder, Iph. T. 1419.

1112. *τηλόθεν βεβὼς*, keeping aloof from. At the next verse, Amphitryon rushes into the arms of his son.

1116. *ὁ κόμπος κτλ.* 'The assertion is a bold one; but you do not yet tell me the event that has happened.' Perhaps, *ἣν τύχην*, scil. *ἔπαθον*.

1118. *ὑπογράφει*. Perhaps, *ὑπογράφεις*, although so little is known of the true meaning of this rare verb that conjecture may be deemed superfluous. The middle occurs in Plato, Rep. 501 A, Legg. 803 A, the active in Rep. 500 E. (Liddell and Scott's Lexicon.) It is perhaps a metaphor from painting, meaning 'to give an outline sketch.' Thus *τενόντων ὑπογραφαὶ* is 'the outline of the sole of the foot' in Aesch. Cho. 201. Photius, *ὑπογράφεται, δείκνυται*. In this passage the meaning is *δεικνύεις*, "significas," as Pflugk rightly renders it. 'Tell me,' says Hercules, 'if there is any evil which you are obscurely indicating for my life.'

1119. The old reading *εἰ μὴ καθ' Ἅιδου βάκχος, ἐκφράσαιμεν ἄν*, was emended by Canter and Musgrave.

1120. *ὡς ὕποπτον*. 'How suspicious is this (viz. this allusion to my being mad) which you have again hinted at' (the former hint being at v. 1117). Dobree suggests *εἰς ὕποπτον*, as in Phoen. 1210, *τοῦτ' εἰς ὕποπτον εἶπας*, and he might have added Electr. 345, *εἰς ὕποπτα μὴ μόλῃς ἐμοί*. But this seems to be no improvement.

1121. *καί σ' κτλ.* 'And accordingly I am still considering if you are in your sound senses.' Here *καὶ ἤδη* may be

HP. οὐ γάρ τι βακχεύσας γε μέμνημαι φρένας.
AM. λύσω, γέροντες, δεσμὰ παιδὸς, ἢ τί δρῶ ;
HP. καὶ τόν γε δήσαντ' εἶπ'· ἀναινόμεσθα γάρ.
AM. τοσοῦτον ἴσθι τῶν κακῶν· τὰ δ' ἄλλ' ἔα.
HP. ἀρκεῖ· σιωπῇ γὰρ μαθεῖν οὐ βούλομαι.
AM. ὦ Ζεῦ, παρ' Ἥρας ἆρ' ὁρᾷς θρόνων τάδε ;
HP. ἀλλ' ἦ τι κεῖθεν πολέμιον πεπόνθαμεν ;
AM. τὴν θεὸν ἐάσας τὰ σὰ περιστέλλου κακά.
HP. ἀπωλόμεσθα· συμφορὰν λέξεις τίνα ;
AM. ἰδοὺ θέασαι τάδε τέκνων πεσήματα.
HP. οἴμοι· τίν' ὄψιν τήνδε δέρκομαι τάλας ;
AM. ἀπόλεμον, ὦ παῖ, πόλεμον ἔσπευσας τέκνοις.
HP. τί πόλεμον εἶπας ; τοῦσδε τίς διώλεσεν ;
AM. σὺ καὶ σὰ τόξα καὶ θεῶν ὃς αἴτιος.
HP. τί φῄς ; τί δράσας ; ὦ κάκ' ἀγγέλλων πάτερ.
AM. μανείς· ἐρωτᾷς δ' ἄθλι' ἑρμηνεύματα.

classed with *καὶ νῦν*, explained on Cycl. 32.

1124. *ἀναινόμεσθα*, I am ashamed of it, I repudiate the act. Cf. Bacch. 251, *ἀναίνομαι, πάτερ, τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον*. As the person who bound him was his own father (v. 1011), and *ἀναίνεσθαι* means 'to disown,' in an unfilial sense, Amphitryon replies *τὰ δ' ἄλλ' ἔα*, 'don't ask that question too curiously.'

1126. The old reading of this verse has been retained, because, difficult as it is, it is not really more so than Heath's correction, which the recent editors have adopted, *ἀρκεῖ σιωπὴ γὰρ μαθεῖν ὃ βούλομαι ;* Amphitryon had refused to tell his son any thing further, than that he had incurred some terrible calamity; and Hercules replies, 'That is enough to know: I do not desire to learn what you do not choose to tell.' Thus *μαθεῖν σιωπῇ* is opposed to *μαθεῖν λόγοις* (compare Aesch. Agam. 599), and means in effect *μαθεῖν τὰ σιωπώμενα*. This at least gives a better meaning than Heath's emendation, 'Will silence inform me of what I want to know?' There is a resignation in the other reply more suited to Hercules' present temper.

1127. *παρ' Ἥρας θρόνων*. 'See'st thou *this*, proceeding from the throne of thine own spouse Hera?' This is an indirect way of saying that Hera was the author of the misfortune; and Hercules so understands it, for he asks, 'Can it be that we have suffered hostility from that source?'

1129. *τὴν θεόν*. Pronounced, probably, *τὴν θεῦν* or *θοῦν*, as it must have been in Troad. 948, *τὴν θεὸν κόλαζε.—περιστέλλου, θεράπευε, φρόντιζε*, 'attend to.' He means, as the following lines show, 'There are calamities of your own to look to, without caring to ascertain who caused them.'

1130. He means to ask, 'what are these evils of mine, *τὰ ἐμὰ κακὰ*, which you hint at?' The old reading, retained by Hermann, is *ἔξεις*, and he cites several instances of *κακὸν ἔχειν* for *κακὸν πάσχειν*. Commonly *τίνα* was read with an interrogation. Retaining this, Brodaeus conjectured *λέξεις*, which most of the editors prefer; and it is certainly plausible.

1133. *ἀπόλεμον, δυσπόλεμον, ἄθλιον*, a war which was not a war at all in the right sense of the word, but a slaughter of kindred. Aesch. Prom. 924, *ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος*.

1137. *ἑρμήνευμα* is rather vaguely used by Euripides. In Andr. 46 it means 'a token,' 'a memorial.' In Phoen. 470, *οὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων*, 'an interpretation.' Properly, *ἑρμηνεύειν*,

HP. ἦ καὶ δάμαρτός εἰμ' ἐγὼ φονεὺς ἐμῆς ;
AM. μιᾶς ἅπαντα χειρὸς ἔργα σῆς τάδε.
HP. αἰαῖ· στεναγμῶν γάρ με περιβάλλει νέφος.
AM. τούτων ἔκατι σὰς καταστένω τύχας.
HP. ἦ γὰρ συνήραξ' οἶκον ἢ 'βάκχευσ' ἐμόν ;
AM. οὐκ οἶδα πλὴν ἓν, πάντα δυστυχῆ τὰ σά.
HP. ποῦ δ' οἴστρος ἡμᾶς ἔλαβε ; ποῦ διώλεσεν ;
AM. ὅτ' ἀμφὶ βωμὸν χεῖρας ἡγνίζου πυρί.
HP. οἴμοι· [τί δή γε φείδομαι ψυχῆς ἐμῆς,
τῶν φιλτάτων μοι γενόμενος παίδων φονεύς ;]
οὐκ εἶμι πέτρας λισσάδος πρὸς ἄλματα,
ἢ φάσγανον πρὸς ἧπαρ ἐξακοντίσας
τέκνοις δικαστὴς αἵματος γενήσομαι,
ἢ σάρκα †τὴν ἐμὴν ἐμπρήσας πυρὶ,

(from Ἑρμῆς, like κηρυκεύειν from κῆρυξ,) is, 'to communicate through the medium of speech.' So Troad. 428, ποῦ δ' Ἀπόλλωνος λόγοι, οἵ φασιν αὐτὴν εἰς ἔμ' ἡρμηνευμένοι αὐτοῦ θανεῖσθαι; Iph. T. 1302, οὐ, πρίν γ' ἂν εἴπῃ τοὔπος ἑρμηνεὺς τόδε, i. e. 'a plain speaker.' Here it appears to mean, 'a matter requiring explanation.'

1138. δάμαρτος φονεύς. See v. 1000.

1140. στεναγμῶν νέφος. Cf. Med. 107, ἐξαιρόμενον νέφος οἰμωγῆς.

1142. 'βάκχευσ', i. e. ἐβάκχευσα, is the old reading, and probably the true one, though it has been variously altered. The verb is here active, as in v. 966. 1086. Hercules is confounded at the sight of his ruined house and his dead children. He asks whether he demolished it (συναράσσειν) and so killed his children by the fall of it, or incited his household to the desperate act. So a family was said δαιμονᾶν when possessed with an infatuation through the crimes of its inmates. Pflugk thinks the poet must have written ἦ γὰρ σὺν Ἥρας οἰκτρὸς ἦν βακχεύμασιν. But this conjecture is ingenious rather than probable. Hermann proposes ἐκβάκχευμ' ἐμὸν, Kirchhoff ὅτ' ἐβάκχευσ' ἐμόν.

1145. ἡγνίζου. When you were having your hands purified from the murder of Lycus: see v. 923.

1146. τί δή γε. The editors, after Schaefer and others, read τί δῆτα. But this, slight as it may appear, is a very improbable emendation. Bothe justly remarks upon it, "id doceri cupio, quî factum sit, ut perspicuam tritamque vocem δῆτα repudiarent librarii, subobscurum et sensu, qui huc faceret, τοῦ νῦν, parum usitatum δή γε asciscerent." He himself proposes τί δὴ 'γὼ, but ἐγὼ is wrong unless there is emphasis on the person, which does not seem here to be required. Klotz (Praef. p. xx) labours to defend the combination δή γε (on which see the notes on Heracl. 632. Suppl. 161). None appear to have suspected that these two verses are a spurious supplement to οἴμοι, which stands *extra metrum* as ἔα in v. 1088. The speech of Hercules now contains *seventeen* verses, whereas it should contain only *fifteen*, like the reply of Theseus at v. 1163, and again at v. 1214. (See above, on v. 603, and the argument from numerical equality of verses discussed in the preface to vol. ii. p. xx.) In v. 1148 the old copies give κοὐκ εἶμι, the question being postponed to v. 1150. The καὶ was omitted by Elmsley without any idea that the preceding distich was spurious.

1151. τὴν ἐμήν. Elmsley proposed τὴν τάλαιναν. Pflugk, who appears to be a believer in H. Stephens' pretended MSS., gives, after him and Canter, ἢ σάρκα τὴν ἐμὴν κατεμπρήσας πυρὶ,—a verse which we may feel quite certain never came from the pen of Euripides. This is also adopted in the text of Barnes' edition. A more probable compound, at least, would have been συνεμπρήσας, which oc-

δύσκλειαν, ἢ μένει μ', ἀπώσομαι βίου ;
ἀλλ' ἐμποδών μοι θανασίμων βουλευμάτων
Θησεὺς ὅδ' ἕρπει συγγενὴς φίλος τ' ἐμός.
ὀφθησόμεσθα, καὶ τεκνοκτόνον μύσος
εἰς ὄμμαθ' ἥξει φιλτάτῳ ξένων ἐμῶν.
οἴμοι· τί δράσω ; ποῖ κακῶν ἐρημίαν
εὕρω πτερωτὸς ἢ κατὰ χθονὸς μολών ;
φέρ', ἀντι ... κρατὶ περιβάλω σκότος.
αἰσχύνομαι γὰρ τοῖς δεδραμένοις κακοῖς,
καὶ τῶνδε προστρόπαιον αἷμα προσλαβὼν
οὐδὲν κακῶσαι τοὺς ἀναιτίους θέλω.

ΘΗΣΕΥΣ.

ἥκω σὺν ἄλλοις οἳ παρ' Ἀσωποῦ ῥοὰς
μένουσιν ἔνόπλοι γῆς Ἀθηναίων κόροι,
σῷ παιδὶ, πρέσβυ, σύμμαχον φέρων δόρυ.

curs Rhes. 489. W. Dindorf gives ἢ σάρκα τήνδε τὴν ἐμὴν πρήσας πυρὶ, from his brother's emendation; but neither does this carry with it any high probability, for if τήνδε had been used, it was superfluous to add τὴν ἐμήν. The lacuna might be supplied in several ways, and it is quite impossible to decide what the poet wrote.

1156. φιλτάτῳ Reiske for φιλτάτων, which Hermann and Pflugk retain. Bothe gives φιλτάτου.

1157. ποῖ — μολὼν may be construed together, though even this is not necessary, since εὑρεῖν involves the idea of *going* to seek. Hermann is certainly rash in giving ποῦ against the old copies. On the usual formula for escape in difficulty, πτεροῖς ἢ ὑπὸ χθονὸς, see Med. 1296.

1159. Something is lost in this verse, which most of the editors fill up unsuspectingly with H. Stephens' conjectural supplement ἐν πέπλοισι. The original reading was some participle, perhaps ἀντιτείνων, which is strongly confirmed by the two Florentine MSS. having φέρ' ἄν τι κρατί. On the neuter form σκότος see v. 563. The meaning would be, 'let me cover my face by putting my hand,' or my peplus, 'before it.' Compare v. 1198, from which we might suggest, φερ' ἀντιτείνων κρατὶ περιβάλω φάρος, comparing φᾶρη in Electr. 543, or perhaps, χεῖρα περιβάλω σκότος.

1161. τῶνδε Kirchhoff for τῷδε. This correction makes a somewhat obscure verse simple enough: 'and, having taken upon myself in addition (to Lycus' murder) the guilty murder of these children, I do not wish to injure the innocent' (i. e. Theseus, by casting my eye upon him). For the Greek doctrine of meeting friends with a cheerful and innocent countenance, φαιδρὰ, δίκαια ὄμματα, Aesch. Ag. 503, Cho. 658, see on Alcest. 778. It is on this principle that Oedipus hesitates to grasp the hand of Theseus, Oed. Col. 1132, saying πῶς ἂν ἄθλιος γεγὼς θιγεῖν θελήσαιμ' ἀνδρὸς, ᾧ τις οὐκ ἐνὶ κηλὶς κακῶν ξύνοικος ;— The old reading τῷδε, which Pflugk and Hermann took for ἐμοὶ, led to the reading προσβαλὼν for προσλαβὼν, and ὄμμα for αἷμα.

1163. Theseus, who during the preceding speech had been seen approaching by Hercules, now stands on the stage, announcing that he has come from Athens to Thebes with an armed force, in consequence of a report that Lycus had usurped the sovereignty. He has come, too, from motives of duty and gratitude, having been restored to life and light by Hercules from the regions of the dead. Seeing the corpses of the slain, he fears that he has arrived too late to prevent the slaughters incidental to civil commotions.

κληδὼν γὰρ ἦλθεν εἰς Ἐρεχθειδῶν πόλιν
ὡς σκῆπτρα χώρας τῆσδ' ἀναρπάσας Λύκος
ἐς πόλεμον ὑμῖν καὶ μάχην καθίσταται.
τίνων δ' ἀμοιβὰς ὧν ὑπῆρξεν Ἡρακλῆς
σώσας με νέρθεν, ἦλθον, εἴ τι δεῖ, γέρον,
ἢ χειρὸς ὑμᾶς τῆς ἐμῆς ἢ συμμάχων.
ἔα· τί νεκρῶν τῶνδε πληθύει πέδον;
οὔ που λέλειμμαι καὶ νεωτέρων κακῶν
ὕστερος ἀφῖγμαι; τίς τάδ' ἔκτεινεν τέκνα;
τίνος γεγῶσαν τήνδ' ὁρῶ συνάορον;
οὐ γὰρ δορός γε παῖδες ἵστανται πέλας,
ἀλλ' ἄλλο τοί που καινὸν εὑρίσκω κακόν.
ΑΜ. ὦ τὸν ἐλαιοφόρον ὄχθον ἔχων *ἄναξ.
ΘΗ. τί χρῆμά μ' οἰκτροῖς ἐκάλεσας προοιμίοις;
ΑΜ. ἐπάθομεν πάθεα μέλεα πρὸς θεῶν.
ΘΗ. οἱ παῖδες οἵδε τίνες, ἐφ' οἷς δακρυρροεῖς;
ΑΜ. ἔτεκεν *ἔτεκεν οὐμὸς ἶνις τάλας,
τεκόμενος δ' ἔκανε, φόνιον αἷμα τλάς.

1169. *ὧν· ὑπῆρξεν, quae prior in me contulit*, Pflugk.

1170. The construction is as in Aesch. Prom. 86, *αὐτὸν γὰρ σὲ δεῖ Προμηθέως*. Hec. 1021, *πάντα πράξας ὧν σε δεῖ*.

1172. *νεκρῶν πληθύει*. Aesch. Pérs. 274, *πλήθουσι νεκρῶν—Σαλαμῖνος ἀκταί*. At the word ἔα Theseus is seen to start.

1173. *οὔ που λέλειμμαι*, 'Surely I am not behind and have arrived too late to prevent revolutionary evils?' See v. 1101. The old copies, as usual (see Hel. 135) give *οὔπω*, but here they have *οὔπω τι*, which Hermann perceived arose from a variant *οὔτοι*, and so he has edited, while others give *ἤπου*.—*νεωτέρων κακῶν*, a periphrasis, illustrated by Pflugk from Pind. Pyth. iv. 275, *μή τι νεώτερον ἐξ αὐτῶν ἀναστήσῃς κακόν*.

1175. It is not quite clear whether *τίνος γεγῶσαν* means 'whose wife' or 'whose child.' Probably however the latter, as the Greeks commonly asked *τίς πόθεν εἶ;* There is the same ambiguity in Suppl. 841, *πόθεν ποθ' οἵδε διαπρεπεῖς εὐψυχίᾳ θνητῶν ἔφυσαν;* i. e. from what cause, or sprung from what parents.

1176. The emphasis is on *παῖδες*, 'for *boys* (such as these) do not stand near the spear,' i. e. do not join in war, such as he supposes to have been waged against Lycus. Cf. Hec. 14, *οὔτε γὰρ φέρειν ὅπλα οὔτ' ἔγχος οἷός τ' ἦν νέῳ βραχίονι*.

1178—1212. Here, as in so many other passages, the dochmiacs of one speaker are answered by the iambic verses of another, the two forms expressing respectively emotion and sedateness. See above, v. 1017, and on Ion 1441. Androm. 821. —In the first verse *ἄναξ* was added by Hermann on conjecture. Theseus is addressed as king of Athens, and also perhaps as having (in the time of Euripides, who thought not of the anachronism) a *Theseum* near the Acropolis, which is called 'olive-bearing,' as in Ion 1434. 1480. Troad. 798. 1132. The metre was restored by Hermann, by repeating *ἔτεκεν* and omitting the *μέν*. Elmsley, whom Kirchhoff and W. Dindorf follow, read *ἔτεκε μέν νιν*. Although *τίκτεσθαι* is properly used of the male, *τίκτειν* of the female, (and Sophocles carefully distinguishes the two, Trach. 834, *ὃν τέκετο θάνατος ἔτεκε δ' αἰόλος δράκων*,) yet the difference is not invariably observed by Greek writers of the best age. Cf. *sup.* v. 3, *inf.* 1367, and see the note on Hel. 214.—In the next verse Matthiae gave *ἔκανε* for *ἔκτανε*.

ΘΗ. εὔφημα φώνει.
ΑΜ. βουλομένοισιν ἐπαγγέλλεις.
ΘΗ. ὦ δεινὰ λέξας.
ΑΜ. οἰχόμεθ' οἰχόμεθα πτανοί.
ΘΗ. τί φῄς; τί δράσας;
ΑΜ. μαινομένῳ πιτύλῳ πλαγχθεὶς
ἑκατογκεφάλου βαφαῖς ὕδρας.
ΘΗ. Ἥρας ὅδ' ἀγών· τίς δ' ὅδ' οὐν νεκροῖς, γέρον;
ΑΜ. ἐμὸς ἐμὸς ὅδε γόνος ὁ πολύπονος, *ὃς ἐπὶ
δόρυ γιγαντοφόνον ἦλθεν σὺν θεοῖ-
σι Φλεγραῖον ἐς πεδίον ἀσπιστάς.
ΘΗ. φεῦ φεῦ· τίς ἀνδρῶν ὧδε δυσδαίμων ἔφυ;
ΑΜ. οὐτᾶν εἰδείης ἕτερον πολυμοχθότερον
πολυπλαγκτότερόν τε θνατῶν.
ΘΗ. τί γὰρ πέπλοισιν ἄθλιον κρύπτει κάρα;
ΑΜ. αἰδόμενος τὸ σὸν ὄμμα
καὶ φιλίαν ὁμόφυλον
αἷμά τε παιδοφόνον.

1185. ἐπαγγέλλει MSS. As the middle voice means 'to make proposals,' or 'to promise,' it is probable that we should here read ἐπαγγέλλεις, 'You tell me to speak good words, and I wish I could do so.'—It will be observed, that in three consecutive answers Theseus uses an iambic penthemimeris instead of an entire verse. In the same manner the messenger speaks in two dimeter catalectic versicles of the same metre, *sup.* v. 909 seqq., followed by τεθνᾶσι παῖδες in v. 913.

1189. πλαγχθείς. This refers back to ἔκανε, v. 1183. The meaning is, that Hercules has committed all this slaughter with the poisoned arrows. Literally, 'deceived by a mad fit, with (i. e. by the instrumentality of) the arrows dipped in the venom of the hundred-headed hydra.' So μαινομένων οἴστρων, Iph. A. 548. The metre of v. 1190 is the same as Ion 1494, ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν. Seidler needlessly reads ἑκατογκεφάλοιο.

1191. τίς δ' ὅδ' οὐν is Reiske's very elegant emendation for τίς δόλου. In the next verse ὃς was added by Canter. By ἐλθεῖν ἐπὶ δόρυ he simply means 'to come to the war.' Cf. v. 178. The common readings violate the dochmiac metre, ἦλθε θεοῖσι or θεοῖς. The σὺν is found in the Aldine, but only by the conjecture of the editor, according to Kirchhoff, who proposes ἦλθέν ποτε θεοῖσι.

1196. οὐτᾶν. So the old reading οὐκ ἄν γ', not only here but in very many other places (see on Aesch. Ag. 331, Porson on Med. 863), is clearly to be corrected. Pflugk, Kirchhoff, and W. Dindorf adopt the alteration of Elmsley, οὐκ ἂν ἴδοις ἕτερον. In favour of it the similar metre of 1129—1201 might indeed be alleged; and besides, the fact that Amphitryon's speeches in this dialogue generally have a dactylic character. But οὐτᾶν εἰδείης gives a dochmius, and the meaning is simple, 'you could not know (become acquainted with) any other of mortals more full of toils and more fatally deluded.'

1199. αἰδόμενος Hermann for αἰδούμενος.

ΘΗ. ἀλλ' ὡς †συναλγοῦντ' ἦλθον· ἐκκάλυπτέ νιν.
ΑΜ. ὦ τέκνον, πάρες ἀπ' ὀμμάτων
πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δεῖξον·
βάρος ἀντίπαλον δακρύοισιν ἀμιλλᾶται.
ἱκετεύομέν ἀμφὶ σὰν
γενειάδα καὶ γόνυ καὶ χέρα προσπίτνων,
πολιόν τε δάκρυον ἐκβαλών.
ἰὼ παῖ, κατάσχεθε λέοντος ἀγρίου θυμὸν, ὡς
δρόμον ἐπὶ φόνιον, ἀνόσιον ἐξάγει
κακὰ θέλων κακοῖς συνάψαι, τέκνον.
ΘΗ. εἶεν· σὲ τὸν θάσσοντα δυστήνους ἕδρας

1202. Wakefield's conjecture *ὡς συναλγῶν γ'*, adopted by W. Dindorf, Kirchhoff, and Pflugk, has but little probability, if only on account of the *γε*, which Euripides would hardly have used here, where a reason is simply given why Hercules' face should be exposed. Hermann gives *ἦλθεν*, 'he has come to one who condoles with him;' but Theseus had come to Hercules, not Hercules to Theseus. It is equally difficult to approve Bothe's theory, that *εἰς συναλγοῦντα* is the same as *εἰς τὸ συναλγοῦν* or *συναλγεῖν*. Theseus may perhaps mean, 'I have come to one whose grief is shared in by myself,' *ἐς τὸν κοινὸν ἐμοὶ ἄλγος ἔχοντα*. Cf. Suppl. 73, *ἵφ' ὧ ξυνῳδοὶ κακοῖς, ἵτ' ὦ ξυναλγηδόνες*, 'who share griefs in common with the rest.' Or we might read *ἀλλ' οὐ συναλγῶν ἦλθον;* 'Did I not come as one sharing in his grief?'

1204. *ῥέθος, πρόσωπον, ἐρύθημα*, Photius, who adds *μέλος, σπλάγχνον*. As here, Sophocles uses this rare word, Antig. 529, the other sense being Homeric.

1205. This verse is alike difficult in sense and metre. The old reading *δακρύοις συναμιλλᾶται* seems rightly to have been corrected by Hermann, who explains it thus, 'a weighty motive (viz. friendship for Theseus) counterbalancing your grief contends with it,' i. e. induces you to uncover your face as much as grief induces you to cover it. Nor is it easy to elicit a better meaning. Bothe edits *δακρύοισιν ἀμιλλᾶσθαι*, "*molestum est adversus lacrimas pugnare.*" He thinks the metaphor is taken from the palaestra, *βάρος (ἐστί τινα) ἀμιλλᾶσθαι ἀντίπαλον δακρύοις*, and that Amphitryon is exhorting his son to find relief in tears. The metre, which in the two first and the three last lines of Amphitryon's speech is dochmiac, seems here to consist of anapaests, or to be dactylic with a double anacrusis and spondaic base. A dochmiac verse would easily be made, *ἀντίπαλον δάκρυσι βάρος ἀμιλλᾶται*. The next two verses seem to be dochmiac with anacrusis,—an uncommon form of that metre, as in v. 1069. For the singular participle with a plural verb see v. 853.

1210. The old reading, *κάτασχε λέοντος ἀγρίου θυμόν γ' ὅπως*, was corrected by Elmsley. On the form *κάτασχε*, a supposed imperative of *κατέσχον*, where the usual form is *κατάσχες*, some doubts are entertained; but both Porson and Hermann are disposed to admit it. See on Hec. 842. As *θυμόν γ' ὅπως* was doubtless the correction of one who wished to make a senarius of the verse, he must have found *κάτασχε*, and not either *κατάσχες* or *κατάσχεθε*. It is difficult to determine the true reading. The dochmiac verse requires *ὡς* for *ὅπως*, and this also improves the sense, 'since you are being led to commit an unholy murder,' literally, 'led out for a murderous course,'—if we admit Reiske's correction *δρόμον* for *βρόμον*. Nauck (ap. Kirch.) suggested *μόρον*. Amphitryon seems now to think that Hercules contemplates suicide. Cf. v. 1241.

1214. Theseus now first addresses Hercules. Firmly, but kindly, he tells him that it is vain to hide his face, as if that could also hide the deed that has been

αὐδῶ, φίλοισιν ὄμμα δεικνύναι τὸ σόν.
οὐδεὶς σκότος γὰρ ὧδ' ἔχει μέλαν νέφος,
ὅστις κακῶν σῶν συμφορὰν κρύψειεν ἄν.
τί μοι προσείων χεῖρα σημαίνεις φόνον;
ὡς μὴ μύσος με σῶν βάλῃ προσφθεγμάτων;
οὐδὲν μέλει μοι σύν γε σοὶ πράσσειν κακῶς·
καὶ γάρ ποτ' ηὐτύχησ'· ἐκεῖσ' ἀνοιστέον,
ὅτ' ἐξέσωσάς μ' ἐς φάος νεκρῶν πάρα.
χάριν δὲ γηράσκουσαν ἐχθαίρω φίλων,
καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει,
συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ.
ἀνίστασ', ἐκκάλυψον ἄθλιον κάρα,
βλέψον πρὸς ἡμᾶς. ὅστις εὐγενὴς βροτῶν,
φέρει τὰ θεῶν γε πτώματ', οὐδ' ἀναίνεται.

HP. Θησεῦ, δέδορκας τόνδ' ἀγῶν' ἐμῶν τέκνων;

ΘΗ. ἤκουσα, καὶ βλέποντι σημαίνεις κακά.

HP. τί δῆτά μου κρᾶτ' ἀνεκάλυψας ἡλίῳ;

done. He has no fear and no concern about contracting pollution from his unhappy friend's address. A feeling of gratitude overcomes all other feelings, and he has no sympathy with those who receive favours and then forget their benefactors in misfortune.

1216. *οὐδεὶς σκότος* Canter. *τὸ*, *εἰ σκότους* Aldus; and apparently the MSS. Kirchhoff reads, *ὄμμα δεικνύναι τὸ σὸν ἰδεῖν· σκότος γὰρ—κρύψειεν ἄν;* But, if this were right, *ὅτῳ* should be restored for *ὅστις*. Cf. frag. Peliad. 615,

οὐκ ἔστιν ἀνθρώποισι τοιοῦτο σκότος,
οὐ δῶμα γαίας κλειστὸν, ἔνθα τὴν φύσιν
ὁ δυσγενὴς κρύψας ἂν ἐκβαίη σοφός.

For so we should read in the third verse for *ἂν εἴη σοφός*.

1218. *προσείων χεῖρα*, warning me away by waving your hand, and pointing in the direction of the murder.—*βάλῃ* Scaliger for *βαλεῖ*.

1221. *ἐκεῖσε ἀνοιστέον*. In considering the danger of contagion from a murderer, I must look to the time when that murderer was my benefactor and friend: I must refer all fears and risks to that primary motive of gratitude, which induces me to act as your friend. Kirchhoff's correction is plausible, *κεἰ γάρ ποτ' κτλ.*, 'for, if on a former occasion I was fortunate, I must refer it to the time when,' &c. If *καὶ γὰρ* be right, he either implies that he has seen a reverse, and so has learnt sympathy in the school of misfortune; or he means, by a rather awkward ellipse, *διὰ σὲ* or *σὺν σοί*.

1225. *συμπλεῖν*. Pflugk happily compares Antig. 540, *ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη*.

1227. *ὅστις εὐγενὴς*, scil. *πέφυκε*. But perhaps we should read *εὐγενὴς, ὅστις βροτῶν φέρει κτλ.* So *εὐγενῶς ἀλγεῖν κακοῖς*, Troad. 722.—*τὰ θεῶν γε*, heaven-sent misfortunes at all events, if not human ones, or those voluntarily incurred. Aldus and the MSS. have *τῶν θεῶν γε*, and it is very doubtful whether *τῶν* or *γε* should be struck out.

1229—54. The following dialogue is rather difficult, and therefore the purport of it is here subjoined:—H. 'Do you see, Theseus, my slain children?'—Th. 'I heard of the calamity (v. 1182) before, and now I see it.'—H. 'If so, what is your motive for uncovering me?' (i. e. if you *see* what I have done, you should rather acknowledge that I ought to hide

ΘΗ. τί δ' ; οὐ μιαίνεις θνητὸς ὢν τὰ τῶν θεῶν.
ΗΡ. φεῦγ', ὦ ταλαίπωρ', ἀνόσιον μίασμ' ἐμόν.
ΘΗ. οὐδεὶς ἀλάστωρ τοῖς φίλοις ἐκ τῶν φίλων.
ΗΡ. ἐπῄνεσ'. εὖ δράσας δέ σ' οὐκ ἀναίνομαι.
ΘΗ. ἐγὼ δὲ πάσχων εὖ τότ' οἰκτείρω σε νῦν.
ΗΡ. οἰκτρὸς γάρ εἰμι τἄμ' ἀποκτείνας τέκνα.
ΘΗ. κλαίω χάριν σὴν ἐφ' ἑτέραισι συμφοραῖς.
ΗΡ. ηὗρες δέ γ' ἄλλους ἐν κακοῖσι μείζοσιν ;
ΘΗ. ἄπτει κάτωθεν οὐρανοῦ δυσπραξία.
ΗΡ. τοιγὰρ παρεσκευάσμεθ' ὥστε κατθανεῖν.
ΘΗ. δοκεῖς ἀπειλῶν σῶν μέλειν τι δαίμοσιν ;
ΗΡ. αὔθαδες ὁ θεός· πρὸς δὲ τοὺς θεοὺς ἐγώ.
ΘΗ. ἴσχε στόμ', ὡς μὴ μέγα λέγων μεῖζον πάθῃς.

myself.)—Th. 'Do you ask *why?* Because the celestial sun can contract no pollution from mortal eyes.'—H. 'Unhappy man, fly from my guilt lest it should defile you.'—Th. 'No evil influence comes to friends from friends.'—H. 'You are very good: indeed, I am aware that you are under an obligation to me' (i. e. that we are friends).—Th. 'And therefore I, who before experienced your kindness, now pity you.'—H. 'I deserve your pity, for I have slain my children.'—Th. 'I lament on your account in your present changed fortunes.'—H. 'Did you ever know one more wretched than I?'—Th. 'Your misery reaches to the very heaven.'—H. 'And therefore I have resolved to die.'—Th. 'The gods laugh at your threats.'—H. 'As the gods act without consideration for me, so do I defy them.'—Th. 'Hush! your blasphemy may bring worse suffering.'—H. 'There is not room for more calamity in my case.'—Th. 'What then is it that you intend to do?'—H. 'To return, by death, to that Hades from which I have just emerged.'—Th. 'Every ordinary man talks about suicide.'—H. 'It is easy to give advice, when you are free from harm.'—Th. 'Is this the language of that Hercules who is famed for his endurance?'—H. 'Endurance has its limits.'—Th. 'That Hercules, I repeat, who is the benefactor and friend of mankind?'—H. 'Mankind cannot assist me against the power of Hera.'—Th. 'Hellas will not bear that you should die under these perverse views.'

1232. *τί δ';* This verse is given as Hermann edits it, and as it is found in the old copies. Others give *τί δ' οὐ; μιαίνεις — θεῶν;* For *τί δ';* see Electr. 963. Hec. 836. Pflugk well quotes Antig. 1043, *εὖ γὰρ οἶδ' ὅτι θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.* The superstition was very prevalent, that crime should be concealed from the sun; and it is easily explicable from the fire-worshipping propensities of the Arian and Pelasgic hordes who brought so many religious observances with them into Hellas. Soph. Oed. Tyr. 1424, — *ἀλλ' εἰ τὰ θνητῶν μὴ καταισχύνεσθ' ἔτι γένεθλα, τὴν γοῦν πάντα βόσκουσαν φλόγα αἰδεῖσθ' ἄνακτος ἡλίου, τοιόνδ' ἄγος ἀκάλυπτον οὕτω δεικνύναι.* Iph. T. 1207, *κρᾶτα* (sc. *ἀνοσίων ξένων*) *κρύψαντες πέπλοισιν ἡλίου πρόσθεν φλογός.* See Orest. 822.

1234. *ἀλάστωρ.* The notion of this avenging genius was, that the spirit of an enemy below persecuted an enemy on earth. But, where there was no enmity, there could be no *ἀλάστωρ*, for the very word implies unforgotten and unforgiven wrongs (*ἄλαστα*).

1235. For *ἀναίνομαι* with a participle see Iph. A. 1503.

1238. *ἐφ' ἑτέραισι σ.* This is a euphemism for *δυστυχίᾳ.* So Aesch. Suppl. 394, *εἰ πού τι μὴ τοῖον τύχῃ,* 'if any harm should have happened.'—In the preceding verse *γάρ εἰμι* is Pierson's correction of *πάρειμι.*

1239. *ηὗρες.* Perhaps *εἶδες.* Nauck suggests *γὰρ,* Fix *δ' ἔσ',* for *δέ γ'.*

ΗΡ. γέμω κακῶν δὴ, κοὐκέτ' ἔσθ' ὅπου τεθῇ.
ΘΗ. δράσεις δὲ δὴ τί; ποῖ φέρει θυμούμενος;
ΗΡ. θανὼν, ὅθενπερ ἦλθον, εἶμι γῆς ὕπο.
ΘΗ. εἴρηκας ἐπιτυχόντος ἀνθρώπου λόγους.
ΗΡ. σὺ δ' ἐκτὸς ὢν γε συμφορᾶς με νουθετεῖς.
ΘΗ. ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε;
ΗΡ. οὔκουν τοσαῦτά γ'· ἐν μέτρῳ μοχθητέον.
ΘΗ. εὐεργέτης βροτοῖσι καὶ μέγας φίλος;
ΗΡ. οἱ δ' οὐδὲν ὠφελοῦσί μ', ἀλλ' Ἥρα κρατεῖ.
ΘΗ. οὐτἂν ἀνάσχοιθ' Ἕλλας ἀμαθίᾳ θανεῖν.
ΗΡ. ἄκουε δή νυν, ὡς ἀμιλληθῶ λόγοις

1245. ὅπου τεθῇ is quoted by Plutarch, p. 1048 F, ὅπῃ by the same writer, p. 1063 D, and Longinus § 40, where there is a variant ὅποι. The copies of Euripides have ὅπῃ, and so Hermann has edited. The metaphor is from a ship, which is so loaded that there is no room for more in the hold. Cf. Aesch. Agam. 982.

1248. ἐπιτυχόντος, common-place, οὐκ ἐπισήμου, one who is to be met with any where. Euripides had the courage to oppose the foolish notion of his age, that suicide was a brave and honourable act; and he chose a very wise way of opposing it, by holding it up to contempt, as the reverse of either brave or honourable. In this view he was followed both by Plato in the *Phaedo* and Aristotle in his *Ethics*, as Barnes has remarked. See the preface to vol. i. p. xlviii. So in Orest. 415, Menelaus says to Orestes, who had hinted at a short way of getting rid of his cares, μὴ θάνατον εἴπῃς· τοῦτο μὲν γὰρ οὐ σοφόν.

1249. ἐκτὸς ὢν συμφορᾶς. This was a common saying. See Aesch. Prom. 271—2.—σὺ δ' Wakefield for σύ γ'.

1250. Quoted by Plutarch, De adul. et amico, p. 72, as Kirchhoff has noticed.

1251. ἐν μέτρῳ for εἰ μέτρῳ Hermann. One can hardly hesitate to accept this slight change, which so materially improves the sense. The οὔκουν — γε is, as usual, equivalent to οὐ γοῦν, and what he means is this; if I am ὁ πολλὰ τλὰς, at all events I am not ὁ τοσαῦτα τλάς. 'One may undergo many toils, but there must be some limit and measure to them.' Matthiae, disregarding this undoubted sense of οὔκουν — γε, and supposing τοσαῦτα to depend on ἔλεγον ἄν, explains, "non tot verba fecissem, si modice aerumnae perferendae essent." Kirchhoff accordingly gives οὐκ ἂν τοσαῦτά γ'. Pflugk rightly objects to this, but does not propose a much better version, "at non tam immania sum iaturus, si quidem etiam perferendi aliquis modus statuendus est."—μέτρον is so used in Troad. 616, (νοσῶ) οὗν γ' οὔτε μέτρον οὔτ' ἀριθμός ἐστί μοι.

1253. οἵδ' MSS. Perhaps, οἱ δ'. See Hec. 674. (So Kirchhoff has edited.)

1254. οὐκ ἄν σ' for οὐκ ἂν is said to be found in the Florence MSS., though Kirchhoff doubts this. But we should probably read οὐτἂν, with or without the σε. So in Hel. 1045, οὐτἂν ἀνάσχοιτ' οὐδὲ σιγήσειεν ἂν has been restored for οὐκ ἂν ἀνάσχοιτ', where Portus inserts the σ' against the copies. *Supra*, v. 186, οὐκ ἂν ἐπαινέσειεν has undergone the same conjectural restorations.—ἀμαθίᾳ, δι' ἀμαθίαν, through a foolish and perverse view of the dispensations sent by the gods to man.

1255—1393. This passage, as has been pointed out in the preface to vol. ii. p. xxi, is so composed, that whereas the two speeches of Hercules contained each *fifty-six* verses, that of Theseus, which intervenes (v. 1313), contained *half* that number, or *twenty-eight*. That a verse has in all probability been lost after v. 1361, and that two verses appear to have been interpolated after v. 1337, will be shown in due order. The dialogue following Hercules' speech has also *twenty-eight* verses. See the note on Iph. T. 116. Precisely similar is the speech of Jocasta in Phoen. 528, which has 54 to 27, or half, in the two preceding speeches of her sons.

The point of Hercules' first speech

πρὸς νουθετήσεις σάς· ἀναπτύξω δέ σοι
ἀβίωτον ἡμῖν νῦν τε καὶ πάροιθεν ὄν.
πρῶτον μὲν ἐκ τοῦδ' ἐγενόμην ὅστις κτανὼν
μητρὸς γεραιὸν πατέρα, προστρόπαιος ὤν,
ἔγημε τὴν τεκοῦσαν Ἀλκμήνην ἐμέ. 1260
ὅταν δὲ κρηπὶς μὴ καταβληθῇ γένους
ὀρθῶς, ἀνάγκη δυστυχεῖν τοὺς ἐκγόνους.
Ζεὺς δ', ὅστις ὁ Ζεύς, πολέμιόν μ' ἐγείνατο
Ἥρᾳ· σὺ μέντοι μηδὲν ἀχθεσθῇς, γέρον·
πατέρα γὰρ ἀντὶ Ζηνὸς ἡγοῦμαί σ' ἐγώ· 1265
ἔτ' ἐν γάλακτί τ' ὄντι γοργωποὺς ὄφεις

(which may have been composed with reference to the not dissimilar one in the *Trachiniae*) is, to reply to Theseus' dissuasion from suicide. His reasons for taking that step are manifold. In the first place, he is conscious that a stain of guilt adhered to him even from his birth; for Electryon, the father of Alcmena his mother, had been slain by his reputed father Amphitryon. Secondly, the hostility of Hera had persecuted him from his very infancy until now. It was at her instigation that he performed all the labours for Eurystheus; by her malice that he has at length slain his own children. Under present circumstances, he can neither stay at Thebes, as a murderer, nor retire to Argos, as being an exile from that city. If he should become a wanderer among other states, he will be taunted every where as *that* (pretended) *son of Zeus, who killed his own wife and children.* Reverses from prosperity and happiness are harder to bear than one continued course of misfortunes. Should he continue to live, the very elements will disclaim him. It is better that he should die, than that he should be seen by any of those Hellenes who knew his former fortunes. Let Hera now exult; for she has caused the destruction of him who was called the first man in Hellas.

1255. *ὡς ἀμιλληθῶ.* 'That I may contend by arguments against your admonitions,' viz. against my intention of suicide. Cf. Suppl. 195, *ἄλλοισι δὴ 'πόνησ' ἀμιλληθεὶς λόγῳ τοιῷδε.*—*νουθετήσεις* for *νουθεσίας* Pierson. Transcribers thought this word should be either written or pronounced *νουθεσείας.*

1257. *νῦν τε καὶ πάροιθεν,* Not only in consequence of the recent events, but from the accident of my unlucky birth. Amphitryon had slain Electryon, the father of Alcmena; see v. 17.—*ἀναπτύξω* takes the participle after it like *δείξω.*

1259. *προστρόπαιος,* under the curse of blood, *ἀνόσιος.* Cf. v. 1161.

1261. *κρηπὶς γένους,* the substructure, the foundation of a family. On the meaning of the word see v. 985. This distich is quoted by Plutarch, *De pueris educandis,* init., *τοῖς γὰρ μητρόθεν ἢ πατρόθεν οὐκ εὖ γεγονόσιν ἀνεξάλειπτα παρακολουθεῖ τὰ τῆς δυσγενείας ὀνείδη παρὰ πάντα τὸν βίον, καὶ πρόχειρα τοῖς ἐλέγχειν καὶ λοιδορεῖσθαι βουλομένοις. Καὶ σοφὸς ἦν ἄρα ὁ ποιητὴς, ὃς φησιν, Ὅταν δὲ κτλ.* Also by Stobaeus, Flor. 75, 5, and again in 90, 4.

1263. *Ζεὺς, ὅστις ὁ Ζεύς.* See the note on Troad. 885, *ὅστις ποτ' εἶ σὺ, δυστόπαστος εἰδέναι, Ζεῦ.* The article here means, 'whatever share in my birth the Zeus that men talk about as my father really had.' He seems to assume that Amphitryon is his true father, or at least he pretends to do so, because Zeus seems to have deserted him.

1264. *μηδὲν ἀχθεσθῇς.* Amphitryon was not likely to be pleased at this reference to Zeus as the real parent of Hercules. He therefore apologizes, and says that even if Amphitryon was not his true father, he has always stood towards him in the place of a father. This sentence, *σὺ μέντοι — γέρον,* is parenthetical. The *τε* in the next verse couples *ἐπεισέφρησε* to the preceding *ἐγείνατο.* The story is well told in Theocritus, Id. xxiv. For the compound *ἐπεισφρεῖν* see Alcest. 1056. Electr. 1033.

ἐπεισέφρησε σπαργάνοισι τοῖς ἐμοῖς
ἡ τοῦ Διὸς σύλλεκτρος, ὡς ὀλοίμεθα.
ἐπεὶ δὲ σαρκὸς περιβόλαι' ἐκτησάμην
ἡβῶντα, μόχθους οὓς ἔτλην τί δεῖ λέγειν;
ποίους ποτ' ἢ λέοντας ἢ τρισωμάτους
Τυφῶνας ἢ Γίγαντας ἢ τετρασκελῆ
κενταυροπληθῆ πόλεμον οὐκ ἐξήνυσα;
τήν τ' ἀμφίκρανον καὶ παλιμβλαστῆ κύνα
ὕδραν φονεύσας μυρίων τ' ἄλλων πόνων
διῆλθον ἀγέλας, κεἰς νεκροὺς ἀφικόμην,
Ἅιδου πυλωρὸν κύνα τρίκρανον ἐς φάος
ὅπως πορεύσαιμ' ἐντολαῖς Εὐρυσθέως.
τὸν λοίσθιον δὲ τόνδ' ἔτλην τάλας φόνον,
παιδοκτονήσας δῶμα θριγκῶσαι κακοῖς.
ἥκω δ' ἀνάγκης ἐς τόδ'· οὔτ' ἐμαῖς φίλαις
Θήβαις ἐνοικεῖν ὅσιον· ἦν δὲ καὶ μένω,
ἐς ποῖον ἱρὸν ἢ πανήγυριν φίλων

1270. *τί δεῖ λέγειν* is, 'I need not recount.' For this formula see Androm. 920. Aesch. Eum. 790.—*ποίους λέοντας*, an hyperbole, 'there never was a lion that I did not slay.' Dobree's proposal, *πόσους*, is needless, for *ποῖος* or *ποῖος οὐκ*, especially following *τίς*, is common in this sense, (see v. 518,) and it is obvious that the plural does not alter the nature of the idiom. *Inf.* v. 1283. Andr. 390, *τίνα σῶν ἔκτανον παίδων ἐγώ; ποῖον δ' ἔπρησα δῶμα; ibid.* 300, *τίν' οὐκ ἐπῆλθε, ποῖον οὐκ ἐλίσσετο δαμογερόντων βρέφος φονεύειν;* Still more rash is Elmsley's conjecture, *Γηρυόνας* for *Τυφῶνας*, which it is surprising that the cautious and judicious Kirchhoff should have admitted. Though the difference in letters is but small, and *τρισωμάτους* suits the former word best, (we have *τρισώματος Γηρυὼν* in Aesch. Ag. 842,) there can be little doubt that the poet here used *Τυφῶνες* in the indefinite sense of 'furious monsters.'—*τετρασκελῆ* is Reiske's correction for *τετρασκελεῖς*, which Hermann retains, placing a comma at *πόλεμον* and regarding it as an epexegesis. The objection to this is, that *ἐξανύειν πόλεμον* is a much more natural phrase than *ἐξανύειν Κενταύρους*, for *κτείνειν*. If we read *τετρασκελῆ*, the preceding accusatives will naturally depend on *ἔκτεινα* implied in *ἐξήνυσα*. Klotz (Praef. p. xxii) regards *τετρασκελεῖς* as used for a substantive (*Κενταύρους*), and *Κενταυροπληθῆ πόλεμον* as "accusativus remotioris objecti;" but this seems hardly a Greek way of saying 'I killed Centaurs in war.' Cf. v. 131, *τετρασκελές θ' ὕβρισμα, Κενταύρων γένος.*

1275. Matthiae finds a changed construction or aposiopesis in this passage which is by no means apparent; and Dobree would omit the *τε* in 1275. The sense however is, 'and, having slain the hydra with many heads on each side (see on v. 419), and continually reproducing them, I not only went through a series of countless other labours, but finally I descended into Hades.'

1279. Reiske proposed *πόνον*.

1280. *δῶμα θριγκῶσαι.* To put the coping-stone of misfortune to the house. Aesch. Ag. 1254, *κάτεισιν ἅτας τάσδε θριγκώσων φίλοις.* Troad. 489, *τὸ λοίσθιον δὲ, θριγκὸς ἀθλίων κακῶν*, κτλ.

1281. *οὔτε—ἐνοικεῖν.* He was going to add, *οὔτε Ἄργος ἐλθεῖν*, but he changes the construction at v. 1285.

1283. *ἐς ποῖον ἱρόν.* See Aesch. Eum. 623, *τὸ μητρὸς αἶμ' ὀμαιμον ἐκχέας πέδῳ, ἔπειτ' ἐν Ἄργει δώματ' οἰκήσει πατρός; ποίοισι βωμοῖς χρώμενος τοῖς δημίοις;*

εἶμ᾽ ; οὐ γὰρ ἄτας εὐπροσηγόρους ἔχω.
ἀλλ᾽ Ἄργος ἔλθω ; πῶς, ἐπεὶ φεύγω πάτραν ; 1285
φέρ᾽, ἀλλ᾽ ἐς ἄλλην δή τιν᾽ ὁρμήσω πόλιν ;
κἄπειθ᾽ ὑποβλεπώμεθ᾽ ὡς ἐγνωσμένοι,
γλώσσης πικροῖς κέντροισι κληδουχούμενοι,
Οὐχ οὗτος ὁ Διὸς, ὃς τέκν᾽ ἔκτεινέν ποτε
δάμαρτά τ᾽ ; οὐ γῆς τῆσδ᾽ ἀποφθαρήσεται ; 1290
κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ
αἱ μεταβολαὶ λυπηρόν· ᾧ δ᾽ ἀεὶ κακῶς
ἔστ᾽, οὐδὲν ἀλγεῖ, συγγενῶς δύστηνος ὤν.
ἐς τοῦτο δ᾽ ἥξειν συμφορᾶς οἶμαί ποτε·
φωνὴν γὰρ ἥσει χθὼν ἀπεννέπουσά με 1295

ποία δὲ χέρνιψ φρατέρων προσδέξεται ; Choeph. 285, βωμῶν τ᾽ ἀπείργειν οὐχ ὁρωμένην πατρὸς μῆνιν· δέχεσθαι δ᾽ οὔτε συλλύειν τινὰ, where Porson's conjecture συνθύειν derives support from the present passage.

1284. The real meaning is, ἔχω ἄτας οὐκ εὐπροσηγόρους, 'I bear upon me a curse that precludes others from conversing with me.' Instead of which he says, 'for I have not crimes that admit easily of converse.' Cf. Hel. 810, σιδήρῳ τρωτὸν οὐκ ἔχει δέμας. It is not to be supposed that the negative is really out of its place. It was forbidden by the law for any man to speak to a murderer before he had been expiated. Cf. Orest. 75. Oed. Col. 256. Iph. T. 951, σιγῇ δ᾽ ἐτεκτήναντ᾽ ἀπρόσφθεγκτόν με. Aesch. Eum. 426, ἄφθογγον εἶναι τὸν παλαμναῖον νόμος.

1285. φεύγω πάτραν. See v. 18.

1287. ὑποβλεπώμεθα. This is the deliberative conjunctive, the sense being κἄπειτα τοῦτο πάσχωμεν, τὸ ὑποβλέπεσθαι κτλ. Properly, this conjunctive is only used when some *action* is implied on the part of the speaker, as in ἀλλ᾽ Ἄργος ἔλθω ; So *inf.* v. 1384, when Hercules asks, ἀλλὰ γυμνωθεὶς ὅπλων — θάνω ; there is an idea of action on his part implied. It is possible therefore that he wrote, ἐς ἄλλην ἤν τιν᾽ ὁρμήσω πόλιν, κἄπειθ᾽ κτλ., 'what if I should go to another state, and then be looked at with suspicion, as being well known,' &c.

1288. κληδουχούμενοι, 'watched,' 'kept in check,' 'coerced,' by the malicious things said against me. He means, that all free action would be impossible, because he would be under a ban, and looked upon as a marked man. It is surprising that the critics generally (Herm. Dind. Pflugk) should regard this word as corrupt. Matthiae explains it quite rightly, "*dum observamur* ab hominibus et *acerbis* eorum *conviciis* exagitamur." He might very well have compared Ion 602,

τῶν δ᾽ αὖ λογίων τε χρωμένων τε τῇ πόλει
εἰς ἀξίωμά βὰς, πλέον φρουρήσομαι ψήφοισι.

Hermann proposed κηλιδούμενοι (*inf.* 1318), Scaliger κληδονούμενοι, which Bothe adopts. (Hesych. κληδονῆσαι, ἀκονῆσαι.)—The compound κληδουχεῖν occurs also in Iph. T. 1463.

1291—3. Quoted by Stobaeus, 104. 4. The sentiment is a favourite one with Euripides. See on Alcest. 926. Tro. 634. Hel. 417. Iph. T. 1117, ζηλοῦσα τὰν διὰ παντὸς δυσδαίμον᾽· ἐν γὰρ ἀνάγκαις οὐ κάμνει σύντροφος ὤν.—συγγενῶς, from his birth, 'congenitally,' if the word may be allowed.

1294. ποτὲ, 'at last.' After being bandied about from state to state, despised, insulted, the very elements will refuse to receive him alive or dead. For this latter is probably implied, if we compare the imprecation in Hippol. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτό μου σάρκας θανόντος, εἰ κακὸς πέφυκ᾽ ἀνήρ.—πηγαὶ κτλ., supply μὴ ψαύειν αὐτῶν i. e. for λουτρὰ, χέρνιβες, &c.

μὴ θιγγάνειν γῆς, καὶ θάλασσα μὴ περᾶν,
πηγαί τε ποταμῶν, καὶ τὸν ἁρματήλατον
Ἰξίον' ἐν δεσμοῖσιν ἐκμιμήσομαι.
καὶ ταῦτ' ἄριστα, μηδέν' Ἑλλήνων μ' ὁρᾶν,
ἐν οἷσιν εὐτυχοῦντες ἦμεν ὄλβιοι.
τί δῆτά με ζῆν δεῖ; τί κέρδος ἔξομεν
βίον †τ' ἀχρεῖον ἀνόσιον κεκτημένοι;
χορευέτω δὴ Ζηνὸς ἡ κλεινὴ δάμαρ,
†κρούουσ' Ὀλυμπίου Ζηνὸς ἀρβύλῃ πόδα·
ἔπραξε γὰρ βούλησιν ἣν ἐβούλετο

1297. ἁρματήλατον, 'wheel-driven' (i. e. περιελαυνόμενον, δινούμενον). So Musgrave for ἁρματηλάτην, which means 'a charioteer.' Bothe is somewhat rash in retaining the vulgate, and supposing Ixion to be called 'a wheel-driver' *per sarcasmum*.

1299. καὶ ταῦτ' ἄριστα, 'Besides, this is best for me,' this is an additional reason why I should die, that I may not be seen by the Hellenes in my degraded state. Nauck plausibly conjectures πρὸς ταῦτ'.

1302. βίον τ' is certainly corrupt, and βίον γ', adopted by most critics after Reiske, is not the true restoration, as any one who is familiar with the uses of this particle must feel. (See on v. 309.) Perhaps, βίον ζαχρεῖον, 'a needy life.' This word has been replaced in Aesch. Suppl. 190, where the old reading was τὰ χρεῖ' ἔπη. The compound ζαπληθὴς occurs in Pers. 318, ζάχρυσος Iph. T. 1111, and ζάπλουτον we have seen to be a probable emendation above, v. 399, as it occurs also in Frag. Belleroph. 20, v. 6, ὁ μὲν ζάπλουτος, εἰς γένος δ' οὐκ εὐτυχὴς, and in Androm. 1282, μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις. We might read βίοτον ἀχρεῖον, but the other is more probable (βίοτον also Nauck).

1303—7. δὴ Hermann for δὲ, and the same correction was made by the present editor. 'So then let the spouse of Zeus dance for joy, and shake the very heavens with her foot; for she has effected the object she had at heart, in utterly ruining the hero of Hellas.' There is considerable difficulty in the second of these verses, which Hermann retains, though he considers it corrupt, and proposes Ὀλύμπῳ, "ut Juno Ζηνὸς ἀρβύλῃ saltare dicatur." Pflugk suggests κρούουσα πολυδόνητον ἀρβύλῃ πόδα, while W. Dindorf says, "una probabilis est Dobraei conjectura κρούουσ' Ὀλύμπου δώματ' ἀρβύλῃ ποδός." To which we may reply, that ἀρβύλῃ ποδὸς, 'the shoe of the foot,' is not a phrase likely to be used. Kirchhoff edits πέδον, the conjecture of Brodaeus, Ὀλύμπου after Heath, and supposes Ζηνὸς to have crept in by mistake from the preceding verse. It would be easy enough to supply some epithet to πέδον, as λαμπρὸν or θεῖον. However, κρούειν πόδα, 'to stamp the foot,' is an expression that occurs in more than one place, e. g. Electr. 180, ἑλικτὸν κρούσω πόδ' ἐμὸν, and there is as much reason in Hera (in her excessive joy, and desire, as it were, to make a commotion in heaven) 'stamping her foot on the ground with the buskin of Zeus,' as in Hecuba dancing supported on Priam's stick, Troad. 150. As for Ὀλυμπίου pronounced as a trisyllable, enough has been said on Ion 285 and 602 to defend it; at all events we do not want the new word coined by C. Keil to suit the occasion, Ὀλυπίου Ζηνός. As the victory over Hercules by Hera was also a triumph of her jealous temper over her husband, the sense is, (if the text be right,) 'let the wife of Zeus dance with the step of Zeus.' But C. Keil, whose view is adopted by Klotz, explains it, 'let Hera dance stamping on the foot of Zeus with her shoe,' i. e. insulting and triumphing over him. That ἀρβύλη, properly a man's walking-shoe, was also used by women, appears from Orest. 140, where the female chorus say to each other λεπτὸν ἴχνος ἀρβύλης τίθετε, and the scholiast there says ἀρβύλη ἐστὶν εἶδος ὑποδήματος γυναικείου κοίλου καὶ βαθέος.

ἄνδρ' Ἑλλάδος τὸν πρῶτον αὐτοῖσιν βάθροις
ἄνω κάτω στρέψασα. τοιαύτῃ θεῷ
τίς ἂν προσεύχοιθ'; ἣ γυναικὸς οὕνεκα
λέκτρων φθονοῦσα Ζηνὶ τοὺς εὐεργέτας
Ἑλλάδος ἀπώλεσ' οὐδὲν ὄντας αἰτίους.
ΧΟ. οὐκ ἔστιν ἄλλου δαιμόνων ἀγὼν ὅδε
ἢ τῆς Διὸς δάμαρτος· εὖ τόδ' αἰσθάνει.
ΘΗ. * * * * *
παραινέσαιμ' ἂν μᾶλλον ἢ πάσχειν κακῶς.
οὐδεὶς δὲ θνητῶν ταῖς τύχαις ἀκήρατος,
οὐ θεῶν, ἀοιδῶν εἴπερ οὐ ψευδεῖς λόγοι.
οὐ λέκτρα τ' ἀλλήλοισιν, ὧν οὐδεὶς νόμος,

1306. *αὐτοῖσιν βάθροις*, 'base and all;' a metaphor from a statue thrown down head-foremost together with its pedestal. This, like many other phrases in the poets, may best be explained by referring it to the effects of an earthquake. Compare Electr. 608, *ἐκ βάθρων γὰρ πᾶς ἀνήρησαι φίλοις*. We might have here expected *τρέψασα* rather than *στρέψασα*, but *ἄνω κάτω* implies rotation round a point. So Iph. T. 1165, *βρέτας τὸ τῆς θεοῦ πάλιν ἕδρας ἀπεστράφη.* ΘΟ. *αὐτόματον, ἤ νιν σεισμὸς ἔστρεψε χθονός;* Hence Aeschylus says, Eum. 620, *πάντ' ἄνω τε καὶ κάτω στρέφων τίθησιν*. So Troad. 1242, *εἰ δὲ μὴ θεὸς ἔστρεψ' ἄνωθεν περιβαλὼν κάτω χθονός.*

1308. *τίς ἂν προσεύχοιτο;* What is the use of trying to appease her by supplications?—*γυναικὸς*, Alcmena, mother of Hercules.

1313. It was a strange idea of Pflugk, that this verse should be transposed before v. 1340, and he accordingly there reads as follows:—

παραινέσαι μ' ἂν μᾶλλον ἢ πάσχειν κακῶς
οἶμαι· πάρεργά τοι τάδ' ἔστ' ἐμῶν κακῶν.

A very little sagacity might have suggested, that Theseus is resuming his former dissuasive arguments against suicide, in reference to Hercules' question just above, *τί δῆτά με ζῆν δεῖ;* What he *ought* to say is something to this effect, 'I cannot advise you to die by your own hand, from despondency, rather than *to go on* suffering ills' (this being the force of the present *πάσχειν*). What he *did* say could hardly have been very *different from this*,

οὐκ ἔσθ' ὅπως θανεῖν σε δυσθυμούμενον
παραινέσαιμ' ἂν μᾶλλον ἢ πάσχειν κακῶς.

That something was lost before this verse was perceived by Scaliger. But none of the critics have noticed, first, that the distich preceding (1311—12) suits the chorus better than Theseus, to whom it has hitherto been assigned; secondly, that by supplying *one* line, as suggested above, the present *βῆσις* will contain, as it ought (see on v. 1255), *twenty-eight* verses, or precisely half the number of the preceding and following speeches of Hercules. As, however, there are good grounds for believing vv. 1338—9 to be spurious, it is reasonable to suggest, (supposing that 1311—12 should really be assigned to the chorus,) that more than one verse is wanting after 1312, by which the exact numerical equality was attained.

1314. *ἀκήρατος*, 'unharmed in his fortunes,' uninjured by calamity. The argument is, that as even the gods are not free from wrongs and injustice inflicted by others of their own order, Hercules ought to bear *his* lot patiently.—*οὐ ψευδεῖς* stands for *ἀληθεῖς*, and hence the *οὐ* is not affected by the *εἴπερ*. Elmsley proposed *ἀψευδεῖς*.

1316. *οὐδεὶς νόμος*. See Troad. 324. Regular marriage, as opposed to concubinage, is meant by this term: but perhaps the union of brothers with sisters, as Zeus with Hera, is here particularly alluded to.

συνῆψαν; οὐ δεσμοῖσι διὰ τυραννίδας
πατέρας ἐκηλίδωσαν; ἀλλ' οἰκοῦσ' ὅμως
Ὄλυμπον ἠνέσχοντό θ' ἡμαρτηκότες.
καίτοι τί φήσεις, εἰ σὺ μὲν θνητὸς γεγὼς
φέρεις ὑπέρφευ τὰς τύχας, θεοὶ δὲ μή;
Θήβας μὲν οὖν ἔκλειπε τοῦ νόμου χάριν,
ἔπου δ' ἅμ' ἡμῖν πρὸς πόλισμα Παλλάδος.
ἐκεῖ χέρας σὰς ἁγνίσας μιάσματος
δόμους τε δώσω χρημάτων τ' ἐμῶν μέρος.
ἃ δ' ἐκ πολιτῶν δῶρ' ἔχω σώσας κόρους
δὶς ἑπτὰ ταῦρον Κνώσσιον κατακτανὼν,
σοὶ ταῦτα δώσω· πανταχοῦ δέ μοι χθονὸς
τεμένη δέδασται. ταῦτ' ἐπωνομασμένα

1317. *διὰ τυραννίδας*, to gain sovereignties. Dobree proposed *τυραννίδα*, but the plural makes the expression more general and less pointedly applicable to any particular god, though the story of Zeus binding Cronos is alluded to. Compare v. 1271—2.

1318. *κηλιδοῦν* is rather a singular form, derived from the genitive of the noun, which may be compared with *στεμματοῦν* Heracl. 529, *στολιδοῦν* Phoen. 1754, *δωματοῦν* Aesch. Suppl. 935. The meaning is, 'to infect with a stain of disgrace,' *ὑβρίζειν*, *αἰσχύνειν*. The preceding *τε* implies that he should have added *καὶ πατέρας ἐκηλίδωσαν*. Lobeck conjectured *λέκτρ' ἐν ἀλλήλοισιν*.

Ibid. *ἀλλ' ὅμως* κτλ. Cf. Hippol. 456, *ἀλλ' ὅμως ἐν οὐρανῷ ναίουσι κοὐ φεύγουσιν ἐκποδὼν θεούς*. He means, that *they* have not been ashamed to show their faces in heaven after doing grievous wrong even to relations; why then should Hercules shun the sight of the Hellenes, (v. 1299,) because he has unwittingly murdered his wife and children?

1320. *καίτοι*. "Itaque, proinde. Quid igitur dices? quid arrogantiae te accusantibus respondebis?" Bothe. But *καίτοι* is invariably objective. The sense is, 'And yet, if the gods can bear misfortunes better than you, (whereas their lot and privilege is to be exempt, yours to endure,) what plea will be left you to justify your weakness in succumbing to your trouble, and committing suicide?'

1322. *τοῦ νόμου χάριν*. In compliance with the law which forbids murderers to reside in their city; cf. v. 1281.

1325. *δόμους*, temples. The meaning is, that the various shrines and temples hitherto consecrated in Attica to Theseus, shall henceforth be called *in common* after Theseus and Hercules. Hence Theseus does not say *χρήματα δώσω*, but *χρημάτων μέρος*, a share or moiety. Pflugk very aptly quotes Plutarch, Vit. Thes. § 35, *καὶ ὅσα ὑπῆρχε τεμένη πρότερον αὐτῷ, τῆς πόλεως ἐξελούσης, ἅπαντα καθιέρωσεν Ἡρακλεῖ καὶ προσηγόρευσεν ἀντὶ Θησείων Ἡράκλεια, πλὴν τεσσάρων, ὡς Φιλόχορος ἱστόρηκεν.* Aristid. vol. i. p. 58, *ὅσα Θήσεια κατὰ δήμους, ἅπαντα μετεσκεύασαν καὶ κατέστησαν Ἡράκλεια ἀντὶ Θησείων*. But the principal allusion is to the *Theseum* at Athens, where the labours of Hercules and Theseus remain to this day sculptured, as Dr. Wordsworth attests, *Athens and Attica*, p. 148. He quaintly adds, that the *Hercules Furens* may be regarded as "a temple of Theseus in verse."

1327. *Κνώσσιον*. The Dindorfs give *Κνώσιον*, against the old copies. The ancients may have written *Κνῶσσος* as well as *Παρνησσός*, and other similar forms; and perhaps the matter could be decided by existing coins. The story is told in Apollodorus, iii. 15. 7, *Μίνως δὲ ἐκέλευσεν αὐτοῖς κούρους ἑπτὰ καὶ κόρας τὰς ἴσας χωρὶς ὅπλων πέμπειν τῷ Μινοταύρῳ βορὰν*, — but the liberation of the victims by Theseus was probably narrated in the part of his *Bibliotheca* which is lost. See Diodor. Sic. iv. 61.

1329. *ἐπωνομασμένα σέθεν*, called after

σέθεν τὸ λοιπὸν ἐκ βροτῶν κεκλήσεται
ζῶντος· θανόντος δ', εὖτ' ἂν εἰς Ἅιδου μόλῃς,
θυσίαισι λαΐνοισί τ' ἐξογκώμασιν
τίμιον ἀνάξει πᾶσ' Ἀθηναίων πόλις.
καλὸς γὰρ ἀστοῖς στέφανος Ἑλλήνων ὕπο
ἄνδρ' ἐσθλὸν ὠφελοῦντας εὐκλείας τυχεῖν.
κἀγὼ χάριν σοι τῆς ἐμῆς σωτηρίας
τήνδ' ἀντιδώσω· νῦν γὰρ εἶ χρεῖος φίλων.
[θεοὶ δ' ὅταν τιμῶσιν, οὐδὲν δεῖ φίλων.
ἄλις γὰρ ὁ θεὸς ὠφελῶν, ὅταν θέλῃ.]
ΗΡ. οἴμοι· πάρεργά *τοι τάδ' ἔστ' ἐμῶν κακῶν.

you; as the Greeks commonly said ἐπώνυμος τινός. Cf. Soph. El. 284. Orest. 1008. During his life, he was to have temples, *Heraclea*, consecrated to him; but after death, altars for sacrifices to him as a hero. Pflugk explains λάινα ἐξογκώματα 'temples;' Bothe, 'sepulchres.' Perhaps the form of altar-tomb explained in the note on Hel. 546, called also πυρά, is specially meant.

1331. θανόντος, i. e. σοῦ. W. Dindorf and Kirchhoff adopt θανόντα after Dobree. There is no sufficient reason for the change. On the contrary, the two genitives present a much more marked antithesis. The apparent tautology, but real epexegesis of either time or person, is compared by Pflugk with Heracl. 320, ἐγὼ δὲ καὶ ζῶν καὶ θανὼν, ὅταν θάνω. So also Aesch. Cho. 729—30, κλύων — ὅταν πύθηται.

1335. εὐκλείας τυχεῖν, to be honoured both in life and in death. Translate, 'For 'tis an honourable prize to citizens, that by doing service to a brave hero they should obtain renown from the Hellenes.' The ὕπο is used as if he had said ὑπὸ Ἑλλήνων ἐπαινεθῆναι. Pflugk compares Phoen. 576, μήποτ', ὦ τέκνον, κλέος τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.

1338—9. This distich appears to be spurious. For (1) the sense ends very appropriately at νῦν γὰρ εἶ χρεῖος φίλων, and the allusion to the favour of the gods is quite beside the purpose; (2) the ὁμοιοτέλευτον with φίλων is inelegant. (3) The pause is violated by οὐδὲν δεῖ φίλων, though we might easily read οὐδὲ for οὐδέν. (4) What is very remarkable, these two verses seem adapted from Orest. 667, ὅταν δ' ὁ δαίμων εὖ διδῷ, τί δεῖ φίλων; ἀρκεῖ γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.

1340. Hercules still refuses to listen to the arguments of Theseus. He has no belief in the popular stories about the gods, and thinks that, if they really are divine and omnipotent, they are exempt from care. One motive however has influenced him; the fear of being thought a coward if he dares not face misfortune. Therefore he will not hasten his death, but will accompany Theseus to Athens. Much as he has endured, he never shed tears before now. His injunctions to his father are, to convey the corpses of his children to the tomb.—He concludes by a touching apostrophe to them and to his wife, to the arms which he has honourably borne, and to the Thebans, whom he implores to go with his children to the grave.

Ibid. πάρεργα, *incrementa*, Hermann. *Aliena sunt haec a meis malis*, Portus. Properly, πάρεργον is something done over and above, as in Hel. 925, πάρεργον τοῦτο δοῦσα τῆς τύχης, 'an extra piece of good fortune;' and as παρεργάτης λόγων is one who talks of matters beside the subject, Suppl. 426. The τοι appears to be wanting in the copies. Kirchhoff would read πάρεργα γάρ. Perhaps, πάρεργα ταῦτα τῶν ἐμῶν κακῶν. The argument seems to be this:—'You do not make my present condition better, either by comparing the troubles of the gods or by offering me honours if I consent to live. The troubles of the gods exist only in men's imagination; if I live and go with you to Athens, it will be from this sole motive, that my voluntary death may not be interpreted as a proof of my cowardice.'

ἐγὼ δὲ τοὺς θεοὺς οὔτε λέκτρ' ἃ μὴ θέμις
στέργειν νομίζω, δεσμά τ' ἐξάπτειν χεροῖν
οὔτ' ἠξίωσα πώποτ' οὔτε πείσομαι,
οὐδ' ἄλλον ἄλλου δεσπότην πεφυκέναι.
δεῖται γὰρ ὁ θεὸς, εἴπερ ἔστ' ὄντως θεὸς,
οὐδενός· ἀοιδῶν οἵδε δύστηνοι λόγοι.
ἐσκεψάμην δὲ, καίπερ ἐν κακοῖσιν ὤν,
μὴ δειλίαν ὄφλω τιν' ἐκλιπὼν φάος.
τὰς συμφορὰς γὰρ ὅστις οὐκ ἐπίσταται
θνητὸς πεφυκὼς ὃν τρόπον χρεὼν φέρειν,
οὐδ' ἀνδρὸς ἂν δύναιθ' ὑποστῆναι βέλος.
ἐγκαρτερήσω θάνατον· εἶμι δ' ἐς πόλιν
τὴν σὴν, χάριν τε μυρίων δώρων ἔχω.

1341—6. For these and the like sentiments, often fearlessly expressed, unthinking men in ancient as well as in modern times called Euripides an infidel. He was not sure of the true nature of God; but he was sure, that if such a Being existed at all, he must be very different from that which the fables of poets represented him to be.

1342. *δεσμὰ ἐξάπτειν.* The binding of Cronus by his own son Zeus is meant. See Aesch. Eum. 611. Plat. Symp. p. 195 C, *τὰ δὲ παλαιὰ πράγματα περὶ θεοὺς, ἃ Ἡσίοδος καὶ Παρμενίδης λέγουσιν, Ἀνάγκῃ καὶ οὐκ Ἔρωτι γεγονέναι, εἰ ἐκεῖνοι ἀληθῆ ἔλεγον· οὐ γὰρ ἂν ἐκτομαὶ οὐδὲ δεσμοὶ ἀλλήλων ἐγίγνοντο, καὶ ἄλλα πολλὰ καὶ βίαια, εἰ Ἔρως ἐν αὐτοῖς ἦν.*

1343. *ἠξίωσα*, for *ἄξιον πίστεως ἐνόμισα.*

1346. *δύστηνοι λόγοι, misellae fabulae*, foolish or wretched inventions. So *δύστηνος* for *μῶρος* in Electr. 923. Plutarch, De Repug. Stoic. p. 1052 E, quotes this and the preceding verse, without the δὲ which Aldus and Flor. 2 add after *ἀοιδῶν*. The poet does not mean to call in question the *existence* of a supreme Being. By *εἴπερ ἔστ' ὄντως θεὸς* (where *ἔστ'* is for *ἐστι*, not for *ἔστι*), we must understand, 'if he is truly a god,' i. e. and not a mere human invention.

1347. *ἐσκεψάμην.* As aorists can seldom be construed as true perfects, and yet as the subjunctive follows instead of the optative, we must suppose *μὴ ὄφλω κτλ.* to be the very words in which his anxiety was at the time expressed: 'I considered the matter thus, though I was then in trouble:—Shall I incur the charge of cowardice at leaving life?'

1349. This verse was recovered from Stobaeus, Flor. cviii. 12, as well as the correct reading of the preceding, for which Aldus gives *ταῖς συμφοραῖς γὰρ ὅστις οὐχ ὑφίσταται*, a reading evidently adapted from the following *ὑποστῆναι*, 'he who cannot withstand misfortunes, cannot withstand an enemy's weapon in battle.' Both the dative and the accusative are construed with *ὑποστῆναι*. Cf. Pers. 90, *ὑποστὰς μεγάλῳ ῥεύματι φωτῶν.* Rhes. 375, *σὲ γὰρ οὔτις ὑποστὰς Ἀργείας ποτ' ἐν Ἥρας δαπέδοις χορεύσει.*

1351. *ἐγκαρτερήσω θάνατον.* He must mean, that he will not commit suicide, but wait for death at the natural time; and Pflugk appears rightly to render it, "fortiter expectabo, neque ultro arcessam." But in Androm. 262, *ἐγκαρτερεῖς δὴ θάνατον* is, 'do you brave death?' i. e. defy it. In Alcest. 1071, *καρτερεῖν θεοῦ δόσιν* means 'to take patiently whatever the god may send.'

1352. *μυρίων δώρων*, for your numerous gifts. See v. 1328. Kirchhoff and W. Dindorf needlessly give *μυρίαν* after Wakefield, albeit in Alcest. 544 we have *καί σοι μυρίαν ἔξω χάριν.* So in Phoen. 1471, *αἷμα μυρίων νεκρῶν*, there is a var. lect. *μυρίον.* At this verse we must assume a brief pause. Hercules covers his face and sheds tears of gratitude. This introduces the next clause:—'Well! I have gone through countless labours, and I have never yet refused one of them (through faintness of heart), nor ever shed

ἀτὰρ πόνων δὴ μυρίων ἐγευσάμην·
ὧν οὔτ' ἀπεῖπον οὐδέν' οὔτ' ἀπ' ὀμμάτων
ἔσταξα πηγὰς, οὐδ' ἂν ᾠόμην ποτὲ
ἐς τοῦθ' ἱκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν.
νῦν δ', ὡς ἔοικε, τῇ τύχῃ δουλευτέον.
εἶεν· γεραιὲ, τὰς ἐμὰς φυγὰς ὁρᾷς,
ὁρᾷς δὲ παίδων ὄντα μ' αὐθέντην ἐμῶν.
δὸς τούσδε τύμβῳ καὶ περίστειλον νεκροὺς
δακρύοισι τιμῶν, ἐμὲ γὰρ οὐκ ἐᾷ νόμος·
* * * * *
πρὸς στέρν' ἐρείσας μητρὶ δούς τ' εἰς ἀγκάλας,
κοινωνίαν δύστηνον, ἣν ἐγὼ τάλας
διώλεσ' ἄκων. γῇ δ' ἐπὴν κρύψῃς νεκροὺς,
οἴκει πόλιν τήνδ', ἀθλίως μὲν, ἀλλ' ὅμως
ψυχὴν βιάζου τἀμὰ συμφέρειν κακά.

tears from my eyes.' On the combination *ἀτὰρ δὴ* see Elmsley's note on Bacch. 516. On *ἀπειπεῖν τι*, to disown or refuse a thing, see on Alcest. 487. Bothe and W. Dindorf seem right in giving *οὐδέν'* for *οὐδέν*. There is a very similar passage in the speech of Hercules, Soph. Trach. 1070:—

ἴθ', ὦ τέκνον, τόλμησον, οἴκτειρόν τέ με
πολλοῖσιν οἰκτρὸν, ὅστις ὥστε παρθένος
βέβρυχα κλαίων· καὶ τόδ' οὐδ' ἂν εἷς ποτὲ
τόνδ' ἄνδρα φαίη πρόσθ' ἰδεῖν δεδρακότα.

1355. It is hard to say whether *ἂν* belongs to *ᾠόμην* or to *ἱκέσθαι*. Both may easily be defended, and the sense is not very different, 'I never thought I should come to this,' and 'I never could have thought to come to this.'

1358. *εἶεν· γεραιέ*. He here turns to Amphitryon; and this scene again, since the entrance of Theseus, requires three actors. See v. 275.

1361. Examples of *τιμᾶν τινά τινι* are given on Aesch. Suppl. 108.—*οὐκ ἐᾷ νόμος*, because he was compelled to leave Thebes, v. 1322. After this verse, one appears to have been lost. We have had proof of such an accident just above, v. 1349; and not only is the syntax of the following participles abrupt after *περίστειλον*, with an intervening parenthesis (a fault which Milton felt, in proposing *δός τ' ἐς ἀγκάλας*), but one verse is wanted in this *ῥῆσις* to make up the total of *fifty-six*, which, as already stated on v. 1255, appears to have been designedly given by the poet. Unquestionably, the passage would be greatly improved by some such supplement as the following,—

[καὶ πρὸς δόμους κόμιζε συγκρύψας καλῶς]
πρὸς στέρν' ἐρείσας μητρὶ δούς τ' εἰς ἀγκάλας, κτλ.

By *μητρὶ* Alcmena is perhaps meant, for Megara was now dead (v. 1000); though this act of affection might be done even to a corpse.

1363. *κοινωνίαν*. Porson on Phoen. 16 explains this *communes liberos*, and Hermann, by referring to his note without further remark, appears to approve it. But Bothe and Pflugk regard it as the accusative in apposition to the sentence, 'a mournful converse (of children with parents), which I have unwittingly brought to an end.' Cf. *ὅπλων κοινωνίαι*, v. 1377. It is the more difficult to decide, because *διολλύναι* is either to kill, or to destroy in a general sense.

1364. *ἐπὴν* Herm. for *ἐπάν*.

1366. Amphitryon is advised to stay at Thebes, and to bear as well as he can the affliction in common with his absent son. Of this sense of *συμφέρειν* examples are given on Med. 13.

ὦ τέκν', ὁ φύσας χὠ τεκὼν ὑμᾶς πατὴρ
ἀπώλεσ', οὐδ' ὤνασθε τῶν ἐμῶν καλῶν,
ἀγὼ παρεσκεύαζον ἐκμοχθῶν βίου
εὔκλειαν ὑμῖν, πατρὸς ἀπόλαυσιν καλήν.
σέ τ' οὐχ ὁμοίως, ὦ τάλαιν', ἀπώλεσα,
ὥσπερ σὺ τἀμὰ λέκτρ' ἔσωζες ἀσφαλῶς,
μακρὰς διαντλοῦσ' ἐν δόμοις οἰκουρίας.
οἴμοι δάμαρτος καὶ τέκνων, οἴμοι δ' ἐμοῦ,
ὡς ἀθλίως πέπραγα κἀποζεύγνυμαι
τέκνων γυναικός τ'· ὦ λυγραὶ φιλημάτων
τέρψεις, λυγραί τε τῶνδ' ὅπλων κοινωνίαι.
ἀμηχανῶ γὰρ πότερ' ἔχω τάδ' ἢ μεθῶ,
ἃ πλευρὰ τἀμὰ προσπίτνοντ' ἐρεῖ τάδε·
Ἡμῖν τέκν' εἶλες καὶ δάμαρθ'· ἡμᾶς ἔχεις
παιδοκτόνους σούς. εἶτ' ἐγὼ τάδ' ὠλέναις
οἴσω; τί φάσκων; ἀλλὰ γυμνωθεὶς ὅπλων,
ξὺν οἷς τὰ κάλλιστ' ἐξέπραξ' ἐν Ἑλλάδι,

1367. *ὁ φύσας χὠ τεκών.* Pflugk compares Suppl. 1092, *ὅστις φυτεύσας καὶ νεανίαν τεκὼν ἄριστον*, where however *φυτεύσας* is used absolutely, 'having entered the marriage state,' 'having engendered offspring.' More appositely he cites Soph. frag. Acris. 62, Dind.,—

βῆσις βραχεῖα τοῖς φρονοῦσι σώφρονα
πρὸς τοὺς τεκόντας καὶ φυτεύσαντας πρέπει,

though even here one might suspect the poet meant, 'mother and father.' Reiske's conjecture, *ὁ φύσας οὐχ ἑκὼν κτλ.*, is ingenious. Cf. v. 1364.

1368. *τῶν ἐμῶν καλῶν.* He means, the glory and credit of their father's honours, rather than the substantial emoluments, as Bothe seems to understand it.—*ἐκμοχθῶν* Reiske for *ἐκ μόχθων*. We have not hesitated to restore *βίου* for *βίᾳ*, 'labouring to procure for you an honourable life, a fitting benefit to receive from a father,' i. e. from his exertions for his children. It is evident that *βίᾳ* would naturally have resulted from the error *ἐκ μόχθων*, the meaning being mistaken for *ἃ ἐγὼ βίᾳ παρεσκεύαζον, τουτέστιν εὔκλειαν*. (Kirchhoff gives *βίῳ*, observing that Dobree had proposed *βίου*.)

1370. *ἀπόλαυσιν* Canter for *ἀπόλλυσιν*. The same word was restored by Reiske in Hel. 77, for a very similar error, *ἀπώλλυσ' ἵν'* or *ἀπώλεσ' ἵν' εἰκοῦς*. The A was mistaken for Λ.

1371. The sense is, *ἀπώλεσα σὲ, οὐχ ὡς σὺ ἔσωζες τἄμα λέκτρα*, i. e. *πιστὴ ἦσθα ἐμοί*.

1377. *λυγραί τε.* Hermann gives *λυγραὶ δὲ*, and so Kirchhoff and W. Dindorf.

1379. *προσπίτνοντα.* Aldus has *προσπιτνόντα*, and Hermann in an elaborate note maintains that *προσπιτνοῦντα* is the true present, *προσπιτνόντα* the aorist participle. Elmsley and others more truly regard *πίτνω* as the present, after the analogy of *μίμνω*. This is one of those questions on which critics will continue to differ. The meaning here is, that as often as his bow and club strike against his side, he will be reminded that these were the instruments with which he slew his children.

1380. *ἡμῖν*, for *δι' ἡμῶν*, a remarkable use of the dative of the agent, for which see Ion 455, *Προμηθεῖ Τιτᾶνι λοχευθεῖσαν*. For the use of *εἶτα* see Alcest. 701, 831.

1382. He here makes a movement as if to dash on the ground his bow and club; but he pauses, and considers the consequences of doing so.

ἐχθροῖς ἐμαυτὸν ὑποβαλὼν αἰσχρῶς θάνω ;
οὐ λειπτέον τάδ', ἀθλίως δὲ σωστέον.
ἔν μοί τι, Θησεῦ, σύγκαμ' ἀθλίῳ· κυνὸς
κόμιστρ' ἐς Ἄργος συγκατάστησον μολὼν,
λύπῃ τι παίδων μὴ πάθω μονούμενος.
ὦ γαῖα Κάδμου πᾶς τε Θηβαῖος λεὼς,
κείρασθε, συμπενθήσατ', ἔλθετ' ἐς τάφον
παίδων, ἅπαντες δ' ἐνὶ λόγῳ πενθήσατε
νεκρούς τε κἀμέ· πάντες ἐξολώλαμεν
Ἥρας μιᾷ πληγέντες ἀθλίῳ τύχῃ.
ΘΗ. ἀνίστασ', ὦ δύστηνε· δακρύων δ' ἅλις.
ΗΡ. οὐκ ἂν δυναίμην· ἄρθρα γὰρ πέπηγέ μου.
ΘΗ. καὶ τοὺς σθένοντας γὰρ καθαιροῦσιν τύχαι.
ΗΡ. φεῦ.
αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν.
ΘΗ. παῦσαι· δίδου δὲ χεῖρ' ὑπηρέτῃ φίλῳ.
ΗΡ. ἀλλ' αἷμα μὴ σοῖς ἐξομόρξωμαι πέπλοις.
ΘΗ. ἔκμασσε, φείδου μηδέν· οὐκ ἀναίνομαι.
ΗΡ. παίδων στερηθεὶς παῖδ' ὅπως ἔχω σ' ἐμόν.
ΘΗ. δίδου δέρῃ σὴν χεῖρ', ὁδηγήσω δ' ἐγώ.

1384. ὑποβαλὼν, putting myself under the power of. On θάνω, the deliberative subjunctive, see v. 1287.

1386. ἀθλίῳ Pierson, who placed a colon after the word, for the vulg. ἀθλίου κυνός. The sense is, ἐπεὶ ἄθλιος ὢν οὐ δύναμαι μόνος ταῦτα διαπράξασθαι. Hercules appears (from v. 1394) here to kneel in supplication.—κόμιστρα, the price or reward of bringing Cerberus from Hades. The word is so used in Aesch. Ag. 938, ψυχῆς κόμιστρα τῆσδε μηχανωμένη. He begs Theseus first to accompany him to Argos, to help him to settle the reward proposed by Eurystheus, (perhaps his recal from exile, cf. v. 19, or the restoration of his patrimony,) lest, if he should go alone, and without his children, he should die of grief. Pflugk thinks the meaning rather is, 'help me to get the dog Cerberus conveyed to Argos,' and he compares the common use of τροφεῖα for τροφή. But συγκαθιστάναι is rather 'to assist in settling, or setting right,' as in Hipp. 293, κεἰ μὲν νοσεῖς τι τῶν ἀπορρήτων κακῶν, γυναῖκες αἵδε συγκαθιστάναι νόσον. Although Hercules did not choose to return to Argos, it was very likely that he should wish to have the legal right of doing so.

1391. ἅπαντας Hermann for ἅπαντες. He thinks the accusative is required by the πάντες immediately following; and so Kirchhoff has edited. But Hercules is giving a *general* invitation to the citizens to put on mourning for the deceased. So Admetus commands πᾶσιν Θεσσαλοῖσιν and πάσῃ τετραρχίᾳ, Alc. 425, 1154, to share in the mourning for his deceased wife, κουρᾷ ξυρήκει κτλ., and so πάντες Καδμεῖοι celebrated the nuptials of Hercules and Megara, *sup.* v. 10.

1396. καθαιροῦσιν, pull down, overthrow. So in one of the fragments, τὸν μὲν καθεῖλεν ὑψόθεν, τὸν δ' ἦρ' ἄνω.

1398. παῦσαι, sc. ταῦτα λέγων, or δρῶν.

1399. μὴ, i. e. δέδοικα μή.—ἔκμασσε, 'wipe it off upon me,' if you please. See on ποδῶν ἔκμακτρον, Electr. 535.

ΗΡ. ζεῦγός γε φίλιον· ἄτερος δὲ δυστυχής.
ὦ πρέσβυ, τοιόνδ' ἄνδρα χρὴ κτᾶσθαι φίλον.
ΑΜ. ἡ γὰρ τεκοῦσα τόνδε πατρὶς εὐτεκνος.
ΗΡ. Θησεῦ, πάλιν με στρέψον, ὡς ἴδω τέκνα.
ΘΗ. ὡς δὴ τί φίλτρον τοῦτ' ἔχων ῥᾴων ἔσει;
ΗΡ. ποθῶ, πατρός τε στέρνα προσθέσθαι θέλω.
ΑΜ. ἰδοὺ τάδ', ὦ παῖ· τἀμὰ γὰρ σπεύδεις φίλα.
ΘΗ. οὕτως πόνων σῶν οὐκέτι μνήμην ἔχεις;
ΗΡ. ἅπαντ' ἐλάσσω κεῖνα τῶνδ' ἔτλην κακά.
ΘΗ. εἴ σ' ὄψεταί τις θῆλυν ὄντ', οὐκ αἰνέσει.
ΗΡ. ζῶ σοὶ ταπεινός; ἀλλὰ πρόσθεν οὐ δοκῶ.
ΘΗ. ἄγαν γ'· ὁ κλεινὸς Ἡρακλῆς ποῦ κεῖνος ὤν;

1403. *ζεῦγός γε* (for *δὲ*) Reiske. Yoked together in an affectionate embrace, the two heroes prepare to leave the stage.

1407. *ὡς δὴ τί.* Dobree proposes to place an interrogation here as well as at the end of the verse, as if the sense were *ὡς δὴ τί γένηται;* Both *ὡς δὴ τί* and *ὡς τί δὴ* (Ion 525, Iph. A. 1342) seem to be so used, and the ellipse of the verb is supplied in Aj. 77, *τί μὴ γένηται;* But in Alcest. 537, we have *ὡς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον;* and perhaps here the sense is, *ὡς δὴ τί (πεισόμενος) ῥᾴων ἔσει φίλτρον τοῦτ' ἔχων;* Again with a participle it occurs in Iph. T. 557, *ὡς τί δὴ θέλων;* and the two forms of speaking are obviously only varieties of the same idiom.

1408. *πατρός τε* Musgrave for *πατρός γε.*—*προσθέσθαι*, scil. *ἐμαυτῷ*, for *προσπτύξαι*, 'to clasp my father's breast.'

1409. *ἰδοὺ τάδ'*, i. e. *στέρνα.* Cf. Hec. 563, *ἰδοὺ τόδ', εἰ μὲν στέρνον, ὦ νεανία, παίειν προθυμεῖ, παῖσον.* As Hercules had wished for his father's embrace, the latter now offers it, adding, 'for that which you desire is dear also to me.'

1410. *οὕτως κτλ.* 'Is *this* the way in which you forget your toils and troubles?' i. e. by indulging in these effeminate acts. —'My former toils (or labours) were nothing compared with these,' which are therefore not so easily forgotten.

1412. The old reading was *εἰσόψεται—κοὐκ ἂν αἰνέσῃ.* The *καὶ* followed as a matter of course from the corruption of *εἴ σ' ὄψεται*, which was restored by Barnes. Musgrave emended *οὐκ ἂν αἰνέσῃ*, which Barnes had left.

1413. This is a most difficult verse. The old reading *προσθεῖναι δοκῶ* gives no sense; and the correction of Hermann and Jacobs, *πρόσθεν οὐ δοκῶ*, is far from a certain one, though it gives a fair sense; 'Do I live (i. e. have I given up the idea of suicide) humbled in *your* eyes? *You* did not think me so before, at least.' The corruption perhaps is rather in *ζῶ*, though we might compare Oed. R. 410, *οὐ γάρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξίᾳ.* We might suggest, *ὡς σοὶ ταπεινὸς ἀλλὰ πρόσθ' εἶναι δοκῶ*, 'it seems that before, at all events, I was degraded in your eyes' (i. e. when I was for committing suicide, if I am not degraded now, in giving way to grief). If *ζῶ* is genuine, he must mean to ask whether Theseus regards him as consenting to live on, while so humbled in his eyes as to make life discreditable on any terms.

1414. This verse is also obscure. For *ὢν* we should perhaps read *εἶ.* See on Phoen. 1688. As *ποῦ* is sometimes ironically used for *οὐδαμοῦ*, as Heracl. 369, *ποῦ ταῦτα καλῶς ἂν εἴη;* Hec. 1199, *ποῦ ποτ' ἂν φίλον τὸ βάρβαρον γένοιτ' ἂν Ἕλλησιν γένος;* Ion 528, *ποῦ δέ μου πατὴρ σύ;* 'You are not my father,' &c.; so here the meaning perhaps is, *ἄγαν γε ταπεινὸς ζῇς, οὐδαμοῦ ὢν ἐκεῖνος ὁ κλεινὸς Ἡρακλῆς, οἷος ἦσθα τὸ πρίν.* Pflugk, at least, can hardly be right in explaining *κεῖνος ὢν* by *οὕτω ταπεινὸς ὤν.* He seems to understand, *ποῦ ἐστὶν κλεινὸς Ἡρακλῆς, ἐπειδὴ οὕτω ταπεινὸς νῦν ἐστί;* Bothe, who frequently sets at

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ΗΡ. σὺ ποῖος ἦσθα νέρθεν ἐν κακοῖσιν ὤν; 1415
ΘΗ. ὡς ἐς τὸ λῆμα, παντὸς ἦν ἥσσων ἀνήρ.
ΗΡ. πῶς οὖν *ἔμ' εἶποις ὅτι συνέσταλμαι κακοῖς;
ΘΗ. πρόβαινε. ΗΡ. χαῖρ', ὦ πρέσβυ.
ΑΜ. καὶ σύ μοι, τέκνον.
ΗΡ. θάφθ' ὥσπερ εἶπον παῖδας.
ΑΜ. ἐμὲ δὲ τίς, τέκνον;—
ΗΡ. ἐγώ—ΑΜ. πότ' ἐλθών; 1420
ΗΡ. ἡνίκ' ἂν θάψῃς τέκνα—
ΑΜ. πῶς;
ΗΡ. εἰς Ἀθήνας πέμψομαι Θηβῶν ἄπο.
ἀλλ' εἰσκόμιζε τέκνα δυσκόμιστα γῆ.

nought the natural order of the words, would explain it *ποῦ κεῖνος Ἡρακλῆς ἐστὶν, ὁ ἄγαν κλεινὸς ὤν;*

1415. Hercules retorts, 'What sort of a hero were *you*, when in trouble below the earth,' and when I recovered you from Hades? The old reading *ἧς ἂν* was corrected by Hermann. Theseus replies ("miro responso," says W. Dindorf), 'As far as courage went, I was as much a coward as any one else.' Hercules thus rejoins, 'How then can you say of *me* that I am reduced to littleness by my misfortunes?' In other words, '*You* are not the person to accuse others of cowardice.' As however Theseus ought not, as a hero, and especially as an Athenian hero, to admit that he was afraid, we should probably restore *κρείσσων* for *ἥσσων*. These words are occasionally interchanged, as in Hel. 974, Andr. 707. The point of the reply would thus be, 'If you were yourself courageous in danger, you ought not to say of *me*, your deliverer, that I am less so.'

1417. The old reading, *πῶς οὖν ἔτ' εἴπῃς*, is retained by Hermann, Bothe, and Pflugk, without a remark, except that the last approves L. Dindorf's reading, *πῶς οὖν ἂν εἴποις*, while Kirchhoff gives *πῶς οὖν ἔτ' εἴποις*. But the emphatic *ἐμὲ* seems to be required by the context; and there is sufficient authority for the omission of the *ἄν*. See on Bacch. 747. Phoen. 1201. Iph. A. 1210, *οὐδεὶς πρὸς τάδ' ἀντείποι βροτῶν*. The less obvious use of the optative might easily have induced a false correction, *εἴπῃς*.—On *συστέλλεσθαι*, 'to shrink into oneself,' see Troad. 108.

1420. *ἡνίκ' ἂν θάψῃς τέκνα*. "Haec quoque mira et prope absurda mihi videtur." W. Dindorf. The difficulty of the passage is best met by supposing the words of the speakers to be mutually interrupted. Amphitryon was going to ask, 'And who is to take care of *me*?' To which Hercules replies, '*I* will have you brought to Athens, when you shall have buried my children.' Hence *πῶς* refers to the intended question *κομίσεις ἐμέ*. For this use of *πέμπεσθαί τινα* cf. Hec. 977, *τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;* Oed. Col. 602, *πῶς δῆτά σ' ἂν πεμψαίαθ', ὥστ' οἰκεῖν δίχα;* Hercules means that he will send for his father to live with him at Athens; and this is added because it was the object of the poet to aggrandize Athens, even at the expense of the tradition, mentioned by Pausanias, i. 41. 1, that Amphitryon was buried at Thebes. Pending the arrival of Theseus, he had already been told to live on at Thebes, v. 1365.

1422. For *εἰσκόμιζε* Kirchhoff proposes *εὖ κόμιζε*, which affords a good antithesis with *δυσκόμιστα*, 'Do you take up the bodies which it is hard (or painful) for the Theban land to take up' (*non nisi cum dolore inferenda*, Pflugk). On *κομίζειν νεκρούς* see Suppl. 273. If *εἰσκόμιζε* be genuine, we must translate, 'take them into the house;' the bodies of the children being now displayed to the spectators by the eccyclema. In either case they were *δυσκόμιστοι γῇ*, as having been

ἡμεῖς δ' ἀναλώσαντες αἰσχύναις δόμον
Θησεῖ πάνώλεις ἐψόμεσθ' ἐφολκίδες.
ὅστις δὲ πλοῦτον ἢ σθένος μᾶλλον φίλων
ἀγαθῶν πεπᾶσθαι βούλεται, κακῶς φρονεῖ.
ΧΟ. στείχομεν οἰκτροὶ καὶ πολύκλαυτοι,
τὰ μέγιστα φίλων ὀλέσαντες.

the rightful successors of the throne, and an unwelcome burden,—perhaps even a μίασμα,—to the land on account of their unnatural death.

1424. ἐφολκίδες. See v. 631, and compare v. 445, ὑποσειραίους ποσὶν ἕλκουσαν τέκνα.

1428. τὰ μέγιστα, for τοὺς μεγίστους, by a well-known idiom. The chorus speak of the departure of Hercules as of the loss of their greatest friend and benefactor.

ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.

ΥΠΟΘΕΣΙΣ.

Ἐτεοκλῆς παραλαβὼν τὴν τῶν Θηβῶν βασιλείαν ἀποστερεῖ τοῦ μέρους τὸν ἀδελφὸν αὐτοῦ Πολυνείκην. φυγὰς δ' ἐκεῖνος εἰς Ἄργος παραγενόμενος ἔγημε τὴν θυγατέρα τοῦ βασιλέως Ἀδράστου. κατελθεῖν δὲ εἰς τὴν πατρίδα φιλοτιμούμενος, καὶ πείσας τὸν πενθερὸν, συνήθροισεν ἀξιόχρεων στρατὸν ἐπὶ Θήβας κατὰ τοῦ ἀδελφοῦ. ἡ δὲ μήτηρ Ἰοκάστη ἔπεισεν αὐτὸν ὑπόσπονδον ἐλθεῖν εἰς τὴν πόλιν, καὶ διαλεχθῆναι πρότερον πρὸς τὸν ἀδελφὸν περὶ τῆς ἀρχῆς· δεινοπροσωπήσαντος δὲ ὑπὸ τῆς τυραννίδος τοῦ Ἐτεοκλέους, ἡ μὲν Ἰοκάστη τὰ τέκνα εἰς φιλίαν συναγαγεῖν οὐκ ἠδύνατο· Πολυνείκης δὲ ὡς πρὸς πολέμιον λοιπὸν παραταξάμενος ἀνεχώρησε τῆς πόλεως. ἔχρησε δὲ ὁ Τειρεσίας νίκην ἔσεσθαι τοῖς Θηβαίοις, ἐὰν ὁ παῖς Κρέοντος Μενοικεὺς σφάγιον Ἄρει γένηται. ὁ μὲν οὖν Κρέων ἠρνήσατο ἐπιδοῦναι τῇ πόλει τὸν παῖδα· ὁ δὲ νεανίσκος ἐβούλετο, καὶ τοῦ πατρὸς αὐτοῦ φυγὴν μετὰ χρημάτων διδόντος, ἑαυτὸν ἀπέσφαξε. Θηβαῖοι δὲ τοὺς ἡγεμόνας τῶν Ἀργείων ἔσφαξαν. Ἐτεοκλῆς δὲ καὶ Πολυνείκης μονομαχήσαντες ἀνεῖλον ἀλλήλους. ἡ μὲν οὖν μήτηρ αὐτῶν εὑροῦσα νεκροὺς τοὺς υἱοὺς ἔσφαξεν ἑαυτήν· ὁ δὲ ταύτης ἀδελφὸς Κρέων παρέλαβε τὴν δυναστείαν. οἱ δὲ Ἀργεῖοι τῇ μάχῃ ἡττηθέντες ἀνεχώρησαν. Κρέων δὲ δυσχερῶς φέρων, τοὺς μὲν ὑπὸ τῇ Καδμείᾳ τῶν πολεμίων πεσόντας οὐκ ἔδωκεν εἰς ταφὴν, Πολυνείκην δὲ ἀκήδευτον ἔρριψεν, Οἰδίπουν δὲ φυγάδα τῆς πατρίδος ἀπέπεμψεν, ἐφ' ὧν μὲν *οὐ φυλάξας τὸν ἀνθρώπινον νόμον, ἐφ' ὧν δὲ τὴν ὀργὴν λογοποιήσας [1], οὐδὲ παρὰ τὴν δυστυχίαν ἐλεήσας.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ [2].

[Ἡ μὲν ὑπόθεσις τοῦ δράματος] ἐπιστρατεία τοῦ Πολυνείκους μετὰ τῶν Ἀργείων ἐπὶ Θήβας καὶ ἀπώλεια τῶν ἀδελφῶν Πολυνείκους καὶ Ἐτεοκλέους

[1] Translate; 'in the one case not observing the universal law of mankind (to bury the dead), and in the other, acting on anger rather than reason, in not pitying him even in his misfortune.'

[2] This is given according to Kirchhoff's recension. It was first published by him in 1853, from a MS. of Euripides at St. Mark's, Venice. The words in [ ] were subsequently supplied from two other MSS.

καὶ θάνατος Ἰοκάστης. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Ἑπτὰ ἐπὶ Θήβας †πλείστης Ἰοκάστης. [ἐδιδάχθη] ἐπὶ Ναυσικράτους ἄρχοντος ὀλυμπιάδ . . . . . πρῶτος . . . . . δεύτερος Εὐριπίδης, [τρίτος . . . . . .] καθῆκε διδασκαλίαν [. . . . . .] περὶ τούτου· καὶ γὰρ ταὐτὰ [. . . . . .] ὁ Οἰνόμαος καὶ Χρύσιππος καὶ [Φοίνισσαι καὶ . . . . . σατυρ . . . οὐ] σώζεται. ὁ χορὸς συνέστηκεν ἐκ Φοινισσῶν γυναικῶν· προλογίζει δὲ Ἰοκάστη.

Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ. ἀπώλετο γὰρ ὁ Κρέοντος υἱὸς ἀπὸ τοῦ τείχους ὑπὲρ τῆς πατρίδος ἀποθανών. ἀπέθανον δὲ καὶ οἱ δύο ἀδελφοὶ ὑπ' ἀλλήλων καὶ Ἰοκάστη ἡ μήτηρ ἀνεῖλεν ἑαυτὴν ἐπὶ τοῖς παισὶ καὶ οἱ ἐπὶ Θήβας στρατευσάμενοι Ἀργεῖοι ἀπώλοντο καὶ ἄταφος Πολυνείκης πρόκειται καὶ ὁ Οἰδίπους τῆς πατρίδος ἐκβάλλεται καὶ σὺν αὐτῷ ἡ θυγάτηρ Ἀντιγόνη. ἔστι δὲ τὸ δρᾶμα καὶ πολυπρόσωπον καὶ γνωμῶν πολλῶν μεστόν τε καὶ καλῶν.

Τὸ δραμά ἐστι μὲν ταῖς σκηνικαῖς ὄψεσι κάλλιστον, ἐπεὶ καὶ παραπληρωματικόν. ἥ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι δράματος καὶ ὑπόσπονδος Πολυνείκης οὐδενὸς ἕνεκα παραγίνεται ὅ τε ἐπὶ πᾶσι μετ' ᾠδῆς ἀδολέσχου φυγαδενόμενος ὁ Οἰδίπους προσέρριπται[3] διακενῆς.

ΧΡΗΣΜΟΣ.

Λάϊε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς.
τέξεις μὲν φίλον υἱὸν, ἀτὰρ τόδε σοὶ μόρος ἔσται,
παιδὸς ἑοῦ χείρεσσι λιπεῖν βίον· ὣς γὰρ ἔνευσε
Ζεὺς Κρονίδης, Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὗ φίλον ἥρπασας υἱὸν, ἀτὰρ τόδε σοὶ μόρος ἔσται.

ΤΟ ΤΗΣ ΣΦΙΓΓΟΣ ΑΙΝΙΓΜΑ.

Ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνὴ,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ' ἐπὶ γαῖαν
ἕρπετὰ γίνονται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλεόνεσσιν ἐρειδόμενον ποσὶ βαίνῃ,
ἔνθα μένος γυίοισιν ἀφαυρότερον πέλει αὐτοῦ.

[3] Read προσέρραπται.

PHOENISSAE.

On the subject treated of in the Cyclic Thebaid, and standing next in celebrity to the heroic legends of the house of the Atridae, each of the three great tragic writers composed dramas; and it is fortunate that of these some from the hand of each are still extant. The present play has the same argument with the *Seven against Thebes* of Aeschylus; indeed, it was evidently written to compete with it, since there are one or two disparaging allusions to the too epic treatment which the elder poet had preferred. A sequel to the *Phoenissae* is the *Supplices*, besides which no other of the remaining plays of Euripides bears upon the same topic. Here we read of the invasion of Thebes by the Argive army, invited by the injured Polynices; there, of the νεκρῶν ἀναίρεσις, or burial of the Argive dead after their defeat. Sophocles has three of his seven plays bearing upon this subject; the two containing the history of Oedipus, and his great master-piece the *Antigone*, which is intermediate in the events described between the Phoenissae and the Suppliants.

There can be no doubt that the present drama was one of those which, though hardly of the highest intrinsic excellence, and by no means universally commended by critics and grammarians, nevertheless gained a considerable share of popularity in the post-Attic ages. Its great length,—not far from double that of the Seven against Thebes, and exceeding that of all the other extant plays except the Oedipus at Colonus, was in itself likely to induce a sense of satiety and monotony; but this has been remedied by the device of introducing two double narratives of messengers[1], and by a succession of scenes alternately suggesting suspense, pathos, and surprise. That there are faults in the plot, if some superfluities and one or two not absolutely necessary characters be so considered, may fairly perhaps

[1] Each of the messenger's speeches has a secondary narrative, or appendix, describing a distinct event; a feature unique in this play. But it will be shown in the course of the notes that one of these is of doubtful authenticity, as well as the speech of Oedipus towards the conclusion. Deducting these, we shall have about the average standard of length for the present play.

be conceded; but that it contains much elegant versification and beautiful imagery cannot be denied. Hermann, who begins his preface by saying "Nulla est Euripidis tragoedia, quam tractanti tam molestus tamque plenus taedii labor exantlandus sit, quam Phoenissae," after severely criticising and rarely praising the composition of the play, sums up his judgment of the whole in these words[2]: "Sic haec tragoedia, in qua satis erat duos mori, duas insuper habet non necessarias mortes, de hominibus autem, qui agentes introducti sunt, duos bonos et justos, Polynicen et Jocastam, unum aeque stolidum ac malum, Eteoclem, de non necessariis autem Creontem virtute nulla insignem, nisi quod prudentior Eteocle est, cetera inconstantem et mutabilem, Teiresiam corpore debilem, moribus gravem, Menoeceum generosum quidem, sed qui, quod ejus partes brevissimae sunt, non possit retinere animos spectatorum, eademque conditione Antigonam, initio fabulae timidam, postea importune verecundam, postremo audacem et fortem, Oedipum senio et infortunio miserabilem, chorum denique raro recte fungentem officio suo, aliquando etiam frigidissime aliquid interloquentem, multa autem inani verborum tumore aliena cantantem: quae tamen culpa minuitur eo, quod illo tempore, quo Phoenissae scriptae sunt, modi musici potiorem, quam poesis, locum tenuisse in chori canticis videntur."

K. O. Müller (Hist. Gr. Lit. p. 378) gives a not very favourable critique on the play, in these words: "Notwithstanding all the beauties of the details and all the abundance of the materials, (for the piece contains, in addition to the fall of the hostile brother, also the expulsion of Oedipus, and Antigone's two heroic resolves to perform the funeral rites for her brother and to accompany her banished father,) we miss in this play, too, that real unity and harmony of action which can result only from an idea springing from the depths of the heart and ripened by the genial warmth of the feelings." A. W. Von Schlegel assents to the opinion given in one of the minor Greek arguments, that "the play is beautiful as a theatrical spectacle, because, in fact, it is full of filling-up matter foreign to the purpose. Antigone, gazing down from the walls, has nothing to do with the action; and Polynices enters the city under warranty of a truce, without any thing coming of it. After all the rest, the banished Oedipus and a wordy ode are tacked on to no purpose."

So much for the opinion of the critics, ancient and modern. On the other hand, it is pretty clear that this play was much read in the schools,—for it is elaborately supplied with Greek scholia and ὑπο-

[2] In reply to which Klotz remarks, (Praef. p. vi.) "Cujus disputationem quum legimus, videtur vix digna fabula esse, quae denuo edatur hodie, nedum ut a juventute sedulo legenda et cognoscenda esse videatur. Quod longe secus est."

θέσεις by various commentators,—and it is very often quoted by writers of the declining ages. It is no part of the present edition to enter into discussion as to the fairness or unfairness of criticisms; but generally, we have protested against the sweeping condemnation which is too commonly dealt against Euripides; and we now gladly adopt the sensible remark of Klotz, in the preface to his edition of this play (1842): "Re experti intelleximus imperitos puerorum animos judicio nondum aliqua librorum lectione confirmato facile in deteriorem partem trahi, et, quum leviora quaedam ac tenuiora jure vituperare didicissent, etiam ea, quae egregie facta essent, ocius contemnere et negligere. Qui autem jam magis confirmati animo, etiam aetate provectiores sunt, ii, quemadmodum optime cognoscunt quod pulcrum ac venustum est in veterum auctorum scriptis, sic sine annotatione nostra ipso prudenti magistro duce etiam illa facile judicabunt, quae minus probari posse videantur."

The plot of the play is thus. Of the two sons of Oedipus by his incestuous marriage with Jocasta, Eteocles and Polynices, the elder, Eteocles, having agreed to hold the sovereignty of Thebes year by year alternately with his brother, had proved false to his promise, and had driven the younger, when a just claimant for his year of office, into banishment. Having formed an alliance with Adrastus, king of Argos, whose daughter he had married, and with other chieftains, making seven in all, including himself, he had appeared before the walls of Thebes with a powerful army to enforce his claims. Jocasta, anxious to avert the imminent peril of her country, persuades the brothers to have an interview under a truce. They accordingly meet and argue the matter; but not being able to arrange it, they retire with mutual threats of hostilities. The opening of the play, after the prologue, is taken up with an episode which, if not strictly essential to the plot, is naturally and artistically devised. This is, the ascent of Antigone, sister of the two rival chiefs, accompanied by an aged slave, to an upper part of the house, from which she commands a view of the hostile army, and learns the names and devices of the leaders. The chorus, which the poet has made to consist of Phoenician maidens, (lest, Hermann thinks, he should appear too closely to imitate Aeschylus, whose chorus is of Theban women,) has not much to do with the real action of the piece, and therefore the burden of the choral odes need not here be singly specified; the action itself proceeds with an interview between Creon and Eteocles, in which the advice of the former, as the uncle, is sought; and the conclusion is, to send for Teiresias, the aged seer, in case he should be able to communicate something essential to their common interests. Teiresias arrives, but shows himself reluctant to

speak in presence of Creon; being however urged to declare the truth, he affirms that the sole hope of the safety of Thebes lies in the sacrifice of Creon's only son, Menoeceus, over the dragon's den, in order to appease the wrath of Ares at the death of that monster, which had been slain by Cadmus. Menoeceus, evading his father's affection by a stratagem, devotes himself to a voluntary death; and thus the victory of the Thebans is secured, and is forthwith reported by a messenger to Jocasta. In this narrative the poet has used his utmost effort to sustain the epic tone and sentiment of the rival play, the Seven against Thebes; and he has certainly succeeded in producing a most brilliant and exciting description of the contest. There follows an account by the same messenger, which informs Jocasta that her sons are about to fight single-handed. Hearing this, she sets forth, accompanied by Antigone, to the camp. But she arrives just too late. Another messenger then describes the mortal combat, in which both the brothers have fallen, and the suicide of the afflicted mother over the bodies. The play ends with an evident imitation of the Aeschylean drama, the bringing of the corpses upon the stage, and the threnos of Antigone. The poet has also introduced, with considerable stage-effect, the aged Oedipus, who had been the cause of all the woe by intemperately cursing his sons, and who has survived to witness the calamity, and to hear his sentence of banishment pronounced by Creon. With the prohibition on the part of the latter to give burial rites to Polynices, and the avowed resolution of Antigone to disobey the unnatural and impious injunction, the play concludes.

Even before the date of the play was known to be the Archonship of Nausicrates, critics were pretty well agreed that it must be referred to Ol. xcii. 2 or 3. The Schol. on Ar. Av. 347, and Ran. 53, make statements which Valckenaer, W. Dindorf, and others reasonably interpret as inferentially giving this date, which is confirmed, as Hermann thinks[3], by the probable opinion of Zirndorf, that the triumphant return of Alcibiades[4] from exile in that very year (B.C. 411) is alluded to in the dialogue between Polynices and Jocasta. And certainly, there is a considerable resemblance between the complaints of Polynices respecting the hardships of exile, and the language of Alcibiades before the Samian assembly, where he *τὴν ἰδίαν ξυμφορὰν τῆς φυγῆς ἐπηγτιάσατο καὶ ἀνωλοφύρατο*. Be this as it may, there can be no mistake about the general style both of diction and metres, which are those of the latest period of the poet's life.

The *Phoenissae*, while it has been much disparaged, has at the

[3] Praef. p. xv.

[4] See Thucyd. viii. 81 and 97.

same time been much commented on and frequently edited by modern scholars, Valckenaer, Hermann, Porson, Bothe, Klotz, and many others. For the text, very much more is due to Kirchhoff than to Porson, who had not the best MSS. at his command, and did not sufficiently discriminate between the relative merits of those which he had.—That a good many interpolations exist in this play is the opinion of many. In the present edition rather more verses have been called in question, than preceding editors had noted. This is a matter that scholars are not likely ever to agree upon. It requires an extremely fine and subtle sense of an author's style and diction to detect interpolations generally. Those who are not sufficiently matured scholars to have acquired that sense, will probably be disposed to cavil at what they will call a habit of unreasoning suspicion[5].

[5] No prudent critic will deny the soundness of Hermann's remark, (Praef. p. vi,) "Qui laudis illius adipiscendae gratia de industria suspiciones venatur, in eo ista obelis ostentandae perspicaciae cupiditas postremo in morbum vertit, ipsi quidem qui eo morbo tenetur gratum, aliis autem molestissimum et pene intolerabilem."

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΟΚΑΣΤΗ.

ΠΑΙΔΑΓΩΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ΧΟΡΟΣ ΦΟΙΝΙΣΣΩΝ ΓΥΝΑΙΚΩΝ.

ΠΟΛΥΝΕΙΚΗΣ.

ΕΤΕΟΚΛΗΣ.

ΚΡΕΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΜΕΝΟΙΚΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΟΙΔΙΠΟΥΣ.

ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ.

ΙΟΚΑΣΤΗ.

Ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν
καὶ χρυσοκολλήτοισιν ἐμβεβὼς δίφροις
Ἥλιε, θοαῖς ἵπποισιν εἰλίσσων φλόγα,
ὡς δυστυχῆ Θήβαισι τῇ τόθ' ἡμέρᾳ
ἀκτῖν' ἐφῆκας, Κάδμος ἡνίκ' ἦλθε γῆν
τήνδ', ἐκλιπὼν Φοίνισσαν ἐναλίαν χθόνα·

1. Jocasta, the daughter of Menoeceus, and formerly widow of Laius, king of Thebes, explains in the prologue all the circumstances under which the action of the play will be brought about.—Laius, having long been childless, had asked the oracle for a son; and the answer was, 'If you beget a son you will die by his hand.' Regardless of the warning, he disobeyed the god, and Oedipus was born. The infant, being exposed by his parents to die, was rescued, brought up in the family of Polybus, king of Corinth, and eventually slew Laius without knowing who he was. After this event Oedipus had solved the riddle of the sphinx, and had received as a reward the hand of his own mother Jocasta in marriage, again unconscious of the relationship; by which alliance he had become king of the country. Finding out his terrible mistake, but not till two sons and two daughters had been born, he had put out his own eyes, and is still living, confined within the house. In a fit of anger he had imprecated on his sons, Eteocles and Polynices, that they might share the kingdom by the sword. They, fearing the accomplishment of the curse, had agreed to rule by turns for a year; but the elder having refused to cede the throne, the younger had invaded his native city with the aid of an Argive army. She, the mother, has endeavoured to bring the brothers to an agreement under a truce, before commencing hostilities.

1–6. Unlucky was the day when Cadmus came to Thebes from the sea-coast of Tyre; for he was the progenitor of the family on whom troubles have now come. —*τὴν ἐν ἄστροις*, scil. *οὖσαν*, the course through the signs of the zodiac, which is, as it were, laid down for the sun to pass over with his gold-studded car. Rhes. 305, *πέλτη δ' ἐπ' ὤμων χρυσοκολλήτοις τύποις ἔλαμπε.*—*θοαῖσιν ἵπποις*, Iph. T. 2. Schol. *ἔθος δὲ τοῖς ποιηταῖς θηλυκῶς λέγειν τὰς ἵππους.*—*εἰλίσσειν*, as Porson remarks, was used by the tragic writers equally with *ἑλίσσειν*. Cf. Iph. T. 7.

5. *ἐφῆκας.* The expression is taken from arrows or darts, which a person was said *ἐφιέναι τινὸς* or *τινί*, to discharge at, towards, or against another. Hence *Θήβαισι* depends alike on *δυστυχῆ* and on *ἐφῆκας*.

6. *ἐναλίαν*, because the position of ancient Tyre was insular, though the original settlement had been on the mainland.

ὃς παῖδα γήμας Κύπριδος Ἁρμονίαν ποτὲ
Πολύδωρον ἐξέφυσε, τοῦ δὲ Λάβδακον
φῦναι λέγουσιν, ἐκ δὲ τοῦδε Λάϊον.
ἐγὼ δὲ παῖς μὲν κλῄζομαι Μενοικέως,
[Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ.]
καλοῦσι δ' Ἰοκάστην με, τοῦτο γὰρ πατὴρ
ἔθετο, γαμεῖ δὲ Λάϊός μ'· ἐπεὶ δ' ἅπαις
ἦν χρόνια λέκτρα τἄμ' ἔχων ἐν δώμασιν,
ἐλθὼν ἐρωτᾷ Φοῖβον, ἐξαιτεῖ θ' ἅμα
παίδων ἐς οἴκους ἀρσένων κοινωνίαν.
ὁ δ' εἶπεν, Ὦ Θήβαισιν εὐίπποις ἄναξ,
μὴ σπεῖρε τέκνων ἄλοκα δαιμόνων βίᾳ.
εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς,
καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος.
ὁ δ' ἡδονῇ δοὺς ἔς τε βακχεῖον πεσὼν
ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας βρέφος,
γνοὺς τἀμπλάκημα τοῦ θεοῦ τε τὴν φάτιν,

7. Ἁρμονίαν. See on Bacch. 1333. As Κάδμος (if from a Greek root, κάζομαι,) probably meant ὁ κοσμῶν καὶ διατάσσων, so *Harmonia* may have implied, in the mythology of these persons, the adapting and fitting together of the colonists by laws and institutions.

11. This verse can hardly be regarded as genuine. It interrupts the narrative; the relationship is stated at v. 47, Κρέων ἀδελφὸς τἀμὰ κηρύσσει λέχη, and there are two various readings, μιᾶς ἐκ ματρὸς (Flor. 2) and ἐκ μιᾶς γαστρὸς (Flor. 33, and Harl.). Kirchhoff suggests μητρὸς ὃς μιᾶς ἔφυ. By omitting this verse, the μὲν is answered by δέ. If we retain it, it is either answered by τε, (as in v. 57,) in which case a fuller stop must be placed at ἔφυ, or the verse itself is a mere parenthesis, much like v. 56.

12. Ἰοκάστην. Homer, as the Schol. observes, gives the name Ἐπικάστη, Od. xi. 271.—τοῦτο, sc. ὄνομα, which is simply and easily implied from καλοῦσι.

15. ἐξαιτεῖ is rather stronger than αἰτεῖ,—not merely 'asks,' but 'demands from him.' This seems implied by the ἅμα, which involves something further than ἐρωτᾷ.—κοινωνίαν παίδων, i. e. κοινοὺς παῖδας. Bacch. 1277, παῖς ἐγένετο—ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.

18. τέκνων ἄλοκα, i. e. ἄλοκα, ἐν ᾗ τέκνα φύεται. The metaphor as in Antig. 569, ἀρώσιμοι γάρ εἰσι χἀτέρων γύαι. There is a variant παίδων for τέκνων in some of the writers who quote this verse (Origen c. Cels. ii. p. 73. Schol. Pind. Ol. ii. 65), and so the Schol. on the present passage.

21. ἡδονῇ δοὺς, sc. ἑαυτόν. So Pers. 837, ψυχὴν διδόντες ἡδονῇ καθ' ἡμέραν.—βακχεῖον, here used as a substantive, for 'drunkenness,' or (as wine and love were inseparable) we may accept from the Schol. ἔρωτα and ἐρωτομανίαν. Klotz compares the begetting of Ion by Xuthus βακχίου πρὸς ἡδοναῖς, Ion 553.

22. ἡμῖν. As a woman was said τεκεῖν ἀνδρὶ (Ion 4), so a man σπείρει τέκνον γυναικί. For the repetition in καὶ σπείρας see Hec. 26. The addition of βρέφος is justified by Porson from Ion 16, τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος. But it is here the more harsh on account of βρέφος below, v. 25. The Greeks, it should be observed, say σπείρειν τέκνον, σπείρειν λέχος (Ion 64), or σπείρειν μητέρα, (above, v. 18,) the female parent being compared to the ἀγρός, the male to the husbandman.

λειμῶν' ἐς Ἥρας καὶ Κιθαιρῶνος λέπας
δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος,
[σφυρῶν σιδηρᾶ κέντρα διαπείρας μέσον,
ὅθεν νιν Ἕλλὰς ὠνόμαζεν Οἰδίπουν.]
Πολύβου δέ νιν λαβόντες ἱπποβουκόλοι
φέρουσ' ἐς οἴκους ἔς τε δεσποίνης χέρας
ἔθηκαν. ἡ δὲ τὸν ἐμὸν ὠδίνων πόνον
μαστοῖς ὑφεῖτο καὶ πόσιν πείθει τεκεῖν.
ἤδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος
παῖς οὑμὸς ἦ γνοὺς ἤ τινος μαθὼν πάρα
ἔστειχε τοὺς φύσαντας ἐκμαθεῖν θέλων
πρὸς δῶμα Φοίβου, Λάϊός θ' οὑμὸς πόσις
τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν,

24. *λειμῶνα.* The Schol. says there was a temple of Hera (doubtless in her attribute of *Ἀκραία*, goddess of the heights) on the ridge of Cithaeron.

27. W. Dindorf omits this verse, with Valckenaer. Porson defends it, because Euripides was fond of etymologies; and Hermann, Klotz, Kirchhoff, throw no suspicion on it. The truth is, either both verses are spurious, or neither. The two cannot reasonably be separated. But there are grave objections to v. 26, where all the good copies give *μέσον* (the last syllable however in Kirchhoff's best MS. being illegible), while *μέσων*, which Hermann considers necessary to the construction, is only found in the MS. Harl. But *διαπείρειν*, 'to make to pass through,' is a word without any precedent in Attic Greek, and has only Il. xvi. 404 alleged in its defence, *ὁ δ' ἔγχεϊ νύξε παρασταὰς γναθμὸν δεξιτερὸν, διὰ δ' αὐτοῦ πεῖρεν ὀδόντων.* Though both the Scholiast and Eustathius, p. 650 (compared with the Schol. on Il. ii. 45, who confounded the *κέντρα* of the feet with the *περόναι* which blinded the eyes of Oedipus) recognize v. 26, it is likely to have been an early addition for the purpose of including Oedipus in the list of names given in the prologue. That however was done by the poet himself in v. 50, with the adjunct *ἐμὸς παῖς Οἰδίπους.*—On the imperfect *ὠνόμαζεν* see Cycl. 692. Heracl. 87. Iph. A. 416.

28. With the compound *ἱπποβουκόλος* compare *οἰοβουκόλος* in Aesch. Suppl. 299. Porson observes that *ἵπποι βουκολέοντο* occurs in Il. xx. 221.

30—1. Those who find difficulty in these two verses, with the scholiast, might use the remark made on Orest. v. 1641, in impugning their genuineness. Certain it is they are not necessary to the narrative. It was enough to say that the child was brought by the shepherds into the hands of their mistress. However, the conjecture of Nagel, *τρέφειν* for *τεκεῖν*, cannot be called necessary. The sense is, 'She persuaded her husband that she had brought it forth,' i. e. the infant Oedipus; which implies that a child of her own had been still-born, or had just before died. The Greeks were in the habit of bringing up supposititious children. See Alcest. 639.—Hesych. *ὑφεῖτο, ὑπεβάλλετο.*

32. *πυρσαῖς.* This epithet was applied to the colour of the beard in early manhood. See on Aesch. Pers. 318, *πυρσὴν ζαπληθῆ δάσκιον γενειάδα ἔτεγγε.* Hesych. and Photius; *πυρσαῖς γένυσι· ταῖς ξανθαῖς θριξί.* It was probably a physical feature peculiar to the race.

33. *γνοὺς*, finding out, or coming to the conclusion, by his own sagacity, that he was not really the son of Polybus.—The next four verses are quoted by Strabo, p. 762, with the variant *τεκόντας* for *φύσαντας.*

35. *Λάϊός τ'.* And at the very same time Laius happened to be going to the same place on a similar mission, &c. For *μαθεῖν* there is a var. lect. *ἰδεῖν*, the suggestion perhaps of some one who had noticed *μαθὼν* and *ἐκμαθεῖν* just before.

εἰ μηκέτ' εἴη. καὶ ξυνάπτετον πόδα
ἐς ταὐτὸν ἄμφω Φωκίδος σχιστῆς ὁδοῦ.
καί νιν κελεύει Λαΐου τροχηλάτης,
Ὦ ξένε, τυράννοις ἐκποδὼν μεθίστασο.
ὁ δ' εἶρπ' ἄναυδος μέγα φρονῶν. πῶλοι δέ νιν
χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν.
ὅθεν, τί τἀκτὸς τῶν κακῶν με δεῖ λέγειν;
παῖς πατέρα καίνει, καὶ λαβὼν ὀχήματα
Πολύβῳ τροφεῖ δίδωσιν. ὡς δ' ἐπεζάρει

38. *ἐς ταὐτὸν — ὁδοῦ*, to the same point of the road which led (i. e. where it led) in two directions, from Corinth and from Thebes, to Delphi. By *σχιστὴ ὁδός*, here as in Iph. A. 144, the *compita*, or meeting of the roads, is meant. Schol. *οὕτως καλεῖται ἐν Φωκίσιν [Φωκεῦσιν?], ἐπεὶ διασχίζει τὴν ἐπὶ Βοιωτίαν καὶ Θήβας, καὶ Ἀττικὴν καὶ Κόρινθον ὁδόν.* Cf. Oed. R. 733, *Φωκὶς μὲν ἡ γῆ κλῄζεται, σχιστὴ δ' ὁδὸς ἐς ταὐτὸ Δελφῶν κἀπὸ Δαυλίας ἄγει.*

41. *μέγα φρονῶν.* Not knowing who Laius was, he thought himself as good a man, and proceeded straight on without deigning a reply, and declined to give him the road; whereupon the horses of Laius trod upon the lame foot of Oedipus and injured it. The Greeks were rather sore on this point of precedency. Hence Ion says, v. 635, *οὐδέ μ' ἐξέπληξ' ὁδοῦ πονηρὸς οὐδείς· κεῖνο δ' οὐκ ἀνασχετόν, εἴκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.*

43. On the formula *τί δεῖ λέγειν;* see Aesch. Eum. 790. Herc. F. 1270. Andr. 920. The meaning is, 'I need not relate the unseemly contest, the words and blows that followed, between father and son; but I will merely say, the affair ended in the death of Laius:'—*τί δεῖ με λέγειν τὰ κακὰ ὅσα ἐκτός ἐστι τοῦ λόγου;*

44. *λαβὼν ὀχήματα*, viz. the chariot together with the horses. "Narratur hoc, ut appareat Oedipum nunc quidem ad Apollinis oraculum non perrexisse iter, neque vero praedandi causa Laium occidisse." *Klotz.* The Schol. suggests, that he was hardly likely to have presented himself to the god, defiled with recent homicide.

45. *ἐπεζάρει.* Schol. *ἐπέκειτο, ἐπεβάρει.* This is said to be an Arcadian, i. e. Pelasgic word; it occurs also Rhes. 441, *πόντον Θρῄκιον φυσήματα κρυσταλλόπηκτα Παίονάς τ' ἐπεζάρει.* Porson compares *ζέρεθρον* for *βάραθρον*, *ζέλλω* for *βάλλω* (whence, perhaps, *ζάλη*), and *ζέβυται* for *βέβυσται.* See on the Arcadian word Ἀζάν, Orest. 1647. The word Σφίγξ has some curious etymological considerations. Derived from *σφίγγειν*, 'to squeeze,' from the grasping of the claws, and thus connected with *fingere*, 'to manipulate clay or wax,' (compare *σφάλλειν* and *fallere*,) we find in Hesiod, who was likely to preserve the local name accurately, the initial *σ* omitted, *ἡ δ' ἄρα Φῖκ' ὀλοὴν τέκε, Καδμείοισιν ὄλεθρον.* Here one of the good MSS. gives *Φίγξ.* Nor can we doubt that *fingo*, *fictus*, and *figo*, *fixus*, are closely connected in their origin. —How far the Egyptian forms of Sphinx, the Lycian Harpies, (found on the famous "Harpy tomb," discovered by Sir Charles Fellows at Xanthus,) and this Theban monster, are different or identical, it is hard to say. They all point to extremely ancient and widely diffused superstitions; and perhaps all were intended to embody the idea of sudden destruction, as death or pestilence, coming unforeseen upon mankind. There were several kinds of Egyptian Sphinxes, one of which was bird-like (hawk-headed with wings, Wilkinson, vol. i. p. 226). The extensive prevalence of the symbol at least, in the ancient world, is unquestionable. The *Nisroch* of the Assyrian sculptures is only another form of it, not to mention the real sphinxes found at Nineveh, winged lions with human heads. The ancient Italians had their own national harpies in the form of *striges*. Ovid, Fast. vi. 131,

"Sunt avidae volucres, non quae Phineïa mensis
Guttura fraudabant, sed genus inde trahunt;

Σφὶγξ ἁρπαγαῖσι πόλιν, ἐμός τ' οὐκ ἦν πόσις,
Κρέων ἀδελφὸς τἀμὰ κηρύσσει λέχη,
ὅστις σοφῆς αἴνιγμα παρθένου μάθοι,
τούτῳ ξυνάψειν λέκτρα. τυγχάνει δέ πως
αἴνιγμ' ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθών,
ὅθεν τύραννος τῆσδε γῆς καθίσταται,
καὶ σκῆπτρ' ἔπαθλα τῆσδε λαμβάνει χθονός.
γαμεῖ δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας,
οὐδ' ἡ τεκοῦσα παιδὶ συγκοιμωμένη.
τίκτω δὲ παῖδας παιδὶ δύο μὲν ἄρσενας,
Ἐτεοκλέα κλεινήν τε Πολυνείκους βίαν,
κόρας τε δισσάς· τὴν μὲν Ἰσμήνην πατὴρ
ὠνόμασε, τὴν δὲ πρόσθεν Ἀντιγόνην ἐγώ.
μαθὼν δὲ τἀμὰ λέκτρα μητρῴων γάμων
ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα

Grande caput, stantis oculi, rostra apta rapinae;
Cauities pennis, unguibus hamus inest.
Nocte volant, puerosque petunt nutricis egentes,
Et vitiant cunis corpora rapta suis."

47. Κρέων ἀδελφὸς is the apodosis, and therefore Κρέων δ', the reading of the oldest MSS., has been rejected by the best critics. See however on Orest. 500.

48. ὅστις μάθοι, for τῷ μαθεῖν δυναμένῳ. Cf. Electr. 32, ὃς μὲν γῆς ἀπηλλάχθη φυγὰς Ἀγαμέμνονος παῖς, χρυσὸν εἶφ' ὃς ἂν κτάνῃ, where ὅστις κτάνοι is suggested by the present passage. See however on v. 70 *inf.*

49. ξυνάψειν. Flor. 2 gives συνάπτειν.

50. For αἴνιγμα a singular variant μούσας is recorded in the Scholia, and it has been admitted by Hermann and Bothe. Probably however (and this is an answer to Hermann's question, 'Whence could μούσας have come, unless it were genuine?') the occurrence of αἴνιγμα just above induced the grammarians to devise some synonym for it here, as in v. 36 ἰδεῖν was given for μαθεῖν for the very same reason. Klotz observes, that μούσας here may have been suggested by vv. 807 and 1028 *inf.*

51. Porson wholly omits this verse, after Valckenaer and Brunck. W. Dindorf incloses v. 52 within brackets, as "inepta tautologia." The scholiast remarked that ἔπαθλα was used only by Euripides, and that some altered the reading to καὶ σκῆπτρα χώρας τῆσδ' ὡς ἆθλα λαμβάνει. W. Dindorf supposes they wrote ὅσ' ἆθλα, but at best it was evidently an arbitrary alteration. Apart from the unusual noun ἔπαθλον, there is nothing in either of these verses to cause just suspicion. The ὅθεν may be defended by Iph. T. 35, as well as by v. 43 *sup.*

55. ἄρσενας. The best MSS. give ἄρρενας, which Kirchhoff retains.

57. κόρας τε. W. Dindorf gives κόρας δὲ with Wakefield. But cf. Orest. 22 ἓξ παρθένοι μὲν τρεῖς ἔφυμεν—ἄρσην Ὀρέστης. Hel. 9, Θεοκλύμενον μὲν ἄρ —εὐγενῆ τε παρθένον Εἰδώ.

60. This verse also is omitted by Porson after Valckenaer. It is not indeed much wanted, and the α made long in ἀνατλὰς is not very usual. But the meaning, against which objections have been raised, is defensible, if we suppose Jocasta to be speaking of Oedipus as he is, not as he was at the time of blinding himself. One might have expected ὁ πολλὰ δὴ τλὰς, as Herc. F. 1250, ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε;—The periphrasis in the pre-

εἰς ὄμμαθ' αὐτοῦ δεινὸν ἐμβάλλει φόνον
χρυσηλάτοις πόρπαισιν αἱμάξας κόρας.
ἐπεὶ δὲ τέκνων γένυς ἐμῶν σκιάζεται,
κλῄθροις ἔκρυψαν πατέρ', ἵν' ἀμνήμων τύχη
γένοιτο πολλῶν δεομένη σοφισμάτων.
ζῶν δ' ἔστ' ἐν οἴκοις, πρὸς δὲ τῆς τύχης νοσῶν
ἀρὰς ἀρᾶται παισὶν ἀνοσιωτάτας,
θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε.
τὼ δ' ἐς φόβον πεσόντε μὴ τελεσφόρους
εὐχὰς θεοὶ κραίνωσιν οἰκούντων ὁμοῦ,
ξυμβάντ' ἔταξαν τὸν νεώτερον πάρος
φεύγειν ἑκόντα τήνδε Πολυνείκη χθόνα,
Ἐτεοκλέα δὲ σκῆπτρ' ἔχειν μένοντα γῆς
ἐνιαυτὸν ἀλλάσσοντ'. ἐπεὶ δ' ἐπὶ ζυγοῖς
καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων,
φυγάδα δ' ἀπωθεῖ τῆσδε Πολυνείκη χθονός.
ὁ δ' Ἄργος ἐλθὼν, κῆδος Ἀδράστου λαβὼν,
πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει·
ἐπ' αὐτὰ δ' ἐλθὼν ἑπτάπυλα τείχη τάδε
πατρῷ' ἀπαιτεῖ σκῆπτρα καὶ μέρη χθονός.
ἐγὼ δ' ἔριν λύουσ' ὑπόσπονδον μολεῖν

ceding verse, for ὅτι ἐμὲ γαμῶν τὴν μητέρα ἔγημε, or μαθὼν γάμον ἐμοῦ τῆς μητρὸς ὄντα, will hardly escape the reader's notice.

61. Aldus and the best MSS. give εἰς ὄμματ' αὐτοῦ, which is not indefensible.

63. γένυς σκιάζεται. See on Iph. T. 1151.

64. Ἵν' ἀμνήμων κτλ. Here for ἀμνημόνευτος. Schol. Ἵν' ἡ τύχη λήθῃ παραδοθῇ. But in Herc. F. 1397, it has its proper active sense, αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν. The sense is, 'that his fate might become unremembered, requiring as it did many devices (for its concealment).'

66. πρὸς τῆς τύχης. While other writers, following the account in the Cyclic poems, made Oedipus curse his sons because he had been badly fed by them (ἐπίκοτος τροφᾶς, Aesch. Theb. 783), Euripides has here preferred to describe him simply as 'maddened by his fortune,' or by the circumstances of his position.—ἀρᾶται is, of course, the *praesens historicum*, since the effect of the curse was now feared.

70. κραίνωσιν. "Hic dictum quia nondum evenit, quum loquitur Jocasta, quod filiis imprecatus erat Oedipus," Hermann. Brunck, after Dawes' well-known canon, had given κραίνοιεν. Aldus and one or two inferior MSS. have ἀρὰς for εὐχάς.

74. ἀλλάσσοντα, alternating a year of exile with a year of sovereignty. Properly, 'giving (to his brother) in exchange (for exile) a year (of sovereignty).'—ἐπὶ ζυγοῖς, on the seat of the upper rowers as well as of the steersman in a trireme. See on Aesch. Ag. 1596.

81. W. Dindorf gives λύσουσ' on Valckenaer's conjecture. We suspect this to be bad Greek. The Attic writers do not use future participles in all respects as the Romans used the participle in *—rus*.

ἔπεισα παιδὶ παῖδα, πρὶν ψαῦσαι δορός.
ἥξειν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος.
ἀλλ' ὦ φαεννὰς οὐρανοῦ ναίων πτυχὰς
Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις.
χρὴ δ', εἰ σοφὸς πέφυκας, οὐκ ἐὰν βροτὸν
τὸν αὐτὸν ἀεὶ δυστυχῆ καθεστάναι.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ κλεινὸν οἶκοις Ἀντιγόνη θάλος πατρὶ,
ἐπεί σε μήτηρ παρθενῶνας ἐκλιπεῖν
μεθῆκε μελάθρων ἐς διῆρες ἔσχατον,
στράτευμ' ἰδεῖν Ἀργεῖον, ἱκεσίαισι σαῖς,
ἐπίσχες, ὡς ἂν προὐξερευνήσω στίβον,
μή τις πολιτῶν ἐν τρίβῳ φαντάζεται,
κἀμοὶ μὲν ἔλθῃ φαῦλος, ὡς δούλῳ, ψόγος,
σοὶ δ' ὡς ἀνάσσῃ· πάντα δ' ἐξειδὼς φράσω,
ἃ τ' εἶδον εἰσήκουσά τ' Ἀργείων πάρα,

86. For the idiom *χρὴ οὐκ ἐὰν* see Ion 1314. Andr. 100. 214. Hipp. 507. Donaldson, Gr. Gr. § 594, *Obs.* Here perhaps *οὐκ ἐὰν* stands for *κωλύειν*. Porson gives *βροτῶν*, with Valckenaer, against all the MSS. He is followed by W. Dindorf; but the change is quite arbitrary.—Jocasta leaves the stage, and is succeeded first by an aged attendant, soon afterwards by Antigone, whose part is borne by the same actor who had just impersonated Jocasta. The words of the old man would be more easily intelligible if we may suppose him to appear, not on the stage, but on an upper part of the house, (not an unfrequent position; see on Orest. 1567,) from which he calls to Antigone, still below in the *παρθενὼν*, to ascend the stair, and holds out his hand to help her. She is thus enabled to obtain a view of the Argive host encamped on the plains below. The Schol. thinks this scene was borrowed from that in the Iliad, where Helen ascends the walls of Troy for a similar purpose.

88. For the pleonasm *οἴκοις—πατρὶ* compare *φυγῇ—ποδὶ* Orest. 1468. Schol. *ἔνδοξον τῷ πατρὶ βλάστημα ἐν τοῖς οἴκοις.*

90. *διῆρες*, the same as *ὑπερῷον*, the upper room of a house, so called either as being *divided* by a flooring or ceiling from the ground-court and its side rooms, or because it was *δίστεγον*, covered by a sloping roof on each side. See on the similar compound, *ἀμφήρης*, Ion v. 1128. Only slaves were lodged in these *attics*, as we call them, from *anticus*, 'front-room.'

93. *μὴ—φαντάζεται*, whether any one is in sight. See on Orest. 208. Ion 1523. Donaldson, Gr. Gr. § 538. In the next verse *ἔλθῃ* is in the subjunctive, because there *fear lest*, not merely *circumspection as to whether*, is implied. Porson says, "diversos modos jungit Euripides, quoniam ad tempora diversa spectant." It is not merely the *time*, but the degree of uncertainty in the two events, that regulates the moods.

94. *φαῦλος ψόγος*. The explanation of one of the Scholiasts is accepted by Klotz, and we think rightly; 'to *me* indeed, as a slave, but a small amount of blame, but to *you*, as a princess, (great blame).' Others take *φαῦλος* for *κακός*. Photius has a careful gloss on this word, which he explains to mean *ἁπλοῦν, ῥᾴδιον*, 'ordinary,' 'common-place,' 'trifling;' but adds, *ἔστι δ' ὅτε τίθεται καὶ ἐπὶ κακοῦ καὶ τοῦ τυχόντος.* The passages he adduces from Plato only prove that it meant 'inferior.'

σπονδὰς ὅτ' ἦλθον σᾷ κασιγνήτῳ φέρων
ἐνθένδ' ἐκεῖσε δεῦρό τ' αὖ κείνου πάρα.
ἀλλ' οὔτις ἀστῶν τοῖσδε χρίμπτεται δόμοις,
κέδρου παλαιὰν κλίμακ' ἐκπέρα ποδί·
σκόπει δὲ πεδία καὶ παρ' Ἰσμηνοῦ ῥοὰς
Δίρκης τε νᾶμα, πολεμίων στράτευμ' ὅσον.

ΑΝΤΙΓΟΝΗ.

ὄρεγέ νυν ὄρεγε γεραιὰν νέᾳ χεῖρ' ἀπὸ κλιμάκων,
ποδὸς ἴχνος ἐπαντέλλων.

ΠΑ. ἰδού, ξύναψον, παρθέν'· ἐς καιρὸν δ' ἔβης·
κινούμενον γὰρ τυγχάνει Πελασγικὸν
στράτευμα, χωρίζουσι δ' ἀλλήλων λόχους.

ΑΝ. ἰὼ πότνια παῖ Λατοῦς
Ἑκάτα, κατάχαλκον ἅπαν
πεδίον ἀστράπτει.

ΠΑ. οὐ γάρ τι φαύλως ἦλθε Πολυνείκης χθόνα,
πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων.

ΑΝ. ἆρα πύλαι κλῄθροις †χαλκόδετά τ' ἔμβολα

97. By the device of making the old slave the very messenger who had carried the terms of the truce, ὁ πεμφθεὶς ἄγγελος, v. 83, a plausible reason is given for his knowledge of the adverse host, and so for communicating to the spectators, as Aeschylus had done by the messenger in the *Seven against Thebes*, an account of the devices and prowess of the chieftains respectively.

103. "Conspicitur, dum haec loquitur Antigona, capite tantum et pectore." *Herm.*—The verses are dochmiac, the first trimeter, the second monometer with a dissyllabic anacrusis. Hesychius, *ἐπαντέλλων. ἀναφέρων, ἀνατέλλων.*

106. *τυγχάνει.* The Argive army is just now moving or stirring, in order to form the seven λόχοι to attack the gates. As usual, *τυγχάνειν* with a participle expresses coincidence of time. Rhes. 138, *τάχ' ἂν στρατὸς κινοῖτο*, 'the army may be on the move.'

109. *Ἑκάτα.* As the flashing of the armour was a terrible sight to her, she invokes the goddess who was thought to send sudden alarms both by night and by day, Ion v. 1048. Hence Theocritus calls her *Ἑκάτα δασπλῆτι*, Id. ii. 14. Klotz, partly following the Scholiast, thinks there is an allusion to the name of *archer* implied in *Ἑκάτη*. He might have defended his position by Aesch. Theb. 134, *σύ τ', ὦ Λατογένεια κούρα, τόξον εὐτυκάζου.* Compare *inf.* v. 151, *ἀλλά νιν — Ἄρτεμις τόξοις ὀλέσειεν.—κατάχαλκος*, Iph. T. 1246.

111. *οὔ τι φαύλως*, in no contemptible or insignificant way. Cf. Rhes. 598, *ἄνδρα δ' οὐ πέπυσθε σύμμαχον Τροίᾳ μολόντα Ῥῆσον οὐ φαύλῳ τρόπῳ;*

113. There is something wrong in the reading of this passage. Seidler, followed by Hermann, Klotz, and W. Dindorf, gives *χαλκόδετ' ἔμβολά τε*, by which a very inelegant dochmiac is gained. The Schol. explains, *ἆρα αἱ πύλαι καλῶς τοῖς κλείθροις ἠρμοσμέναι εἰσί, καὶ τὰ χαλκόδετα ἔμβολα ἥρμοσται τοῖς λαϊνέοις Ἀμφίονος ὀργάνοις, ὅ ἐστι, τῷ λαϊνέῳ τείχει. ὀργάνοις δὲ τοῖς ἔργοις, ἐκ τοῦ ποιοῦντος τὸ ποιούμενον. καὶ Σοφοκλῆς, Ξουθοῦ μελίσσης κηρόπλαστον ὄργανον.* By ἔμβολα there can be no doubt that the bars (μοχλοί) are meant, which fastened the gates inside. The true reading probably is, *ἆρα πύλαις κλῄθρων χαλκόδετ' ἔμβολα κτλ.*, 'Are the fastenings of the bolts

λαϊνέοισιν Ἀμφίονος ὀργάνοις τείχεος ἥρμοσται;
ΠΑ. θάρσει· τά γ' ἔνδον ἀσφαλῶς ἔχει πόλις.
ἀλλ' εἰσόρα τὸν πρῶτον, εἰ βούλει μαθεῖν.
ΑΝ. τίς οὗτος ὁ λευκολόφας,·
πρόπαρ ὃς ἀγεῖται στρατοῦ
πάγχαλκον ἀσπίδ' ἀμφὶ βραχίονα κουφίζων;
ΠΑ. λοχαγὸς, ὦ δέσποινα,—
ΑΝ. τίς, πόθεν γεγὼς,
αὔδασον, ὦ γεραιὲ, τίς ὀνομάζεται;
ΠΑ. οὗτος Μυκηναῖος μὲν αὐδᾶται γένος,
Λερναῖα δ' οἰκεῖ νάμαθ', Ἱππομέδων ἄναξ.
ΑΝ. ἐὲ, ὡς γαῦρος, ὡς φοβερὸς εἰσιδεῖν,
γίγαντι γηγενέτᾳ προσόμοιος,
ἀστρωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος
ἀμερίῳ γέννᾳ.
ΠΑ. τὸν δ' ἐξαμείβοντ' οὐχ ὁρᾷς Δίρκης ὕδωρ
*λοχαγόν;
ΑΝ. ἄλλος ἄλλος ὅδε τευχέων τρόπος.

fixed in the wall?' Where κληῖθρων ἔμβολα is a periphrasis for κληῖθρα, though the 'fastenings,' i. e. the lock or bolt, are commonly distinguished from the 'bar,' μοχλός. Cf. Orest. 1571, μοχλοῖς δ' ἄραρε κληῖθρα. *Ibid.* 1551, κληῖθρα συμπεραίνοντες μοχλοῖς. The best copies in this passage agree in the form κλείθροις.—·λαϊνέοισιν Seidler for λαϊνέοις.

117. τὸν πρῶτον. Hermann, thinking this "nimis exile justoque brevius," and particularly offended at the reply λοχαγὸς, 'he is a captain,' here transposes v. 122, reading, λοχαγὸν, ὦ δέσποινα, τίς πόθεν γεγώς; He thus assigns *three* senarii to the old man, who generally throughout the dialogue speaks in distichs. There is nothing to object to in τὸν πρῶτον, 'the first in order,' in respect to the position from which he was seen (*inf.* 120). It seems that the old man was going to say λοχαγὸς οὗτος μὲν Μυκηναῖος γένος, but was interrupted by Antigone, who completes for him the iambic distich he should have pronounced. See on v. 132.

120. Either πρόπαρ or ἡγεῖσθαι (or rather, both combined) governs στρατοῦ, after an epic idiom for the more Attic στρατῷ. Schol. ὅστις ἔμπροσθεν προοδοποιεῖ τοῦ στρατοῦ. Hence, perhaps, rather than from superiority of rank, he is called ὁ πρῶτος above.

127. ἐὲ is here to be pronounced as a monosyllable.—γίγαντι. Cf. Theb. 483, Ἱππομέδοντος σχῆμα καὶ μέγας τύπος.

129. ἀστρωπὸς W. Dindorf for ἀστερωπὸς, which does not suit the metre.—ἐν γραφαῖσιν, scil. τῆς ἀσπίδος, as one Schol. rightly explains it, another giving τὴν ἐσθῆτα γραπτός. The device on his shield was a star or stars, perhaps with the full moon. Aesch. Theb. 383, ἔχει δ' ὑπέρφρον σῆμ' ἐπ' ἀσπίδος τόδε, φλέγοντ' ὑπ' ἄστροις οὐρανὸν τετυγμένον.

132. Here again, as at v. 123, Antigone takes up and completes the iambic distich for the old man. Cf. also v. 171. This seems a probable view of a passage which Kirchhoff exhibits differently from the other editors. As λοχαγὸν is wanting in all the good MSS., he omits it, and assigns v. 131 to Antigone in continuation, after Hamaker. To this it may be perhaps objected that Antigone is made to speak rather more at length than she does at first in this dialogue; but, on the other hand, the old man always replies in ex-

τίς δ' ἐστὶν οὗτος ;
ΠΑ. παῖς μὲν Οἰνέως ἔφυ
Τυδεύς, Ἄρη δ' Αἰτωλὸν ἐν στέρνοις ἔχει.
ΑΝ. οὗτος ὁ τᾶς Πολυνείκεος, ὦ γέρον,
αὐτοκασιγνήτας νύμφας ὁμόγαμος κυρεῖ ;
ὡς ἀλλόχρως ὅπλοισι, μιξοβάρβαρος.
ΠΑ. σακεσφόροι γὰρ πάντες Αἰτωλοὶ, τέκνον,
λόγχαις τ' ἀκοντιστῆρες εὐστοχώτατοι.
ΑΝ. σὺ δ', ὦ γέρον, πῶς αἰσθάνει σαφῶς τάδε ;
ΠΑ. σημεῖ' ἰδὼν τότ' ἀσπίδων ἐγνώρισα,
[σπονδὰς ὅτ' ἦλθον σῷ κασιγνήτῳ φέρων·]
ἃ προσδεδορκὼς οἶδα τοὺς ὡπλισμένους.
ΑΝ. τίς δ' οὗτος ἀμφὶ μνῆμα τὸ Ζήθου περᾷ
καταβόστρυχος ὄμμασι γοργὸς εἰσιδεῖν νεανίας

planation to her questions, but does not call her attention to this or that chief. Hermann supposes λοχαγὸν was omitted by the transcribers on the belief that it was a gloss; but it must be confessed that they were much more in the habit of inserting words to complete what they took for catalectic iambic or anapaestic verses. — For τόνδ', the reading of the MSS., Porson and most of the other editors give τὸν δ'. The omission of the copula is rather harsh; otherwise τόνδε might mean 'the chief yonder,' &c., for ὅδε does not always indicate an object quite close at hand.

134. Ἄρη. Most of the good copies give Ἄρην. The best of all (Ven. a.) has ἄρ, the transcriber being perhaps in doubt, between two of the ἀντίγραφα before him, as to the proper termination. In the older dialect at least, Ἄρη seems to have been preferred, though Porson thought otherwise, misled by the common reading in Aesch. Theb. 45, Ἄρην, Ἐνυὼ, καὶ φιλαίματον Φόβον, where the Med. gives Ἄρη τ'.—Αἰτωλόν. Schol. ὡς ἔχοντος αὐτοῦ [ἐπὶ] τῆς ἀσπίδος τὸν περὶ τοῦ αὐδὸς πόλεμον. Καλλίμαχος, Εἰμὶ τέρας Καλυδῶνος, ἄγω δ' Αἰτωλὸν Ἄρηα. τινὲς δὲ Ἄρη τὴν τῶν ὅπλων σκευήν. Compare v. 162. The meaning, however, clearly is, 'he has within his breast the warlike spirit of his countrymen of Aetolia.' This people were proverbially ferocious, as Klotz shows by several ancient testimonies. Homer called them Αἰτωλοὶ μενεχάρμαι.

135. οὗτος κτλ. 'Is it he who at the same time married a bride who was own-sister of Polynices' wife?' Tydeus had married Deipyle, Polynices Argeia, two sisters, and on the same occasion, *inf.* v. 424—6.

138. μιξοβάρβαρος. Schol. ἐν τέλει γὰρ τῆς Εὐρώπης οἰκοῦντες Αἰτωλοὶ Ἑλληνικῶν τε καὶ βαρβαρικῶν ἅπτονται φρονημάτων. It is clear that outward appearance must be meant. She compared the forms of armour with those familiar to herself; and it is clear also from the reply, that the shields and javelins attracted her attention both from their form and their colour, in which respects the Aetolians differed from Hellenic peoples, κατασπίκτους ἔχοντες τὰς ὁπλίσεις, the Schol. remarks, referring probably to the decoration of the shields.

143. This verse occurred before at 97, and it seems to have been repeated in explanation of τότε, which however may of itself mean 'on the former occasion spoken of above.' Besides, the old man no where speaks in *three* verses except at the opening of the dialogue, v. 105.

146. By reading ὁ καταβοστρύχος a trimeter dochmiac may be obtained with a very slight change. The metre however is like that in v. 109. 119. Herc. F. 1190. Ion 1480. 1494. The description suits the girl-faced Parthenopaeus, who was βλάστημα καλλίπρῳρον, Aesch. Theb. 528. So Juvenal says of a fair

λοχαγός; ὡς ὄχλος νιν ὑστέρῳ ποδὶ
πάνοπλος ἀμφέπει.
ΠΑ. ὅδ' ἐστὶ Παρθενοπαῖος, Ἀταλάντης γόνος.
ΑΝ. ἀλλά νιν ἃ κατ' ὄρη μετὰ ματέρος
Ἄρτεμις ἱεμένα τόξοις δαμάσασ' ὀλέσειεν
ὃς ἐπ' ἐμὰν πόλιν ἔβα πέρσων.
ΠΑ. εἴη τάδ', ὦ παῖ· σὺν δίκῃ δ' ἥκουσι γῆν·
ὃ καὶ δέδοικα μὴ σκοπῶσ' ὀρθῶς θεοί.
ΑΝ. ποῦ δ' ὃς ἐμοὶ μιᾶς ἐγένετ' ἐκ ματρὸς πολυπόνῳ
μοίρᾳ;
ὦ φίλτατ', εἰπὲ, ποῦ 'στι Πολυνείκης, γέρον.
ΠΑ. ἐκεῖνος ἑπτὰ παρθένων τάφου πέλας
Νιόβης Ἀδράστῳ πλησίον παραστατεῖ.
ὁρᾷς;
ΑΝ. ὁρῶ δῆτ' οὐ σαφῶς, ὁρῶ δέ πως
μορφῆς τύπωμα στέρνα τ' ἐξῃκασμένα.

boy, that 'ora puellares faciunt incerta capilli.' The form of the compound may be compared with κατάχαλκος, v. 110.

148. Klotz defends the old reading here, ΠΑ. λοχαγός. ΑΝ. ὡς ὄχλος νιν κτλ., on the ground that the old man was bound, as before, to inform Antigone that this person also was one of the λοχαγοί, as above, v. 122. The correction of Markland however seems probable, and has been adopted by Kirchhoff, Hermann, and W. Dindorf.—*ὡς ὄχλος κτλ., ut turba eum sequitur!* Porson. This however is not the meaning, if λοχαγὸς be given to Antigone; 'a captain (as I infer), since a crowd of armed men attend him behind,' i. e. his position at the head of his company indicates his rank.

151. μετὰ ματέρος. 'Then may Artemis, who attends the hunt over the mountains with his mother Atalanta, subdue and destroy him with her darts!' The Schol. remarks, εἰκότως δὲ τὴν Ἄρτεμιν κατ' αὐτοῦ ἐπικαλεῖται, ὡς θυμουμένην κατὰ τῆς Ἀταλάντης· ἐπεὶ πρότερον τὴν παρθενίαν ἠγάπα, ὕστερον δὲ τῷ Μειλανίωνι γαμηθεῖσα κατεφρόνησε τῆς Ἀρτέμιδος. But it is enough to understand this verse as above, v. 109, in allusion to the power attributed to Artemis of using her bow against her enemies as well as in the capacity of huntress.

154. εἴη τάδ'. 'I heartily join in your prayer,' replies the old man; 'but the invaders have justice on their side, for which reason I even fear lest the gods should view the matter in the right light,' and so favour the enemy's cause. For ὃ καὶ see *inf.* 263. 1419.

160. Ἀδράστῳ πλησίον. "Adrasti quasi praeteriens mentionem fecit. Ei non dedit locum in septem ducibus Aeschylus, sed pro eo nominavit Eteoclum." *Hermann.* In the four distinct lists of the Seven Chieftains preserved in these two plays, in the *Suppliants* of Euripides, and in the *Oedipus at Colonus*, Eteoclus is always mentioned, this passage alone excepted. Adrastus seems to stand in the place of general mover of the expedition, rather than as one of the seven λοχαγοί.

162. Kirchhoff's best MS. gives ἐξηκασμένα, as Valckenaer had corrected the vulg. ἐξεικασμένα. The sense is, 'I see the faint outline of his form, as in a picture.' See on Aesch. Agam. 1215, where it is shown that this word was regularly contrasted with τὰ σαφῆ or τὰ ἀληθῆ, realities.

163—4. The metre as in v. 146. The next two are dochmiac. For the ι in βάλοιμι made long before χρ., see Ion 890, and compare πολῦχρύσῳ, Androm. 2. Bacch. 13. Hermann, certainly the first authority on metrical matters, calls this

ἀνεμώκεος εἴθε δρόμον νεφέλας
ποσὶν ἐξανύσαιμι δι' αἰθέρος
πρὸς ἐμὸν ὁμογενέτορα, περὶ δ' ὠλένας
δέρᾳ φιλτάτᾳ βάλοιμι χρόνῳ φυγάδα μέλεον. ὡς
ὅπλοισι χρυσέοισιν ἐκπρεπὴς, γέρον,
ἑῴοις ὅμοια φλεγέθων βολαῖς ἁλίου.
ΠΑ. ἤξει δόμους τούσδ', ὥστε σ' ἐμπλῆσαι χαρᾶς,
ἔνσπονδος.
ΑΝ. οὗτος δ', ὦ γεραιὲ, τίς κυρεῖ,
ὃς ἅρμα λευκὸν ἡνιοστροφεῖ βεβώς;
ΠΑ. ὁ μάντις Ἀμφιάραος, ὦ δέσποιν', ὅδε·
σφάγια δ' ἅμ' αὐτῷ, γῆς φιλαίματοι ῥοαί.
ΑΝ. ὦ λιπαροζώνου †θύγατερ Ἁλίου
Σελαναία, χρυσεόκυκλον φέγγος,
ὡς ἀτρεμαῖα κέντρα καὶ σώφρονα

"productio non ferenda," and gives *βάλοιμ' ἐν χρόνῳ*. The use of *ὁμογενέτωρ* for *ἀδελφὸς* is deserving of notice. Similarly *ὁμογενὲς αἷμα*, transitively, said of a parent who begets several children.—*φυγάδα μέλεον* is added, as if *ἀσπασαίμην* had preceded.

169. *ἡλίου* Flor. 2. The rest give *ἀελίου*. Cf. v. 175.

171. The good MSS. have *τίς πόθεν κυρεῖ;*—*ἅρμα λευκὸν*, either in allusion to his white horses (Schol.), or because Amphiaraus modestly abstained from vaunting devices, *inf.* v. 1111, *οὐ σημεῖ' ἔχων ὑβρισμέν'*, *ἀλλὰ σωφρόνως ἄσημ' ὅπλα*. So also Aeschylus, Theb. 587, *σῆμα δ' οὐκ ἐπῆν κύκλῳ.*—*βεβώς*, for *ἐμβεβώς*.

174. *σφάγια*. See on Orest. 1603. *Inf.* v. 1110.—*φιλαίματοι*, the reading of all the good MSS. except Flor. 2, which has *φιλαιμάτου*, is retained by Hermann, Klotz, and Kirchhoff. Cf. *φιλοθύτων ὀργίων* Aesch. Theb. 168, *φιλοσπόνδου λιβὸς* Cho. 284. W. Dindorf reads *γῆς φιλαιμάτου χοαὶ*, after Musgrave. Perhaps *γῇ φιλαιμάτῳ ῥοαί*. Hermann explains the nominative as equivalent to *αἵματος πολλοῦ ῥοαὶ*, and Klotz assents; but this is somewhat far-fetched. The Scholiast says that some wrote *γῆς φιλαιμάτου*.

175. Ἁλίου Hermann for *ἀελίου*. Cf. v. 169. As however the moon was not the daughter of the sun (at least according to the common mythology, though the Scholiast says Aeschylus so represented her, as deriving light from that luminary), Dr. Badham, in a long comment on this passage, Praef. ad Helen. p. 16, would read Λατοῦς, Nauck ἁ Λατοῦς. The epithet *λιπαροζώνου*, as Brunck and Dr. Badham remarked, is not applicable to *ἥλιος*, but solely to some female divinity. The correction is very plausible; for ΑΛΑΤΟΥ differs but slightly from ΑΕΛΙΟΥ, and the final C would be absorbed by the C in the following word. The next verse is, or should be, dochmiac. Hermann suspects *σελαναῖα* or *σελάναια*, should here be restored; and he might have compared the short *α* in *Γαλήνεια*, the goddess of calm, Iph. A. 547. Kirchhoff thinks one or two verses have been lost after this; but we may compare the invocation of Hecate in v. 108.

178. The *καὶ* is omitted by Hermann, on metrical grounds, as he says; though by retaining *καὶ* a dochmiac verse is gained better than Hermann's, which ends with *σώφρονα πώλοις*. May not *καὶ σώφρονα* be a mere gloss on *ἀτρεμαῖα*? If *μεταφέρων* be right, for which Eustathius on Il. v. p. 557, appears to have read *μετάφρενον*, it seems to be rightly explained by the Schol. *ἔνθεν κἀκεῖσε φέρων*, though this sense is elsewhere expressed by *διαφέρων*, e. g., in Suppl. 715. Hermann concludes from this gloss that *ἔνθεν ἐκεῖσε*

πώλοις †μεταφέρων ἰθύνει.
ποῦ δ' ὃς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει
Καπανεύς ;

ΠΑ. ἐκεῖνος προσβάσεις τεκμαίρεται
πύργων, ἄνω τε καὶ κάτω τείχη μετρῶν.

ΑΝ. ἰὼ,
Νέμεσι καὶ Διὸς βαρύβρομοι βρονταὶ,
κεραύνιόν τε φῶς αἰθαλόεν, σύ τοι
μεγαλαγορίαν ὑπεράνορα κοιμίζεις·
ὅδ' ἐστὶν, αἰχμαλωτίδας
ὃς δορὶ Θηβαίας Μυκηνήσιν

has dropped out before *μεταφέρων*. It is quite as likely that *δρόμον* has been lost after *ἰθύνει*, and that *μεταφέρων* is corrupted from an old gloss *μετάφρενον*. Kirchhoff conjectures *πώλοισιν μεταφρένων ἰθύνει*, but this hardly satisfies the metre. Perhaps *ὡς ἀτρεμαῖα κέντρα πώλοις φέρων ἰθύνει δρόμον*.—The character of Amphiaraus for *σωφροσύνη* (Aesch. Theb. 606) is here described by the gentle manner in which he goaded his horses.

180. On *τὰ δεινὰ* see Iph. T. 320.—*ἐκεῖνος κτλ.*, 'there he is, engaged in examining the accessible parts of the fortifications,' i. e. counting the courses of brick or stone, as the Plataeans did in Thucyd. iii. 20, and for the very same purpose, to ascertain the necessary length of the scaling-ladders; *τὴν μὲν οὖν ξυμμέτρησιν τῶν κλιμάκων οὕτως ἔλαβον, ἐκ τοῦ πάχους τῆς πλίνθου εἰκάσαντες τὸ μέτρον*.—After *ἐκεῖνος* the gloss *ἑπτὰ* has crept into the MSS. One omits Καπανεὺς, evidently to restore the senarius.

184. *φῶς*. So the good MSS. The inferior copies give *πῦρ*, and so Porson and W. Dindorf have edited. This is an interesting example of the termination *ιος* being necessarily pronounced as a monosyllable. See on Ion 285 and 602. Herc. F. 1304. Hermann and Nauck would read *κεραυνοῦ*, and Kirchhoff approves. How improbably critics get over the same metrical difficulty in Pers. 975, *Μάρδων ἀνδρῶν μυριόνταρχον*, is pointed out on the note there.—*μεγαληγορία* occurs, but in the plural, Heracl. 356. The metre is as v. 164.—*κοιμίζεις*, the reading of the best MSS., is rightly retained by Kirchhoff for the vulg. *κοιμίζοις*. We agree with Klotz, that the optative with *σύ τοι* is "vix Graecum." The sense is, 'Tis *thou* who quellest the haughty boastings of man,' where *σὺ* is emphatic, as in Alcest. 980, *καὶ τὸν ἐν Χαλύβοις δαμάζεις σὺ βίᾳ σίδαρον*. The Schol. rightly explains, *σὺ κοιμίζεις καὶ ταπεινοῖς τὴν κενοδοξίαν τὴν ὑπεράνορα καὶ ὑψηλήν*. The imprecation is, of course, implied; 'thou quellest men's pride; may'st thou quell his!'

186—9. 'Is this he who boasts that he will give the Theban women, captured by his spear, to (serve) the women of Mycenae, and to the Lernaean trident, (i. e. to live at Lerna,) and the waters of Amymone (Argos), sacred to Poseidon, having thrown around them the yoke of slavery?' This is a difficult passage, passed over by Porson without a remark, and very inadequately represented in the editions previous to Kirchhoff's, who first restored *Μυκηνήσιν* from his best MS. for *Μυκήναισι*, the next best MS. giving *Μυκήνεσι*. The *Μυκηνίδες* are the Argive ladies, to whom Capaneus has promised to bring Theban captives for their *ἀμφίπολοι*. Some verb is wanting to govern *δώσειν*, for which Porson, after Canter, gives *δώσει*,—an easy, but by no means satisfactory critical expedient. Hermann and W. Dindorf follow Matthiae in supplying *εὔχεται* after *Μυκήναισιν*, but this, improbable in itself, does not suit the metre. Valckenaer and Klotz think *ὃς δώσειν* will stand for *ὃς λέγει* or *ἀπειλεῖ δώσειν*. The present editor, guided not less by the metre than by the sense, has added *λέγει* after *περιβαλών*. The Schol. has, *ὃς ἐπαγγέλλεται πολέμῳ δουλείαν περιβάλλων, αἰχμαλωτίδας γυναῖκας δώσειν Μυκηναῖσιν, Λερναίᾳ τε τριαίνᾳ*. Kirchhoff had remarked that a word of two syllables was lost after this participle; and *λέγει* suits all require-

Λερναίᾳ τε δώσειν τριαίνᾳ,
Ποσειδωνίοις *τ' Ἀμυμωνίοις
ὕδασι, δουλείαν περιβαλὼν, *λέγει ;
μήποτε μήποτε τάνδ', ὦ πότνια,
†χρυσεοβόστρυχον ὦ Διὸς ἔρνος Ἄρτεμι,
δουλοσύναν τλαίην.

ΠΑ. ὦ τέκνον, εἴσβα δῶμα, καὶ κατὰ στέγας
ἐν παρθενῶσι μίμνε σοῖς, ἐπεὶ πόθου
ἐς τέρψιν ἦλθες ὧν ἔχρῃζες εἰσιδεῖν.
ὄχλος γὰρ, ὡς ταραγμὸς εἰσῆλθεν πόλιν,
χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς.
φιλόψογον δὲ χρῆμα θηλειῶν ἔφυ,
σμικράς τ' ἀφορμὰς ἢν λάβωσι τῶν λόγων,

ments of sense and metre, as well as the comment of the Scholiast.

Ibid. Kirchhoff thinks τριαίνᾳ corrupt. It is however a mere periphrasis for Λέρνα, which here means Argos. The symbol of the trident has been explained on Aesch. Suppl. 214.—After Ποσειδωνίοις the τ' has been added, because it seems less likely that these datives would be used as a mere epexegesis of τριαίνᾳ, as the Schol. supposes. The well or spring was said to have been sent up by Neptune, who struck his trident in the dry soil of the πολυδίψιον Ἄργος, when enamoured of Amymone, one of the Danaids.—After περιβαλὼν we must supply αὐταῖς, sc. ταῖς Θηβαίαις. Scholefield's note is altogether wrong; he did not even understand the common metaphor of a hunting-net in περιβαλών: — "Constructio est, δουλείαν περιβαλὼν ὕδασι, *servitutem serens circum undas*, Thebanas ut servas habitare faciens."

191. The MSS. vary between χρυσεοβόστρυχον and —χε, but the latter has rather more authority. These verses might be scanned as anapaestic, followed by a dochmiac monometer, if Ἄρτεμι be omitted as a gloss. We incline however to think that these concluding verses are dochmiacs, consisting uniformly of spondees with either arsis or thesis resolved into short syllables; and that the passage is to be arranged thus;—μήποτε μήποτε τάνδ', ὦ πότνια χρυσεο- | βόστρυχε Διὸς Ἄρτεμι, δουλοσύναν τλαίην. The unusual phrase ὦ Διὸς Ἄρτεμι, for which compare Iph. A. 1570, ὦ Διὸς Ἄρτεμις θηροκτόνε, led to the insertion of ἔρνος, and so to χρυσεοβόστρυχον.

193. The old man, seeing the chorus advance into the orchestra, warns Antigone that she had better retire into the house, because women are apt to talk scandal against their own sex, and so they may perchance object to her appearance in public. Antigone accordingly enters the woman's apartment at v. 201. Nothing is here said of descending from the upper room; but we must assume this action to have been visible to the audience.—εἴσβα, for εἴσβηθι, seems the imperative from the obsolete form βάω.

196. ὡς, sc. ἐπεὶ ταραγμὸς κτλ. The women, as strangers who have lately arrived from their mother country, being alarmed at the invasion of the Argives, were coming to the palace as if for protection. From the use of the word χωρεῖ, it might be presumed that the following ode is the true parode, sung during the entrance of the chorus upon the orchestra. There can be no doubt however, from its antistrophic character, that it was not recited till the chorus had taken their places at the thymele.

198—21. Quoted by Stobaeus, Fl. lxxiii. 36, who in the first verse gives δὲ with two good MSS. of Euripides, the rest having γάρ. On ψόγος, used of women, see Orest. 249. El. 904, δυσάρεστος ἡμῶν καὶ φιλόψογος πόλις.—For λόγων ἀφορμαὶ, a subject to talk about, see Bacch. 267. Hec. 1239. Here. F. 236.—Stobaeus has σμικρὰς δ', and ψόγων for λόγων. The best copies have σμικράς τ'. One gives σμικρὰς only, and so Hermann.

πλείους ἐπεισφέρουσιν· ἡδονὴ δέ τις
γυναιξὶ μηδὲν ὑγιὲς ἀλλήλας λέγειν.

ΧΟΡΟΣ.

Τύριον οἶδμα λιποῦσ' ἔβαν στρ. α'
ἀκροθίνια Λοξίᾳ
Φοινίσσας ἀπὸ νάσου
Φοίβῳ δούλα μελάθρων,
ἵν' ὑπὸ δειράσι νιφοβόλοις
Παρνασσοῦ κατενάσθη,
Ἰόνιον κατὰ πόντον ἐλά-

201. ἀλλήλας Stobaeus and most of the MSS. for ἀλλήλαις, the sense being, 'to speak ill of each other.' For οὐδὲν ὑγιὲς, 'no good,' see Bacch. 262.

202. The first stasimon. The chorus, young maidens who have been brought from Tyre to serve in the temple of the Delphian Apollo (probably as attendants on the Pythia, like the chorus who are the servants of Iphigenia, in Iph. Taur.), but who have been detained at Thebes by the outbreak of the war (v. 239), in a very elegant glyconean and trochaic ode, describe their destination, their hopes and their fears. Brought across the sea as a chosen offering to the Delphian god, and as the first-fruits in thanksgiving for some victory (*inf.* v. 282), they sailed over the Ionian sea by Sicily, and so reached Thebes, a city of kindred race. They have yet to visit the sacred temple, where they have heard of the Castalian fount, the double peak of Parnassus, sacred to Apollo and Dionysus, the cave of the dragon; and where they yet hope to join securely in the sacred dance. But now war rages around the walls of the city, and if aught shall befal it, the woe will be shared in common by Phoenicia. Their fear is, that Argos, having the right on her side, may prevail through the aid of the gods.—It is to be observed, that the chorus do not speak of a forced captivity, as if they had been exiled from home at the will of some proud conqueror, but of their being sent as a γέρας ἐξαίρετον from Tyre to Delphi, and apparently (from v. 214—15) as having been chosen for their beauty. Hence they anticipate with joy their advent to Delphi, and sympathize with the beleaguered citizens as their friends. What ground Euripides had for supposing Tyre would send such a gift to the god who resided close to its colony, we know not, and need not inquire. To a Greek audience the celebrity of the Delphian shrine would appear to justify any such supposition. The Scholiast remarks, that, if the chorus had consisted of Theban women, their duty would have been to console Jocasta; but that the poet preferred foreigners, in order that they might speak without restraint against the unjust usurpation of Eteocles, which they could not do, if they were his subjects. It is more probable, as Hermann suggests, that he purposely made this difference between his own play and the Seven against Thebes.

204. Φοινίσσας νάσου, Tyre. See v. 6.

207. κατενάσθη is the simple and certain emendation of Hermann for κατενάσθην, which was vainly rendered *ut habitarem*, and *ubi habitare jussa sum*. The sense is, '(to the place) where he (Phoebus) has his abode under the snow-stricken ridge of Parnassus,' viz. at Delphi, halfway up that mountain.

208. Ἰόνιον κατὰ πόντον is explained to mean the Aegean sea, or the sea of the Levant, because, according to one account, Io crossed from Asia Minor to Cyprus and Egypt (Aesch. Suppl. 540—9). Aeschylus however in Prom. v. 859, limits that term to the Adriatic, while it more commonly meant the sea off the west coast of the Peloponnesus, though it was extended to include the Sicilian and Cretan seas.—Through this, then, (viz. through the Aegean, including perhaps that lying eastward towards Tyre,) the maidens had been rowed in a Tyrian ship, because the west wind, blowing from

τᾳ πλεύσασα περιρρύτων
ὑπὲρ ἀκαρπίστων πεδίων
Σικελίας Ζεφύρου πνοαῖς
ἱππεύσαντος, ἐν οὐρανῷ
κάλλιστον κελάδημα,
πόλεος ἐκπροκριθεῖσ' ἐμᾶς
καλλιστεύματα Λοξίᾳ·
Καδμείων δ' ἔμολον γᾶν,
κλεινῶν Ἀγηνοριδᾶν
ὁμογενεῖς ἐπὶ Λαΐου
πεμφθεῖσ' ἐνθάδε πύργους.
ἴσα δ' ἀγάλμασι χρυσοτεύ-
κτοις Φοίβῳ λάτρις γενόμαν.
ἔτι δὲ Κασταλίας ὕδωρ
ἐπιμένει με κόμας ἐμᾶς

beyond Sicily, was adverse to their sailing.

210—13. "Vis Zephyri adversa pulcherrime exprimitur per Ζεφύρου πνοαῖς ἱππεύσαντος ὑπὲρ ἀκαρπίστων πεδίων περιρρύτων Σικελίας, per steriles campos, h. e. per mare quod Siciliam circumfluit. Mentio igitur Siciliae nihil aliud valt, quam flantem Zephyrum in insula occidentali propria quadam vi dominari." *Scholefield.* We suspect the geography of Euripides was really at fault. For in Troad. 221, he speaks of Phoenicia as *opposite* (ἀντήρης) to Sicily; though he may possibly mean the Phoenician colony of Carthage by *Φοινίκη*.

213. κελάδημα, which others make the accusative in apposition to the sentence, Hermann connects with ἱππεύειν, 'making a noise in riding over the sea.' The former seems better, in which case a comma must be placed, with W. Dindorf, after the participle.

214. The syntax of the strophe continued into the antistrophe is unusual, and, indeed, faulty. See Rhes. 351. Hipp. 131. Electr. 157.

217. Porson and W. Dindorf place a comma at Ἀγηνοριδᾶν, thus making it an *epexegesis* of Καδμείων. Klotz, with the Scholiast, construes ἐπὶ Λαΐου πύργους, ὁμογενεῖς Ἀγηνοριδᾶν. Thus κλεινῶν gains more emphasis in the mouth of a person who is speaking of her own citizens, not of a mere colony from them.

220. ἴσα. Porson gives ἶσα from inferior copies. The I in Ἰόνιον may be regarded as short by position, in v. 208. Hermann, offended at the sense, 'I was dedicated to the service of Phoebus equally with (i. e. with the same solemn form of consecration as) his offerings of wrought gold,' gives ἵνα τ', 'where I was appointed to the service of Phoebus at Thebes; pending my arrival at Delphi.' Klotz illustrates the adverbial ἴσα by Orest. 882, τὸν δ' ὥστ' ἀδελφὸν ἴσα φίλῳ λυπούμενον. Kirchhoff prefers χρυσεοτεύκτοις (χρῦ), and Hermann reads χρυσεοτύποις, but χρυσοτεύκτοις has the authority of some good MSS., and the resolved syllable at the end of v. 208 does not demand any change here.

221. γενόμαν Hermann, Klotz, W. Dindorf, though all the good MSS. give ἐγενόμαν, except one, which has γενοίμαν. The glyconean verse admits of either; but γενόμαν gives a pure verse of the form called polyschematistic, answering to the ordinary one with the choriambus in the middle, (v. 209,) on which licence see Ion 209. Iph. T. 421. 1096.

223. The two best MSS. give ἐμᾶς, and so Porson (after Brunck) and Kirchhoff, who also prefers περιμένει, from three or four of the best, including Ven. a. And so perhaps the Schol., ἔτι δέ μοι ταῦτα περιλιμπάνεται ἀτελῆ, τὸ λού-

δεῦσαι παρθένιον χλιδὰν
Φοιβείαισι λατρείαις. 225
ἰὼ λάμπουσα πέτρα πυρὸς μεσῳδός.
δικορύφων σέλας ὑπὲρ ἄκρων
Βακχειᾶν Διονύσου,
οἶνα θ' ἃ καθαμέριον
στάζεις τὸν πολύκαρπον 230
οἰνάνθας ἐείσα βότρυν,
ζάθεά τ' ἄντρα θράκοντος, οὔ-
ρειαί τε σκοπιαὶ θεῶν,
νιφόβολόν τ' ὄρος ἱρὸν, εἰ-
λίσσων ἀθανάτας θεοῦ 235
χορὸς γενοίμαν ἄφοβος
παρὰ μεσόμφαλα γύαλα Φοί-

σασθαι ἐν τῇ Κασταλίᾳ. Commonly ἐπιμένει κόμας ἐμὰς, in which case χλιδὰν is the accusative in apposition to the sentence. Schol. παρθένιον δὲ χλιδὴν αὐτὴν τὴν Κασταλίαν φησὶ, — ἢ τὰς κόμας, αἳ κάλλος καὶ τρυφή ἐστι τῶν παρθένων. Apollo himself, as Klotz reminds us from Horace, was poetically said 'to bathe his loosened locks in the pure dew of Castaly.'

226. λάμπειν, being properly active, (Ion 83. Iph. T. 1156. Hel. 1131,) governs σέλας, 'Thou rock that lightest up a gleam of fire above the two-peaked Bacchic heights (of Parnassus) sacred to Dionysus.' Here ἰὼ, for which the inferior copies only give ὦ, is a monosyllable, yo, as elsewhere. Cf. Ion 714, as emended by Dr. Badham, ἰὼ δειράδες Παρνασσοῦ πέτρας.—δικορύφων Kirchhoff for δικόρυφον. It would be a very harsh hypallage to call the fire 'two-peaked,' when the epithet could as easily agree with ἄκρων. The Schol. explains it thus: only one peak really emitted a supernatural light, but on both fires were lighted for sacrifice; hence the people below thought the fire was δικόρυφον, on both peaks. In the next verse Βακχειᾶν has now been edited for Βακχειῶν of the two best MSS. or Βακχείων of the rest. The Aeolic form of the genitive plural feminine is very commonly corrupted, but is occasionally, as here, indicated by the preservation of the accent.—On the double peak of Parnassus, and its mysterious light, see Bacch. 307. Ion 1125.

229. οἶνη is the *vine* (*vitis*), οἰνάνθη properly the bud or flower (*gemma*) which appears only on the shoot (*palmes*) of the year's growth; though οἰνάνθη sometimes means *palmes*. In the temple of Bacchus on Parnassus a vine was shown, which was alleged to produce one cluster of ripe fruit every day, to supply the libation for the god; and so it was said καθαμέριον στάζειν, sc. οἶνον. It seems better to take the construction thus than to join καθαμέριον τὸν πολύκαρπον βότρυν, as a tertiary predicate.

232. ἄντρα δράκοντος. Schol. τοῦ Δελφίνος, ὃν ἀνεῖλεν ὁ Ἀπόλλων.—οὔρειαι σκοπιαί, Schol. ἐν Παρνασσῷ κατοπτεύσας ὁ Ἀπόλλων, τὸν Δελφὶν κατετόξευσεν (i. e. the serpent called Πύθων. See Iph. T. 1245–53).

235. Who is meant by ἀθανάτας θεοῦ is uncertain. The Schol. says Artemis, whose worship was associated with that of her brother Apollo; Hermann thinks Παλλὰς Πρόνοια (or Προναία, Aesch. Eum. 21) is alluded to. Kirchhoff doubts if the words are not corrupt. Porson, adopting the easiest, if not the most probable way of getting over the difficulty, reads ἀθανάτου. The MS. Flor. 2 has ἀθανάτους. In Ion 1093, Κύπριδος ἀθεμίτους ἀνοσίους, the common reading is ἀθεμίτας, but the metre shows that the true one is ἀθεμίτου. Here we might read εἰλίσσουσ' ἀθανάτου θεοῦ χορούς. For how can a single person be said χορὸς γενέσθαι?

236. ἄφοβος. This is said in reference to the present alarm.

βου Δίρκαν προλιποῦσα.
νῦν δέ μοι πρὸ τειχέων στρ. β'.
θούριος μολὼν Ἄρης
αἷμα δάϊον φλέγει
τᾷδ', ὃ μὴ τύχοι, πόλει·
κοινὰ γὰρ φίλων ἄχη·
κοινὰ δ', εἴ τι πείσεται
ἑπτάπυργος ἅδε γᾶ,
Φοινίσσᾳ χώρᾳ. φεῦ φεῦ.
κοινὸν αἷμα, κοινὰ τέκεα
τᾶς κερασφόρου πέφυκεν Ἰοῦς·
ὧν μέτεστί μοι πόνων.
ἀμφὶ δὲ πτόλιν νέφος ἀντ. β'.
ἀσπίδων πυκνὸν φλέγει
σχῆμα φοινίου μάχης,
ἂν Ἄρης τάχ' εἴσεται,
παισὶν Οἰδίπου φέρων
πημονὰν Ἐρινύων.
Ἄργος ὦ Πελασγικὸν,
δειμαίνω τὰν σὰν ἀλκὰν
καὶ τὸ θεόθεν· οὐ γὰρ ἄδικον
εἰς ἀγῶνα τόνδ' ἔνοπλος ὁρμᾷ,

239. The concluding part of the ode changes to trochaic dimeter brachycatalectic, v. 246 being spondaic, and v. 248 a trochaic dipodia + ithyphallic.

241. As the frequent occurrence of λάμπεσθαι indicates the transitive sense of λάμπειν, so φλέγεσθαι, *incendi*, in Oed. Col. 1695, points to φλέγειν τι, as well as the epic φλέξαι, 'to set in a blaze.' Instead of φόνον she uses αἷμα. The Schol. has πόλεμον ἀκμαῖον διαγείρει τῇδε τῇ πόλει, which would almost seem to be a gloss on some other reading. We might have expected δάϊον στράτευμ' ἄγει. Hermann suspects vv. 240 and 241 should be transposed, so that φλέγει would terminate the same verse in strophe and antistrophe.

248. Ἰοῦς. Both Cadmus and Agenor, the founders of Thebes and of Tyre, were descended from Belus, Epaphus, and Io, the Semitic and Indian cow-goddess.—ὧν πόνων, of whose troubles I also bear a part.

250. πτόλιν, the correction of Heath for πόλιν, is said to be found in the best MS., Ven. a.

252. σχῆμα. The Scholiast, explaining it σημεῖον, must have read σῆμα, which gives a better sense.—On the formula τάχ' εἴσεται, implying a threat, 'the end of which fight he shall soon learn to his cost,' see Iph. A. 970. There is a variant οἴσεται, which originated in an ignorance of the idiom.

255. πημονὰν Ἐρινύων means, the fulfilment of Oedipus' curse, which is often called Ἐρινὺς in the *Seven against Thebes*, e. g. 720, πατρὸς εὐκταίαν Ἐρινύν.

259. After ὁρμᾷ the MSS. add παῖς. Good copies have ἔνοπλον for ἔνοπλος, and there is something to be said for Hermann's ingenious reading, εἰς ἀγῶνα τάνδ' ἔνοπλον ὁρμὰν παῖς μετέρχεται δό-

ὃς μετέρχεται δόμους.

ΠΟΛΥΝΕΙΚΗΣ.

τὰ μὲν πυλωρῶν κληῖθρά μ' εἰσεδέξατο
δι' εὐπετείας τειχέων ἔσω μολεῖν.
ὃ καὶ δέδοικα μή με δικτύων ἔσω
λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χρόα.
ὧν οὕνεκ' ὄμμα πανταχῇ διοιστέον,
κἀκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ᾖ.
ὡπλισμένος δὲ χεῖρα τῷδε φασγάνῳ
τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι.
ὠὴ τίς οὗτος; ἦ κτύπον φοβούμεθα;
ἅπαντα γὰρ τολμῶσι δεινὰ φαίνεται,
ὅταν δι' ἐχθρὰς ποὺς ἀμείβηται χθονός.
πέποιθα μέντοι μητρὶ κοὐ πέποιθ' ἅμα,

μους, 'the contest is not unjust into which the youth (Polynices) is entering to recover his house by this armed expedition.' In this case ὁρμὰν is a cognate accusative, like τόνδ' ἐπόρνυται στόλον Aesch. Suppl. 183, τήνδ' ἐπεμπίπτει βάσιν Ajac. 42. As, however, two or three of the inferior MSS. give ὁρμᾶται, it is not unlikely that ὁρμᾷ παῖς is but a corruption of it. Klotz compares Orest. 1289, τάχα τις Ἀργείων ἔνοπλος ὁρμήσας.

261. Polynices, who had been invited by his mother to a conference with his brother within the city, appears on the stage. He is half suspicious of the facility with which he has been allowed to pass the gates, and with drawn sword in his hand he looks warily round lest some ambuscade should surprise him. Reassured by seeing an altar of refuge close at hand, he sheaths his sword and addresses himself to the chorus, who forthwith summon Jocasta to the conference. Hermann (Praef. p. xiv) passes a severe judgment on this scene, which nevertheless, if we mistake not, must have produced a fine stage effect:—"Pene ridiculus est ille cum gladio suo, a quo quid auxilii est adversus cunctos Thebanos, si portis clausis deditus intercipiatur? Quam stultum autem, in aris deorum spem ponere salutis, ad quas si confugeret, nihilo minus in potestate esset Eteoclis!" On this principle it is evident that no poetical conception is safe from reprehension.

263. ὃ καὶ δέδοικα. See v. 155. 'In regard to which circumstance (the facility of admission) I do fear, lest having got me within the net they should not let me out unwounded in my body.'

264. οὐκ ἐκφρῶσ' has been restored by recent critics from the Scholiast, who distinctly states that the common reading, οὐ μεθῶσ', was due to the actors, who objected to ἐκφρῶσ', διὰ τὸ δυσέκφορον, through the difficulty of pronouncing it (viz. differently from ἐκφέρωσ'). To this passage Photius probably alludes; οὐκ ἐκφρῶσιν· οὐκ ἐξαφῶσι· Σοφοκλῆς. The circumstance, critically important as it is, escaped the notice of Porson. The scholium indeed is imperfectly given in Barnes' edition; but Porson too often omits to record the variants found in the scholia.

265. διοιστέον, διαφέρειν δεῖ.—For τὸ δεῦρο Klotz well compares Soph. Trach. 929, κἀν ᾧ τὸ κεῖσε δεῦρό τ' ἐξορμώμεθα.

269. ὠὴ, κτλ. He is seen to start, but suddenly recovers his self-possession. Compare Soph. Frag. Acris. 58, βοᾷ τις· ὦ ἀκούετ'; ἢ μάτην λάκω; ἅπαντα γάρ τοι τῷ φοβουμένῳ ψοφεῖ. One may reasonably feel surprise that Porson should adopt καὶ τολμῶσι on Valckenaer's conjecture. The sense is not, 'even to the brave,' but 'to persons engaged in a daring adventure.' Schol. τολμηρὰ πράσσουσι.

ἥτις μ' ἔπεισε δεῦρ' ὑπόσπονδον μολεῖν.
ἀλλ' ἐγγὺς ἀλκή· βώμιοι γὰρ ἑσχάραι
πέλας πάρεισι κοὐκ ἔρημα δώματα.
φέρ' ἐς σκοτεινὰς περιβολὰς μεθῶ ξίφος,
καὶ τάσδ' ἔρωμαι, τίνες ἐφεστᾶσιν δόμοις.
ξέναι γυναῖκες, εἶπατ' ἐκ ποίας πάτρας
Ἑλληνικοῖσι δώμασιν πελάζετε.

ΧΟ. Φοίνισσα μὲν γῆ πατρὶς ἡ θρέψασά με,
Ἀγήνορος δὲ παῖδες ἐκ παίδων δορὸς
Φοίβῳ μ' ἔπεμψαν ἐνθάδ' ἀκροθίνιον.
μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος
μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας,
ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν.
σὺ δ' ἀντάμειψαί μ', ὅστις ὢν ἐλήλυθας
ἑπτάστομον πύργωμα Θηβαίας χθονός.

ΠΟ. πατὴρ μὲν ἡμῖν Οἰδίπους ὁ Λαΐου,
ἔτικτε δ' Ἰοκάστη με, παῖς Μενοικέως·
καλεῖ δὲ Πολυνείκη με Θηβαῖος λεώς.

ΧΟ. ὦ συγγένεια τῶν Ἀγήνορος τέκνων,
ἐμῶν τυράννων, ὧν ἀπεστάλην ὕπο,
γονυπετεῖς ἕδρας προσπίτνω σ',
ἄναξ, τὸν οἴκοθεν νόμον σέβουσα.

273. ἥτις. It would be a great mistake to regard this as the same as ἤ, the meaning being, 'I trust her, because she has persuaded me to come,' &c. Not, "quae mihi *persuasit*," as Portus' version has it, but *persuaserit*.

277. Flor. 2 has τὰς ἐφεστάσας δόμους (for ἐφεστώσας or ἐπιστάσας). But in the last verse the same MS. gives δώμασι προσπελάζετε.

281. δορὸς ἀκροθίνιον. Cf. v. 203. They were therefore sent, not as captives, but as an offering to Phoebus for some victory that had been gained.—The reply here, and at v. 291, is obviously that of the coryphaeus.

283. μέλλων, the *nominativus pendens*, for μέλλοντος, as the Scholiast says; or rather, because the speaker intended to say ἐν τῷδε κατέλαβε τοὺς Ἀργείους ἐπιστρατεύοντας. On the delay in reaching Delphi see v. 220. Eteocles, as the king, had undertaken the duty of receiving and forwarding under an escort to Delphi these young maidens, sent as a γέρας from the mother city.

291. The choral address here following, and the monody of Jocasta, is called by Hermann "carmen corruptissimum," and he thinks v. 304 seqq. is the strophe to v. 310 seqq., in which he is followed by W. Dindorf, though not by Kirchhoff or Klotz. The metres for the most part are dochmiac intermixed with iambic, a very favourite combination with Euripides. But they are rather variously arranged by the editors. As they now stand, v. 293 is dochmius + cretic, the next antispastic, or catalectic senarius, the third iamb. dipod. + cretic + troch. dipod.

294. τὸν οἴκοθεν νόμον. Cf. Aesch. Suppl. 384, δεῖ τοί σε φεύγειν κατὰ νόμους τοὺς οἴκοθεν. Heracl. 141, νόμοισι τοῖς ἐκεῖθεν. Euripides conceived that

ἔβας, ἔβας ὦ χρόνῳ γᾶν πατρῴαν. 295
ἰὼ ἰώ·
πότνια, μόλε πρόδρομος, ἀναπέτασον πύλας.
κλύεις, ὦ τεκοῦσα τόνδε μᾶτερ ; 298
τί μέλλεις ὑπώροφα μέλαθρα περᾶν,
θιγεῖν τ' ὠλέναις τέκνου ; 300
ΙΟ. Φοίνισσαν βοὰν προῳδ.
κλύουσ', ὦ νεάνιδες, γηραιῷ
ποδὶ τρομερὰν ἕλκω παιδὶ ποδὸς βάσιν.
*ἰὼ ἰὼ τέκνον *τέκνον, στρ.
χρόνῳ σὸν ὄμμα μυρίαις ἐν ἁμέραις 305
προσείδον· ἀμφίβαλλε μα-

the custom of prostration in saluting a superior was universal throughout the east; see Orest. 1507.

295. Several of the good MSS. give ἔβας but once. Cf. v. 1019. Hermann, adding ἰὼ after πατρῴαν (ᾳ̃), makes this a dimeter dochmiac preceded by an iambus. It is better to place ἰὼ ἰὼ (ἰὼ Flor. 2) *extra metrum*, by which the next verse also becomes a dimeter dochmiac.—For πρόδρομος there is a variant πρόδομος, on which there is the gloss ἔμπροσθεν τῶν δόμων.—ἀμπέτασον Kirchhoff and others, with only one of the good MSS.

298. ἰὼ Hermann for ὦ, against the MSS. This verse is antispast + ithyphallic.

299. ὑπώροφα, the reading of the MSS., occurs also Herc. F. 147, and it gives a good dochmiac verse. Hermann edits ὑπόροφα, as in Orest. 147.—περᾶν, to come forth from the palace.

300. Hermann gives ὠλέναισι, W. Dindorf ὠλέναισι σαῖσιν, both on conjecture, the latter that of Seidler. It was an opinion of Elmsley's (see on Rhes. 674) that μέλλειν 'to delay' would not admit of an aorist infinitive, and he would here read θιγγάνειν. We might thus gain a cretic verse, (as also perhaps v. 309,) θιγγάνειν τ' ὠλέναισιν τέκνου. The metre seems defective; a dochmiac should probably in some way or other be restored. Compare however v. 334.

301—3. There is great uncertainty as to the true reading here. The best MS. (Ven. a.) gives as in the text above, with the exception of παιδὶ, (this being supplied from two good MSS. which give γήραι τῷ παιδὶ for γηραιῷ ποδί,) and γηραιῷ for γηρεῶι, a reading resulting from the frequent use of αῖ in γηραιὸς, δειλαῖος, &c. The verses are thus dochmiac; and we may be content with this, though ἕλκειν ποδὸς βάσιν γηραιῷ ποδὶ is undoubtedly a harsh tautology. Two or three of the best copies give the passage thus :— Φοίνισσαν, ὦ νεάνιδες, βοὰν ἔσω | δόμων κλύουσα τῶνδε γηραιῷ ποδὶ τρομερὰν κτλ., while the Aldine has γήρᾳ τρομερὰν, which is adopted by Porson, Hermann, Klotz, and W. Dindorf, except that Hermann inserts ποδὶ, W. Dindorf παιδὶ, before ποδός. The omission of δόμων ἔσω in Ven. a. is remarkable. The words were probably inserted to make up a senarius, according to that very common custom of grammarians. Kirchhoff rightly follows the best MS., which is supported by the scholia as to the order of the first words; but he suspects ποδὸς to be an interpolation.

304. ἰὼ and τέκνον were doubled by Hermann on account of the antistrophic metre.

306. ἀμφίβαλλε ὠλέναις μαστὸν ματέρος, 'embrace thy mother's breast with (or by throwing round her) your arms,' may be compared with Hec. 432, κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεὶς κάρα πέπλοις.

307. The sense is, ἀμφίβαλλε βοστρύχων χαίτας πλόκαμον, 'fling over me the dark locks of your curls;' a most singular periphrasis, and one which must be referred to such idioms as λέκτρων εὐναί, if the text be correct. Hermann gives χαίταισι, (Barnes having edited χαίταις,) but this is little better in itself, and indifferently suits the antistrophic verse, even presuming the ellipse of a monosyllabic imperative before ἐμάν. Kirchhoff gives δέραν ἀμὰν with his best MS., and sug-

στὸν ὠλέναισι ματέρος,
παρηίδων τ' ὄρεγμα βο-
στρύχων τε κυανόχρωτα χαί-
τας πλόκαμοίν, †σκιάζων δέραν ἐμάν.
ἰὼ ἰώ, μόλις φανεὶς ἀντ. 310
ἄελπτα καδόκητα ματρὸς ὠλέναις.
τί φῶ σε; πῶς ἁπανταχοῦ
καὶ χερσὶ καὶ λόγοισι πολυ-
έλικτον ἁδονὰν ἐκεῖ-
σε καὶ τὸ δεῦρο περιχορεύ- 315
ουσα τέρψιν παλαιᾶν λάβω χαρμονᾶν;
ἰὼ τέκος,
ἔρημον πατρῷον ἔλιπες δόμον
φυγὰς ἀποσταλεὶς ὁμαίμου λώβᾳ.
ἦ ποθεινὸς φίλοις, 320
ἦ ποθεινὸς †Θήβαις.
ὅθεν ἐμάν τε λευκόχροα κείρομαι
δακρυόεσσ' ἀνεῖσα πένθει κόμαν,

gests that we should transpose the words to ἀμὰν ξέραν, by which a dochmiac would be gained. We suspect however that this verse should be cretic, like the antistrophe, which seems to be uncorrupted; χαί|τας πλόκον, συσκιάζων δέραν τὰν ἐμάν. For συσκιάζειν in this sense see on Iph. T. 1150.

312. ἁπανταχοῦ the present editor for ἅπαντα. Both sense and metre seem imperatively to require this slight change. For the syntax, as explained by Scholefield, περιχορεύουσα (σε) ἅπαντα, is very doubtful Greek; and Hermann's reading is too violent to be probable, though it is partly adopted by W. Dindorf; τί φῶ, τί φῶ σε; πῶς ἅπαν|τα χερσὶ καὶ κόραις λόγοις | τε πολυέλικτον ἁδονὰν κτλ. Translate, 'how, dancing round in all directions, hither and thither with a delight in intricate movements, both by hands and by words (i. e. embraces and tender addresses), shall I take the delight of long-lost joys?' It is better to regard ἁδονὰν as an irregular accusative after περιχορεύουσα, than, with Scholefield, to construe λάβω ἁδονὰν, τέρψιν χαρμονᾶν. It may be observed, that τέρψιν or ἡδονὴν λαβεῖν is a not unfrequent tragic phrase; e. g. Hel. 635, ἡδονὰν ὡς λάβω, ὦ πόσις.

317. All the best copies give ἰὼ τέκος, and so Porson and Kirchhoff. Matthiae and the other editors have ἰὼ τέκος ἐμὸν τέκος from one Florence MS., by no means of very high authority.

318. ἔρημον. Not that his father's house was empty, but that it was deprived of his share in it, as the Schol. remarks.

321. Θήβαις is doubtless a gloss on πόλει, by which a cretic verse is made, like 315. Hermann's reading has little probability, ἦ ποθινὸς φίλοις, ἦ ποθινὸς Θήβαις.

323. ἀνεῖσα πένθει is Hermann's admirable emendation for λεῖσα πενθήρη. One of the Scholiasts explains, κόμην ἐκειράμην εἰς τὰ σὰ πένθη, another ἐπὶ τῷ σῷ πάθει, while some thought ἀπενθῆ κόμην meant πολυπενθῆ. Hence it is certain that they found δακρυόεσσαν εἰς σ' ἀπενθῆ, or εἰς σὰ πένθη, which only requires to be rightly divided into ἀνεῖσα πένθει. The τε is answered by δὲ in v. 327, as Scholefield perceived, rather than by δὲ in v. 326, because what *she* does is naturally coupled, and at the same time contrasted, with what the aged and blind Oedipus does. Porson thought the passage corrupt, not indeed on account of the metre, (of which little was known in his

ἄπεπλος φαρέων λευκῶν, *ὦ τέκνον, 325
δυσόρφναια δ' ἀμφὶ τρύχη τάδε σκότῳ ἀμείβομαι·
ὁ δ' ἐν δόμοισι πρέσβυς ὀμματοστερὴς
ἀπήνας ὁμοπτέρου τᾶς ἀποζυγείσας δόμων
πάθον ἀμφιδάκρυτον ἀεὶ κατέχων 330
ἀνῆξε μὲν ξίφους
ἐπ' αὐτόχειρά τε σφαγὰν
ὑπὲρ τέρεμνά τ' ἀγχόνας
στενάζων ἀρὰς τέκνοις,
σὺν ἀλαλαῖσι δ' αἰὲν αἰαγμάτων 335
σκότια κρύπτεται.
σὲ δ', ὦ τέκνον, [καὶ] γάμοισι δὴ
κλύω ζυγέντα παιδοποιὸν ἀδῖνὰν
ξένοισιν ἐν δόμοις ἔχειν,

time,) but on account of the sense. There is not the slightest difficulty in τε—δὲ, or in connecting λευκόχροα κόμαν. Jocasta is said first to undo, or let loose, her hair, and then to clip it in grief.

325. ὦ was added by W. Dindorf, and is also suggested by Hermann and Kirchhoff. Thus φαρέων is a dissyllable with the α short, which is not unfrequent in Euripides. Hermann however prefers to transpose the words, λευκῶν φαρέων ἄπεπλος, τέκνον, by which the α becomes long, as in Ἰδαῖα φάρη, Electr. 317. For the expression compare Eum. 332, παλλεύκων πέπλων δ' ἄμοιρος ἄκληρος ἐτύχθην.

326. The best MS. has ἀμφιτρύχη, and Hesychius ἀμφιτρυχῆ· κατερρωγότα. Hence Hermann, Klotz, and Kirchhoff read ἀμφιτρυχῆ. The other good MSS. give ἀμφὶ τρύχη, which seems better, ἀμφὶ having the force of ἀμφιβαλλομένη. Euripides used τρῦχος in Electr. 501, and perhaps often enough in other plays to excite the ridicule of Aristophanes, Ach. 418.

329. ἀπήνας ὁμοπτέρου πόθον, regret for the pair of brothers, his sons, who have been separated from his house, like mules unyoked from a car. Here ὁμόπτερος, a favourite tragic word, has the sense of *συγγενής*, with the notion of *equality* in stature and age.

330. The metre of this verse is the same as v. 163. It may be scanned either as anapaestic, or as dactylic with the double anacrusis.

333. ὑπὲρ τέρεμνά τ', i. e. καὶ ἐπ' ἀγχόνας ὑπὲρ τέρεμνα κρεμαστάς.—ἀρὰς τέκνοις, sc. ἃς ἠράσατο. The metre resembles v. 300. Hermann supplies ἀραίας before τέκνοις, thus making a dimeter dochmiac, and comparing Aesch. Theb. 782, τέκνοις δ' ἀραίας ἐφῆκεν—ἀράς. There however τέκνοισιν δ' ἀρὰς seems the true reading.

335. ἀλαλὴ, like ὀλολυγμὸς, is properly a cry of joy, but here is used for a note of wailing, as the latter word is a cry of horror and distress in Soph. El. 750.

337. Hermann omits the καὶ, which may have been added to make up the formula καὶ δὴ κλύω, and written in the wrong place. It seems alike noxious to both metre and sense, which is this:—'I hear then that you are united to the daughter of Adrastus, and have contracted a foreign alliance, a matter injurious to yourself and grievous to your parents.' Most of the good MSS. give ἐπακτὰν or ἐπακτὴν, but Person restored the usual form, ἐπακτὸν, which all the editors except Klotz rightly adopt. Schol. ἄτην γάμων αὐθαίρετον, but another scholium better explains it, βλάβην γάμων ἐπεισάκτων, τουτέστι ξένων, καὶ ἀπὸ ἀλλοτρίου γένους. We may trace, under this objection, the Athenian dislike of ξενία. Even the old Laius, she says, though now in Hades, will view with resentment a marriage derogatory to the family.

ξένον τε κῆδος ἀμφέπειν,
ἄλαστα ματρὶ τᾷδε Λα-
ΐῳ τε τῷ παλαιγενεῖ,
γάμων ἐπακτὸν ἄταν.
ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς
νόμιμον ἐν γάμοις,
ὡς πρέπει ματέρι μακαρίᾳ·
ἀνυμέναια †δ' Ἰσμηνὸς ἐκηδεύθη
λουτροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν
πόλιν ἐσιγάθη σᾶς ἔσοδοι νύμφας.
ὅλοιτο τάδ', εἴτε σίδαρος
εἴτ' ἔρις εἴτε πατὴρ ὁ σὸς αἴτιος,
εἴτε τὸ δαίμόνιον κατεκώμασε
δώμασιν Οἰδιπόδα·
πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχη.

344. *πυρὸς φῶς.* See Med. 1027, *γαμηλίους εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.* Iph. A. 732, *τίς δ' ἀνασχήσει φλόγα;*

347. This passage is of doubtful integrity, though it is quoted as we now have it by Plutarch, De exil. p. 606. Not only is it very strange and harsh to talk of a river being affianced, but it is equally harsh to construe *ἀνυμέναια χλιδᾶς*, when the genitive has no direct resemblance to the compound adjective, as it has in all such phrases as *ἄπεπλος φαρέων*, *sup.* v. 325. The Schol. explains *ἐπεγάμβρευσε δὲ τῷ Ἄργει ὁ Ἰσμηνὸς, μὴ μεταλαβὼν τῶν ὑμεναίων τῆς λουτροφόρου χλιδᾶς, ὅ ἐστι, μήτε ὑμεναίων ἀκούσας, μήτε λουτρά σοι ἐκπέμψας.* Another has, *ὁ Ἰσμηνὸς οὐ συνήσθη ἐπὶ τῇ πρὸς τὸν Ἄδραστον ἐπιγαμίᾳ, οὐ γὰρ ἐδέξατο τὰ παρ' αὐτοῦ λουτρά.* Dr. Badham (Preface to Helena, p. 17) has proposed a very ingenious conjecture, *ἀνυμέναι' ἀνίσμηνος ἐκηδεύθης | λουτροφόρου χλιδᾶς*, where *ἀνίσμηνος λουτρῶν* would mean, 'without the marriage-bath from the Ismenus.' He well compares the forms *ἀνήφαιστος* Orest. 621, *ἀνειλείθυια* Ion 453. The sentence however will hardly stand without the connecting *δέ*. Perhaps, *ἀνυμέναια δ' Ἰσμηνοῦ ἐκηδεύθης.*

349. *ἔσοδοι* Kirchhoff, the best MS. giving *εἴσοδοι*, the next best *εἴσοδον*, and so also one other of the good copies. The idiom is illustrated on Ion 1146, *ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαίδ' ὑφαί.* Seidler had before given *ἔσυδος* on account of the dochmiac verse. Porson, to whom that metre was scarcely known, reads *ἀνὰ δὲ Θηβαίαν πόλιν | ἐσιγάθη σᾶς εἴσοδος νύμφας*, as in the Aldine. The restoration of the plural *ἔσοδοι* is a happy one. We can thus explain the scholium, *ἐσιγάθη, ἐσιωπήθησαν· γράφεται καὶ ἐσιγάθησαν, ἀντὶ τοῦ οὐκ ἀνυμνήθησαν.* This implies beyond a doubt that he found *εἴσοδοι*, and thought that the *schema Pindaricum* with the singular verb was a solecism, as Kirchhoff well observes.

350. *ὅλοιτο τάδ'.* Porson and W. Dindorf retain this, the old punctuation, the sense being, *ὁ τάδε δράσας*, which is broken off by the construction taking a different turn. This is certainly better than to put the comma after *ὅλοιτο*, and make *τάδε* depend both on *αἴτιος* and on *κατεκώμασε*, with Hermann and Klotz.

352. *κατεκώμασε*, revelled against (or in) the house of Oedipus. The metaphor is from the *κῶμος* of drunken youths, so finely and so aptly applied to the Erinyes in Agam. 1160. Schol. *σφοδρῶς ἐπῆλθεν, τῶν κακῶν κώμων τὰ ἄχη εἰς ἐμὲ ἔσκηψαν*, where the latter clause is evidently a gloss on v. 354. One might have expected *δώματος*, governed by the *κατὰ* in composition.

ΧΟ. δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί,
καὶ φιλότεκνόν πως πᾶν γυναικεῖον γένος.
ΠΟ. μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην
ἐχθροὺς ἐς ἄνδρας· ἀλλ' ἀναγκαίως ἔχει
πατρίδος ἐρᾶν ἅπαντας· ὃς δ' ἄλλως λέγει
λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει.
οὕτω δὲ τάρβους ἐς φόβον τ' ἀφικόμην
μή τις δόλος με πρὸς κασιγνήτου κτάνῃ,
ὥστε ξιφήρη χεῖρ' ἔχων δι' ἄστεως
κυκλῶν πρόσωπον ἦλθον. ἓν δέ μ' ὠφελεῖ,
σπονδαί τε καὶ σὴ πίστις, ἥ μ' εἰσήγαγε
τείχη πατρῴα· πολύδακρυς δ' ἀφικόμην,
χρόνιος ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν
γυμνάσιά θ', οἷσιν ἐνετράφην, Δίρκης θ' ὕδωρ·
ὧν οὐ δικαίως ἀπελαθεὶς ξένην πόλιν
ναίω, δι' ὄσσων νᾶμ' ἔχων δακρυρροοῦν.
ἀλλ' ἐκ γὰρ ἄλγους ἄλγος αὖ σὲ δέρκομαι
[κάρα ξύρηκες καὶ πέπλους μελαγχίμους]
ἔχουσαν, οἴμοι τῶν ἐμῶν ἐγὼ κακῶν.
ὡς δεινὸν ἔχθρα, μῆτερ, οἰκείων φίλων

357—60. These four verses are quoted by Stobaeus, Fl. xxxix. 22. On the favourite oxymoron of Euripides, *φρονῶν εὖ κοὐ φρονῶν*, see Electr. 1230. Hec. 566. Iph. T. 512.—Polynices, on coming before his mother, apologizes first for having arms in his hands even in her presence, secondly, for the ill-omined meeting with tears (see on Ion 404, *ἀφίκου δ' ἐς μέριμναν*, and Orest. 384), and thirdly; for appearing as an enemy in his native city. Seeing his mother dressed in mourning, he feels a pang of remorse, and begins to think of his aged father and his sisters.

360. *ἐκεῖσε*, in some other direction.

361. *οὕτω τάρβους*. So the MSS. Porson proposed *οὕτω δ' ἐτάρβουν*, Hermann edits *οὕτω δ' ἐτάρβησ'*, W. Dindorf *οὕτω δὲ τάρβος*, as Grotius had corrected. We believe the Schol. rightly explains *εἰς τοσοῦτον τοῦ τάρβους*. Compare *πῶς ἀγῶνος ἥκομεν;* Electr. 751. Hel. 313, *πῶς εὐμενείας ἔχεις;* and the similar phrase *ὅπως ποδῶν*, Aesch. Suppl. 816.

365. *εἰσήγαγες* Porson, a good reading in itself, (though *ἥτις* would thus be more correct: cf. v. 273,) but supported only by one MS. (Flor. A.)

370. *νᾶμ'* Musgrave for *ὄμμ'*, and so Porson and W. Dindorf. This correction derives considerable support from the reading of Flor. 2, *αἷμ' ἔχων*. Cf. Herc. F. 625, *καὶ νάματ' ὄσσων μηκέτ' ἐξανίετε*. Eustathius however (p. 432) quotes the common reading, observing that the difference between *ὄμματα* and *ὄσσοι* is not clear. Dr. Badham, on Iph. T. 372, thinks *δι' ὄσσων* corrupt. Qu. *ναίω μετοικῶν*?

372. This verse is considered by Kirchhoff to be spurious, adapted from Alcest. 427, *κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ*. By omitting it, *ἄλγος* depends directly on *ἔχουσαν*. Otherwise, it would be the accusative in apposition to the sentence, *ὃ ἐμοὶ ἄλγος ἐξ ἄλγους ἐστί*.

373. Klotz defends *οἴμοι — ἐγὼ*, for which Porson conjectured *τλήμων*, by Soph. Trach. 971, *οἴμοι ἐγὼ σοῦ, πάτερ, ὃ μέλεος*.

καὶ δυσλύτους ἔχουσα τὰς διαλλαγάς.
τί γὰρ πατήρ μοι πρέσβυς ἐν δόμοισι δρᾷ
σκότον δεδορκώς; τί δὲ κασίγνηται δύο;
ἢ που στένουσι τλήμονας φυγὰς ἐμάς.
ΙΟ. κακῶς θεῶν τις Οἰδίπου φθείρει γένος.
οὕτω γὰρ ἤρξατ', ἄνομα μὲν τεκεῖν ἐμὲ,
κακῶς δὲ γῆμαι πατέρα σὸν φῦναί τε σέ.
ἀτὰρ τί ταῦτα; δεῖ φέρειν τὰ τῶν θεῶν.
ὅπως δ' ἔρωμαι, μή τι σὴν δάκω φρένα,
δέδοιχ', ἃ χρῄζω. διὰ πόθου δ' ἐλήλυθα.
ΠΟ. ἀλλ' ἐξερώτα, μηδὲν ἐνδεὲς λίπῃς·
ἃ γὰρ σὺ βούλει, ταῦτ' ἐμοὶ, μῆτερ, φίλα.
ΙΟ. καὶ δή σ' ἐρωτῶ πρῶτον ὧν χρῄζω τυχεῖν.
τί τὸ στέρεσθαι πατρίδος; ἦ κακὸν μέγα;
ΠΟ. μέγιστον· ἔργῳ δ' ἐστὶ μεῖζον ἢ λόγῳ.
ΙΟ. τίς ὁ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές;
ΠΟ. ἓν μὲν μέγιστον, οὐκ ἔχει παρρησίαν.
ΙΟ. δούλου τόδ' εἶπας, μὴ λέγειν ἃ τις φρονεῖ.
ΠΟ. τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.
ΙΟ. καὶ τοῦτο λυπρὸν, συνασοφεῖν τοῖς μὴ σοφοῖς.

375. Schol. ὁ στίχος οὗτος ἐν τισὶν οὐ φέρεται.

378. τλήμονες MSS. τλήμονας Porson and W. Dindorf, after Brunck; and this is supported by Hipp. 1177, ἐκ σοῦ τλήμονας φυγὰς ἔχων. Electr. 233, and Bacch. 1350, αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί. Hermann reads τλήμονος, with two or three inferior MSS. One of the best has τλήμονες φυγᾶς ἐμᾶς, which is a good reading.

381. φῦναι. Hermann conjectures φῦσαι.

383. For the syntax δέδοικα ὅπως ἔρωμαι compare Hipp. 518, δέδοιχ' ὅπως μοι μὴ λίαν φανῇς σοφή. There is a curious confusion in the words here; she should have said, δέδοικα μὴ δάκω σὴν φρένα ἐρωτῶσα ἃ χρῄζω. "Haec dicit Jocasta, quia hoc colloquio non consolatura est filium, sed eo deductura, ut fateatur malum esse patria carere. Quare non refutat, quae ille dicit, sed confirmat." *Hermann.*

386. ταῦτ' Kirchhoff after Nauck for ταῦτ'.

388–91. Stobaeus has these four verses, Fl. xxxix. 17, and, with the addition of the next two, Plutarch, De exil. p. 605.

390. τίς δ' Stobaeus, and δυστυχὲς Plutarch.

391. ἔχειν Porson, with Plutarch. But this should be τὸ μὴ ἔχειν.

393. One might suggest either τ' or δ' after κρατούντων, because this verse does not seem to explain the foregoing, but rather to mention another and a different evil of exile, the having to bear in silence the follies of rulers; and this is confirmed by καὶ τοῦτο in the next verse, 'this *also*.' However, Plutarch, who gives τὴν τῶν κρατούντων ἀμαθίαν, agrees with all the MSS. in omitting the copula; and it is obvious that one privilege of παρρησία is to declaim against the follies of those in power. The Schol. records a variant πολιτῶν for κρατούντων.

394. συνασοφεῖν. One of those words which Euripides allowed himself to employ against the strict analogies of the language. See on Ion 877. If this dia-

ΠΟ. ἀλλ' ἐς τὸ κέρδος παρὰ φύσιν δουλευτέον.
ΙΟ. αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὡς λόγος.
ΠΟ. καλοῖς βλέπουσαί γ' ὄμμασιν, μέλλουσι δέ.
ΙΟ. οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὔσας κενάς;
ΠΟ. ἔχουσιν Ἀφροδίτην τιν' ἡδεῖαν κακῶν.
ΙΟ. πόθεν δ' ἐβόσκου, πρὶν γάμοις εὑρεῖν βίον;
ΠΟ. ποτὲ μὲν ἐπ' ἦμαρ εἶχον, εἶτ' οὐκ εἶχον ἄν.
ΙΟ. φίλοι δὲ πατρὸς καὶ ξένοι σ' οὐκ ὠφέλουν;
ΠΟ. εὖ πρᾶσσε· τὰ φίλων δ' οὐδέν, ἢν τις δυστυχῇ.
ΙΟ. οὐδ' ηὐγένειά σ' ἦρεν εἰς ὕψος μέγα;
ΠΟ. κακὸν τὸ μὴ 'χειν· τὸ γένος οὐκ ἔβοσκέ με.
ΙΟ. ἡ πατρὶς, ὡς ἔοικε, φίλτατον βροτοῖς.
ΠΟ. οὐδ' ὀνομάσαι δύναι' ἂν ὡς ἐστὶν φίλον.
ΙΟ. πῶς δ' ἦλθες Ἄργος; τίν' ἐπίνοιαν ἔσχεθες;

logue refers (see the introductory note) to the return of Alcibiades to Athens after his exile, there is the same allusion here to the κακοῦργοι προστάται of the state, as in Orest. 770.

395. ἐς τὸ κέρδος, with a view to one's own interest. An expediency-doctrine, no doubt, but yet one on which men are generally found to act. The Schol. well remarks on this, οὐκ ἀξιόχρεως ἥρως ὁ λόγος. See preface to vol. i. p. xliii.

396. βόσκουσι. Aesch. Ag. 1646, οἵδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους. Bacch. 617, ἐλπίσιν δ' ἐβόσκετο.

397. Kirchhoff, in restoring βλέπουσαι for βλέπουσι from the scholia, does not seem to have noticed that Hermann had independently suggested the same. The Schol. has καλὰ πρὸ ὀφθαλμῶν τιθέμεναι, βραδύνουσι δέ. If βλέπουσι had been the dative plural, we should have expected καλῶς.

399. Ἀφροδίτην, for πόθον. Iph. A. 1264, μέμνε δ' Ἀφροδίτη τις Ἑλλήνων στρατῷ. The meaning is, 'It (hope) brings a certain charm to misfortunes.' Aldus has θεὸν for κακῶν.

401. ποτὲ μέν. On the enclitic word beginning a sentence see Orest. 44. It is not necessary to assume the final ἄν with the first εἶχον. 'Sometimes I had subsistence for the day; and then it may be that I had it not.' The Schol. on v. 71 objects that this statement is inconsistent with what is there said of the two brothers entering into an agreement to rule by turns; for, says he, if this had been the case, the elder brother would have provided for the other during his year of exile. But, in fact, he failed to fulfil his promise.

403. εὖ πρᾶσσε. The sense is, ἐὰν εὖ πράσσῃς, ὠφελήσουσί σε φίλοι κτλ. See Donaldson, Gr. Gr. § 520. For the sentiment compare Herc. F. 559, φίλοι γάρ εἰσιν ἀνδρὶ δυστυχεῖ τίνες; Plutarch quotes this passage (v. 402—5) De exilio, p. 606.

406—7. Quoted by Stobaeus, Flor. xxxix. 3, who gives δύναιμ' ἄν with the MSS. of Euripides. The correction was made by Markland.

408. As one of the good MSS. gives ἔχων, Hermann here ventures on the bold and improbable alteration, τίνα ποτ' ἐπινοίαν ἔχων; (where the final αν is properly short, though in ἀνοία it is once or twice made long.)—After this verse, on the suggestion of Jacobs, which however is rejected by Hermann and Klotz, Kirchhoff transposes the distich which formerly followed after καὶ σοὶ τί θηρῶν κτλ. Retaining the old order, the argument proceeds thus; 'How and why came you to Argos?'—'Because an oracle had been given to Adrastus.'—'What oracle?'—'To marry his daughters to a boar and a lion.'—'How could *you* be called either a boar or a lion?'—'I know not: the god called me to the fortune.'—'How was the marriage brought about?'—'It was night, and I came to Adrastus' house.' It is evident

ΠΟ. οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην.
ΙΟ. σοφὸς γὰρ ὁ θεός· τίνι τρόπῳ δ' ἔσχες λέχος;
ΠΟ. ἔχρησ' Ἀδράστῳ Λοξίας χρησμόν τινα.
ΙΟ. ποῖον; τί τοῦτ' ἔλεξας; οὐκ ἔχω μαθεῖν.
ΠΟ. κάπρῳ λεοντί θ' ἁρμόσαι παίδων γάμους.
ΙΟ. καὶ σοὶ τί θηρῶν ὀνόματος μετῆν, τέκνον;
ΠΟ. νὺξ ἦν, Ἀδράστου δ' ἦλθον ἐς παραστάδας.
ΙΟ. κοίτας ματεύων, ἢ φυγὰς πλανώμενος;
ΠΟ. ἦν ταῦτα· κᾆτά γ' ἦλθεν ἄλλος αὖ φυγάς.
ΙΟ. τίς οὗτος; ὡς ἄρ' ἄθλιος κἀκεῖνος ἦν.
ΠΟ. Τυδεὺς, ὃν Οἰνέως φασὶν ἐκφῦναι πατρός.
ΙΟ. τί θηρσὶ δ' ὑμᾶς δῆτ' Ἄδραστος ἤγασεν;
ΠΟ. στρωμνῆς ἐς ἀλκὴν οὕνεκ' ἤλθομεν πέρι.

that this is defensible; but on the other hand, the logical sequence is greatly improved by the transposition. 'How came you to Argos?'—'The god brought me thither, to the fortune which awaited me.' —'How did it happen?'—'Adrastus had an oracle.'—'To what effect?'—'To marry his daughters,' &c. The defect in the old arrangement consists mainly in this; that Polynices is made to reply to Jocasta's question, 'What had you in common with a lion' &c., 'I do not know.' But he *did* know, for he proceeds to show that he fell to fighting with Tydeus about his bed. Besides, an oracle given to Adrastus would hardly be the *direct* cause of Polynices coming to Argos.

410. Porson edits *ποῖόν τι τοῦτ' ἔλεξας;* against the copies.

415. *παραστάδας*, the front of the house, *vestibulum;* properly, the pilasters flanking the entrance. See Androm. 1121. For the story of Polynices' and Tydeus' arrival, as told by Adrastus himself, see Suppl. 135 seqq.

416. Hermann and Klotz rightly give *ἢ* with the best MSS. Porson and the other editors read *ἦ* with Aldus. It is doubtful indeed if this could mean what it professes to do, *ὡς φυγὰς, utpote exul.* If the poet had meant this, he certainly would have preferred *ὡς*. The alteration was evidently made on account of the reply *ἦν ταῦτα*, which does not seem explicit when two alternatives have been presented. He means, however, 'The latter was the case.' This is clear from the mention of *ἄλλος φυγὰς* next below. A man might come to a stranger's house because he was benighted on his journey; or he might come to claim both protection and hospitality under the sacred name of *ἱκέτης*. Here therefore *ταῦτα* is like the Latin *haec*. Elsewhere *ταῦτα* is opposed to *ἐκεῖνα*, as *illa* with *haec;* see Aesch. Agam. 1301.

417. *κᾆτά γ'*. So the best MSS. Others have *κᾆτα δ'*. The true reading is probably *κᾆτ' ἐπῆλθεν*.

418. *ἄθλιος*. "Satis mira est haec Jocastae miseratio nominis ignoti." Hermann. We may perhaps admit that the remark was made rather to complete the verse than from any especial propriety. Jocasta however was full of the subject on which she had just been informed, the wretchedness of an exile's lot. Elmsley remarked on *ὡς ἄρα* as an unusual formula of exclamation; but Klotz rightly observes, that *ὡς* is for *ἐπεί*, and the *ἄρα* belongs to the *ἦν*, in the sense explained on Iph. T. 351.

420. *θηρσὶ δ'* Kirchhoff and Hermann with the best MSS. The common reading is *θηρσίν*. Schol. *κατὰ τί δὲ ὑμᾶς ὁ Ἄδραστος ὡμοίωσε τοῖς θηρσί;*

421. *στρωμνῆς ἐς ἀλκήν*. Schol. *διότι ἤλθομεν εἰς μάχην ἕνεκα στρωμνῆς*. Other accounts made the resemblance to consist in the devices on their respective shields, or because they contended for a lion's and a boar's skin to lie upon, or lastly, which is the most natural, because the one had a lion's skin over his shoulders, the other a boar's.

ΙΟ. ἐνταῦθα Ταλαοῦ παῖς ξυνῆκε θέσφατα ;
ΠΟ. κἄδωκεν ἡμῖν δύο δυοῖν νεάνιδας.
ΙΟ. ἆρ' εὐτυχεῖς οὖν σοῖς γάμοις, ἢ δυστυχεῖς ;
ΠΟ. οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας.
ΙΟ. πῶς δ' ἐξέπεισας δεῦρό σοι σπέσθαι στρατόν ;
ΠΟ. δισσοῖς Ἄδραστος ὤμοσεν γαμβροῖς τόδε,
Τυδεῖ τε κἀμοί· σύγγαμος γάρ ἐστ' ἐμός·
ἄμφω κατάξειν ἐς πάτραν, πρόσθεν δ' ἐμέ.
πολλοὶ δὲ Δαναῶν καὶ Μυκηναίων ἄκροι
πάρεισι λυπρὰν χάριν, ἀναγκαίαν δ', ἐμοὶ
διδόντες· ἐπὶ γὰρ τὴν ἐμὴν στρατεύομαι
πόλιν. θεοὺς δ' ἐπώμοσ' ὡς ἀκουσίως
τοῖς φιλτάτοις τοκεῦσιν ἠράμην δόρυ.
ἀλλ' ἐς σὲ τείνει τῶνδε διάλυσις κακῶν,
μῆτερ, διαλλάξασαν ὁμογενεῖς φίλους
παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν.
πάλαι μὲν οὖν ὑμνηθέν, ἀλλ' ὅμως ἐρῶ·
τὰ χρήματ' ἀνθρώποισι τιμιώτατα,
δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει.
ἀγὼ μεθήκω δεῦρο μυρίαν ἄγων
λόγχην· πένης γὰρ οὐδὲν εὐγενὴς ἀνήρ.
ΧΟ. καὶ μὴν Ἐτεοκλῆς ἐς διαλλαγὰς ὅδε
χωρεῖ· σὸν ἔργον, μῆτερ Ἰοκάστη, λέγειν
τοιούσδε μύθους οἷς διαλλάξεις τέκνα.

422. *ἐνταῦθα*, thereupon, *viz.* on the contest taking place.

423. *κἄδωκέ γ'* Kirchhoff, on his own conjecture.

427. *τάδε* W. Dindorf and Hermann, against the best MSS. The next verse is omitted by Porson, after Jortin, as "ineptus et spurius." Most of the subsequent critics retain it, as at least possibly genuine, though it is certainly unnecessary, and *σύγγαμος ἐμὸς* (*ἐμοὶ* Hermann) is an unusual phrase for 'a brother-in-law.' Compare however *ὁμόγαμος* in v. 136.

429. *πρόσθεν δ' ἐμέ.* As Polynices had arrived first (v. 417), he had married the elder daughter, and hence his was a prior claim.

430—2. Quoted by Plutarch, De exil. p. 606.

437. *σέ.* For *σεαυτήν.* See on Androm. 256. There is a similar verse in Aesch. Theb. 243, *αὐτὴ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν* (al. *κἀμὲ καὶ σὲ καὶ πόλιν*).

438—40. Quoted by Stobaeus, Fl. xci. 3, and Kirchhoff adds that the two latter are given also by Strabo, p. 415, and Plutarch, p. 497, the last-named author having the variant *ἀνθρώποισιν εὑρίσκει φίλους.*

442. The evils of *πενία* combined with *εὐγένεια* are commented on in Electr. 375.

ΕΤΕΟΚΛΗΣ.

μῆτερ, πάρειμι· τὴν χάριν δὲ σοὶ διδοὺς
ἦλθον. τί χρὴ δρᾶν; ἀρχέτω δέ τις λόγου·
ὡς ἀμφὶ τείχη καὶ ξυνωρίδας λόχων
τάσσων ἐπέσχον †πόλιν, ὅπως κλύοιμί σου
κοινὰς βραβείας, αἷς ὑπόσπονδον μολεῖν
τόνδ' εἰσεδέξω τειχέων πείσασά με.

ΙΟ. ἐπίσχες· οὗτοι τὸ ταχὺ τὴν δίκην ἔχει·
βραδεῖς δὲ μῦθοι πλεῖστον ἀνύουσιν σοφόν.
σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοάς·
οὐ γὰρ τὸ λαιμότμητον εἰσορᾷς κάρα
Γοργόνος, ἀδελφὸν δ' εἰσορᾷς ἥκοντα σόν.
σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε,
Πολύνεικες· ἐς γὰρ ταὐτὸν ὄμμασι βλέπων
λέξεις τ' ἄμεινον τοῦδέ τ' ἐνδέξει λόγους.
παραινέσαι δὲ σφῷν τι βούλομαι σοφόν·
ὅταν φίλος τις ἀνδρὶ θυμωθεὶς φίλῳ
εἰς ἓν συνελθὼν ὄμματ' ὄμμασιν διδῷ,

446. *τὴν χάριν.* 'Though it is to you (and not to my brother) that I am granting the favour.' The Schol. here observes, *κάλλιστα πεποίηται τῷ τραγικῷ τὸ πρόσωπον οἷον δεῖ εἶναι ἄδικον ἄνδρα. γινώσκων γὰρ ὡς οὐδὲν δίκαιον ἔχει λέγειν, ἐπείγει τὴν κρίσιν, τὸν ἐκ τῆς δικαιολογίας κατὰ λεπτὸν γινόμενον ἔλεγχον ἐκφεύγων.*

447. W. Dindorf and Klotz give *ἀρχέτω δή τις*, which is much less harmonious, and has only one of the good MSS. in its favour.

449. *πόλιν.* This is perhaps corrupt. It is omitted by Flor. 2, and Dr. Badham's conjecture (in Praef. ad Hel. p. 17), *μόλις*, is ingenious and probable, though his interpretation is a little far-fetched; *ἐπέσχον καὶ τάσσων*, 'I reluctantly desisted even from marshalling the companies round the walls.' Hermann reads *ξυνωρίδας πυλῶν, valvas portarum.* Klotz construes *ἀμφὶ τείχη καὶ πόλιν*, which cannot be maintained. Kirchhoff proposes *κεἰς ξυνωρίδας*, in which case *πόλιν* would mean *πολίτας*. The Schol. tells us that the *καὶ* is redundant, and that *ξυνωρίδας* means the chariots. The verse, as it stands, can hardly bear any meaning. By *ξυνωρίδες λόχων* he may mean that the army was arranged in companies of two *λόχοι* each.

453. *ἀνύουσιν.* So the good MSS. Others give *ἀνύτουσιν*, Porson *ἀνύτουσιν*, from the statement of some of the late Atticists, who remarked that the compound was *καθανύσαι*. We find however also *κατήνυσαν*.

454. Photius, *σχάσον, κατάπαυσον, μετάβαλε.*

456. Porson gives *Γοργοῦς*, on Valckenaer's needless conjecture.

462. Kirchhoff gives *συνελθόντ'* from his best MS. (altered however to *-ὼν* by a later hand) and two others. It is not improbable that the nominative was given by some one who supposed *συνελθόντι*, not *—τα*, i. e. *ὄμματα*, was meant. Hermann contends that the dative really is meant by that reading, while Porson says *συνελθόντε* may be defended as the "*nominativus pendens*" for the genitive.

ἐφ' οἷσιν ἥκει, ταῦτα χρὴ μόνον σκοπεῖν,
κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν.
λόγος μὲν οὖν σὸς πρόσθε, Πολύνεικες τέκνον·
σὺ γὰρ στράτευμα Δαναϊδῶν ἥκεις ἄγων
ἄδικα πεπονθὼς, ὡς σὺ φῄς· κριτὴς δέ τις
θεῶν γένοιτο καὶ διαλλακτὴς κακῶν.
ΠΟ. ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ,
κοὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων·
ἔχει γὰρ αὐτὰ καιρόν· ὁ δ' ἄδικος λόγος
νοσῶν ἐν αὐτῷ φαρμάκων δεῖται σοφῶν.
ἐγὼ δὲ πατρὸς δωμάτων προὐσκεψάμην
τοὐμόν τε καὶ τοῦδ', ἐκφυγεῖν χρῄζων ἀρὰς,
ἃς Οἰδίπους ἐφθέγξατ' εἰς ἡμᾶς ποτὲ,
[ἐξῆλθον ἔξω τῆσδ' ἑκὼν αὐτὸς χθονὸς,]

465. *πρόσθε.* It was the part of the accuser to speak first, as the Schol. observes, adding that *ὡς σὺ φῄς* is said to lay the odium of the *ἔγκλημα ἀδικίας* on Polynices himself.

469. The cause is now pleaded between the two brothers, after the custom of Euripides, Jocasta summing up the arguments as judge. It is a very remarkable fact, that each of the pleaders speaks in *twenty-seven* verses, while Jocasta has *double* that number, precisely as in Herc. F. 1255 seqq.—Polynices, feeling that justice is on his side, begins by excusing himself, on that ground, from making a long and laboured oration. It is an unjust cause, he says, that requires cunning eloquence. He, in voluntarily resigning the throne, did so with a view to family interests, because thus he hoped to escape from the effects of Oedipus' curse, if he should have entered into an agreement with his brother to reign in turn for a year each. Eteocles however had violated all his solemn pledges to the gods, and still maintains possession of the throne. Even now, if his brother will cede to him his right, the hostile army shall be withdrawn, and he will again resign his place to his brother after the year of office. But if justice is refused, he will occupy the city by force. He calls the gods to witness now, that, having himself acted uprightly in all respects, he is most impiously excluded from his own undoubted prerogatives.

469—72. Quoted by Stobaeus, Flor. xi. 12. On *ἑρμηνεύειν*, 'to express intelligibly,' see Herc. F. 1137. Here it means, 'crafty and subtle expositions.' Andr. 46, *ἑρμήνευμα Νηρῇδος γάμων*, 'a reminiscence,' or that which presents clearly to the mind the marriage of Thetis with Peleus.

471. *ἔχει γὰρ αὐτά.* 'For it (justice) has in itself a propriety' or opportuneness, which requires no figures of speech to recommend it.

473. *δωμάτων.* The genitive depending on the sense of *ἐπιμελεῖσθαι, προκήδεσθαι*: Hermann, comparing Andr. 257, *πῦρ σοι προσοίσω, κοὐ τὸ σὸν προσκέψομαι*, construes *πατρὸς δωμάτων τοὐμὸν καὶ τοῦδε.* But this seems intolerable; *τοὐμὸν* is for *τοὐμὸν μέρος*, 'on my own part.' See on Herc. F. 170.

476. None of the critics have perceived that this verse is spurious, although all have felt the difficulty that it involves. At present, this speech of Polynices has *twenty-eight* verses, being one more than the corresponding speech of his brother. This line was inserted, because *δοὺς* in v. 477 seemed to refer to *Οἰδίπους*, and not to *ἐγὼ*, which it obviously does. The narrative thus proceeds naturally; 'Now for myself, I had consideration for my father's family, namely, a desire to avoid the curse uttered by Oedipus, in giving up to my brother here to be king of the country for a year.' Kirchhoff and Scholefield

δοὺς τῷδ' ἀνάσσειν πατρίδος ἐνιαυτοῦ κύκλον,
ὥστ' αὐτὸς ἄρχειν αὖθις ἀνὰ μέρος λαβών,
καὶ μὴ δι' ἔχθρας τῷδε καὶ φόνου μολὼν
κακόν τι δρᾶσαι καὶ παθεῖν, ἃ γίγνεται.
ὁ δ' αἰνέσας ταῦθ' ὁρκίους τε δοὺς θεοὺς
ἔδρασεν οὐδὲν ὧν ὑπέσχετ', ἀλλ' ἔχει
τυραννίδ' αὐτὸς καὶ δόμων ἐμῶν μέρος.
καὶ νῦν ἕτοιμός εἰμι τἀμαυτοῦ λαβὼν
στρατὸν μὲν ἔξω τῆσδ' ἀποστεῖλαι χθονὸς,
οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβών,
καὶ τῷδ' ἀφεῖναι τὸν ἴσον αὖθις *αὖ χρόνον,
καὶ μήτε πορθεῖν πατρίδα μήτε †προσφέρειν
πύργοισι πηκτῶν κλιμάκων προσαμβάσεις,
ἃ μὴ κυρήσας τῆς δίκης πειράσομαι
δρᾶν. μάρτυρας δὲ τῶνδε δαίμονας καλῶ,

put a fuller stop after *προὐσκεψάμην*, Matthiae and Klotz after *καὶ τοῦδ'*, Hermann after *ποτέ*. All these are expedients to soften the harshness of *προὐσκεψάμην — ἐξῆλθον* without a copula. This accounts for the reading of one of the good MSS., *τοὐμὸν δὲ καὶ τοῦδ'*.

478. Porson, who appears not to have clearly known the Attic law, that *ὥστε* properly takes a nominative before the infinitive when the subject is the same as that to the primary verb, here and on Orest. 1120 (1122) confounds this syntax with that requiring an accusative, and says that "usitatior constructio est *λαβόντα*." In both instances Scholefield would have done better to admit the oversight, than to evade it by saying that the rule applies only to the *Attic* idiom; as if Porson was talking of any other. On *ἀνὰ μέρος*, repeated in v. 486, and not occurring elsewhere in tragedy, Elmsley remarks, on Med. 913.

479. *φόνου*. Hermann adopts *φθόνου*, a variant in the best MS. (Compare v. 545.) But *φόνου*, as Klotz observes, evidently refers to the very terms of Oedipus' curse, *θηκτῷ σιδήρῳ δῶμα διαλαχεῖν*. Hermann objects, that the past participle implies that the act was already done. But this is hypercritical; it is good Greek to say *ὥστε μὴ δρᾶσαί τι, καὶ αὐτὸς παθεῖν* (*ὃ νῦν γίγνεται*), *διὰ φόνου μολὼν*, where the mode and cause are implied, and the act represented as just on the point of taking place. So the aorist is used in the subjunctive when events are merely contemplated as possible, as Med. 37, *δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον*. — The old punctuation, *καὶ παθεῖν ἃ γίγνεται*, was corrected by Schaefer.

483. For *ἐμῶν* Porson gives *ἐμὸν* with Grotius, and so one of the Scholiasts seems to have read (or at least to have explained *ἐμῶν* as equivalent to it), *ἀντὶ τοῦ καὶ τὸ μέρος τὸ ἐμὸν τῶν δόμων*. Most of the editors follow Porson; yet *ἐμῶν* gives an excellent sense, 'a share in a house which is rightly my house.'

487. The *αὖ* was added by Canter. This verse may perhaps be interpolated; but we can only admit this (consistently with the numerical equality of verses in the two speeches) by supposing, with Kirchhoff, that a line has been lost after v. 491. Valckenaer thought v. 486 was spurious, but the *μὲν* and the *δὲ* clearly answer to each other. The present verse (487) is not necessary to the sense, because its purport is sufficiently expressed by *ἀνὰ μέρος*.

488. The good MSS. give the singular readings *μηκέτι* or *μήτε τι*. Kirchhoff thinks *προσφέρειν* corrupt. As *τι* and *π* are often confused (see Aesch. Suppl. 756), the true reading is perhaps *μήτ' ἐπεισφέρειν*.

ὡς πάντα πράσσων σὺν δίκῃ δίκης ἄτερ
ἀποστεροῦμαι πατρίδος ἀνοσιώτατα.
ταῦτ' αὖθ' ἕκαστα, μῆτερ, οὐχὶ περιπλοκὰς
λόγων ἀθροίσας εἶπον, ἀλλὰ καὶ σοφοῖς
καὶ τοῖσι φαύλοις ἔνδιχ', ὡς ἐμοὶ δοκεῖ.
ΧΟ. ἐμοὶ μὲν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα
τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν.
ΕΤ. εἰ πᾶσι ταὐτὸ καλὸν ἔφυ σοφόν θ' ἅμα,
οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις·
νῦν δ' οὔθ' ὅμοιον οὐδὲν οὔτ' ἴσον βροτοῖς,
πλὴν ὀνομάσαι, τὸ δ' ἔργον οὐκ ἔστιν τόδε.
ἐγὼ γὰρ οὐδὲν, μῆτερ, ἀποκρύψας ἐρῶ·
ἄστρων ἂν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς

492. For ὡς one of the best MSS. gives καὶ, and ὡς is written in an erasure in Ven. a. Kirchhoff suspects, as above mentioned, that a verse has been lost. This variant gives a strong confirmation to the reading which has been suggested in Herc. F. 291, οὐμὸς δ' ἁμαρτύρητος εὐκλεὴς πόσις, καὶ τούσδε παῖδας οὐκ ἂν ἐκσῶσαι θέλοι, where the vulg. ὡς τούσδε κτλ. seems to have crept into the text by a converse error, the two particles being often confused.

494. The objection of the Attic poets to make ι long before πλ, &c., is clearly shown here, where οὐ περιπλοκὰς would otherwise have been naturally preferred.

495. σοφοῖς, in the opinion of the wise.

499. ταὐτὸν Hermann and W. Dindorf, but against all the best MSS. The reply of Eteocles amounts to this:—Different people make different estimates of justice and honour; but there is no reality nor uniformity in virtues which men only talk about, but do not practise. For his own part, he avows that he would do any thing and every thing to gain that most glorious of human prerogatives, sovereignty. Having got it, he is reluctant to resign it to another. To give up the larger share for the smaller is mere cowardice. Besides, his feeling of honour revolts at the thought of resigning his throne to a traitor. It would be a reproach to Thebes to yield through fear of the Argive spear. Polynices ought to have proposed terms, not to have enforced his claims by arms. If his brother wishes to return to his country in any other position but that of king, he may do so. But no force on earth shall induce him to forego his sceptre. If a man must do wrong, let it be in a matter worth sinning for.

500. ἀμφίλεκτος, having arguments to be urged on both sides; equivocal, disputable. Cf. Aesch. Agam. 854. 1563.

501. ὅμοιον οὔτ' ἴσον. The general law of fairness and equality he expresses by the two words implying *likeness* and *equivalence*. It is the same ἰσότης as in v. 536.

502. ὀνομάσαι. Porson's correction, ὀνόμασιν, is rejected by the subsequent editors.—τὸ δ' ἔργον κτλ., 'but this reality (the reality of this boasted fairness) exists not.'

503—6. These fine verses are quoted by Stobaeus, Flor. xlvii. 3, with αἰθέρος for ἡλίου. All the good MSS. of Euripides give ἀνατολὰς, which Kirchhoff alone has edited. We have the same tribrach in 494 and 509; but both Stobaeus and Plutarch (p. 481) have the common tragic form ἀντολάς. Porson and W. Dindorf adopt αἰθέρος, but this in no respect removes the difficulty of the double genitive, which may be explained in two ways; either 'the rising of the sun up to the stars,' i. e. the highest heaven, or 'the sun-rise (most distant point) of the heaven.' Kirchhoff's conjecture is not satisfactory, ἄστρ' ἂν γὰρ ἔλθοιμ' ἡλίου πρὸς ἀνατολάς. It would be better to read ἡλίου τ' ἐς ἀντολάς.

καὶ γῆς ἔνερθε, δυνατὸς ὢν δρᾶσαι τάδε,
τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα.
τοῦτ' οὖν τὸ χρηστὸν, μῆτερ, οὐχὶ βούλομαι
ἄλλῳ παρεῖναι μᾶλλον ἢ σώζειν ἐμοί·
ἀνανδρία γὰρ, τὸ πλέον ὅστις ἀπολέσας
τοὔλασσον ἔλαβε. πρὸς δὲ τοῖσδ' αἰσχύνομαι
ἐλθόντα σὺν ὅπλοις τόνδε καὶ πορθοῦντα γῆν
τυχεῖν ἃ χρῄζει· ταῖς γὰρ ἂν Θήβαις τόδε
γένοιτ' ὄνειδος, εἰ Μυκηναίου δορὸς
φόβῳ παρείην σκῆπτρα τἀμὰ τῷδ' ἔχειν.
χρὴν δ' αὐτὸν οὐχ ὅπλοισι τὰς διαλλαγὰς,
μῆτερ, ποιεῖσθαι· πᾶν γὰρ ἐξαιρεῖ λόγος
ὃ καὶ σίδηρος πολεμίων δράσειεν ἄν.
ἀλλ' εἰ μὲν ἄλλως τήνδε γῆν οἰκεῖν θέλει,
ἔξεστ'· ἐκεῖνο δ' οὐχ ἑκὼν μεθήσομαι.
ἄρχειν παρόν μοι, τῷδε δουλεύσω ποτέ;
πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα,
ζεύγνυσθε δ' ἵππους, πεδία πίμπλαθ' ἁρμάτων,
ὡς οὐ παρήσω τῷδ' ἐμὴν τυραννίδα.
εἴπερ γὰρ ἀδικεῖν χρὴ, τυραννίδος πέρι

506. Empire is called θεῶν μεγίστη, the greatest of divine things, as wealth, good fortune, hope, &c., are sometimes called θεός. See Cycl. 316. Iph. A. 392.

512. ἃ χρῄζει. It was not necessary to say ὧν χρῄζει. Cf. Aesch. Cho. 698, τυγχάνειν τὰ πρόσφορα.—The position of the article in what follows is remarkable: nothing is more rare than the separation of it from its case by more than one word, such as γὰρ, μὲν, δὲ &c. Hermann's reading, καὶ γὰρ ἂν Θήβαις, had occurred also to the present editor; but Hermann is wrong in saying the ταῖς is "plane inutilis." It is used as it often is in τὰς Ἀθήνας, to imply distinction, which is here conveyed by the very context. So τὸ Ἄργος *inf.* v. 717. There is a similar collocation of the article in Thuc. vi. 64, τοὺς γὰρ ἂν ψιλοὺς τοὺς σφῶν — τοὺς ἱππέας βλάπτειν ἂν μεγάλα. Ajac. 311, καὶ τὸν μὲν ἧστο πλεῖστον ἄφθογγος χρόνον. Hel. 922, αἰσχρὸν τὰ μέν σε θεῖα πάντ' ἐξειδέναι.

516. ἐξαιρεῖ, *conficit*, removes, clears out of the way; a favourite word with Euripides. See on Hipp. 18. Iph. T. 1279. This reading has been recovered from Plutarch and others, who quote or allude to the verse, for ἐξαίρει. Porson retains the latter; but it gives no sense. For ἐξαίρειν is 'to rear up,' as in Soph. Trach. 147, ἀλλ' ἡδοναῖς ἄμοχθον ἐξαίρει βίον. Compare Suppl. 748, πόλεις τ', ἔχουσαι διὰ λόγου κάμψαι κακὰ, φόνῳ καθαιρεῖσθ', οὐ λόγῳ, τὰ πράγματα.

519. ἐκείνου Porson after Valckenaer. See however on Alcest. 1111. He means, of course, the sovereignty. In the next verse all the good copies give δουλεύσω, but Hermann and W. Dindorf, with inferior MSS., give δουλεῦσαι without a question, 'I will never give up this point, the being a slave to him,' i. e. I will never consent to it. Kirchhoff, without much reason, thinks the verse interpolated.

521. πρὸς ταῦτ' ἴτω κτλ. is a formula of defiance. Aesch. Prom. 1013, πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα φλόξ.

524—5. This distich, containing as it does a sentiment which well suited Eteocles, but is not to be taken as a specimen

κάλλιστον ἀδικεῖν, τἄλλα δ' εὐσεβεῖν χρεών.
ΧΟ. οὐκ εὖ λέγειν χρὴ μὴ 'πὶ τοῖς ἔργοις καλοῖς,
οὐ γὰρ καλὸν τοὔτ', ἀλλὰ τῇ δίκῃ πικρόν.
ΙΟ. ὦ τέκνον, οὐχ ἅπαντα τῷ γήρᾳ κακά,
Ἐτεόκλεες, πρόσεστιν, ἀλλ' ἡμπειρία
ἔχει τι λέξαι τῶν νέων σοφώτερον.
τί τῆς κακίστης δαιμόνων ἐφίεσαι

of the poet's own lax morality, is quoted by Stobaeus, Flor. xlvii. 4. Cic. de Offic. iii. § 21, 'Nam si violandum est jus, regnandi gratia violandum est; aliis rebus pietatem colas.' Compare Ion 1045, *τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν τιμᾶν· ὅταν δὲ πολεμίους δρᾶσαι κακῶς θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται νόμος.*

526. *μὴ ἐπὶ τοῖς ἔργοις καλοῖς.* Hermann well renders this verse, the only difficulty of which is its brevity of expression, "non oportet pulcris verbis uti, nisi quum res honestae sunt." Professor Scholefield, in saying that here the adjective is not the predicate, and that the article represents the possessive pronoun, *τὰ ἔργα σοῦ*, entirely misunderstood the doctrine of what have been called "tertiary predicates." (Donaldson, Gr. Gr. § 489.) Here the full expression would be, *ἐὰν μὴ τὰ ἔργα, ἐφ' οἷς τις λέγει, καλὰ ᾖ*, 'when the deeds one speaks about are not good.' Cf. Bacch. 775, *ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους εἰς τὸν τύραννον.* It was a strange error of Matthiae's, repeated by W. Dindorf, to suppose the syntax was *ἐπ' ἔργοις μὴ καλοῖς*, though the Schol. had anticipated him in it.

527. *τῇ δίκῃ*, justice in the abstract, as Aesch. Eum. 209, *εὐνῇ — τῇ δίκῃ φρουρουμένῃ. Ibid.* v. 417, *πεποιθὼς τῇ δίκῃ.* Schol. *τῇ δίκῃ βαρὺ, τοντέστιν ἄδικον.*

528. The following *ῥῆσις* must have been very celebrated in antiquity; for of the first half of it nearly every line is quoted by some writer or other, the references to all which are carefully given in Kirchhoff's critical edition. It is unquestionably a very fine and eloquent address, replete with wisdom and profound views on the theory of *τυραννὶς*, according to the Greek conception of it. Jocasta addresses herself specially to Eteocles, both as the last speaker, and as the acknowledged author of the aggression. Age, she says, has this advantage at least, that its experience enables one to speak more wisely than youth. Ambition, that worst of influences over the mind of man, has been the ruin of many homes and many cities. It were far wiser to hold in honour that great natural law of Equality of Rights, by which not only friends and states and allies are kept together, but which prevails in the system of the universe, where Day and Night alternately give place to each other, and neither claims more than its just share. What is there so precious, so fascinating, in empty Majesty? Wherein lies the advantage of more than a competency? Riches are but the gift of the gods, and belong not to men in their own right. Were the alternative proposed, to be king, or to save the city, would he dare to choose the former, and to see his country ravaged, his countrywomen carried off as captives?—To Polynices she has thus much to say: Adrastus was foolish in giving him his daughter, and he himself is foolish in using such an alliance to invade his native city. How can he ever dare to write on an Argive temple, *Polynices offered these Theban spoils?* If on the other hand he should be defeated, how will he show himself at Argos with the remnant of a vanquished army? The people will then curse Adrastus for so ill-fated a marriage. Let him repent in time, for the folly of two combined is a most odious evil.

528—30. Quoted by Stobaeus, Fl. cxv. 1, with *δεῖξαι* for *λέξαι*. Porson and Matthiae, after Valckenaer, have adopted a reading by no means better in itself, and resting on much less authority. The article has the possessive force, 'its experience.' The Schol. records a reading *ἐμπειρίᾳ* (or perhaps, *προσέστι, τῇ δ' ἐμπειρίᾳ*).

531. *κακίστης δαιμόνων.* See v. 506, and compare the noble speech of Wolsey in K. Henry VIII., *Cromwell, I charge thee, fling away ambition: By that sin fell the angels*, &c. The present passage

Φιλοτιμίας, παῖ; μὴ σύ γ'· ἄδικος ἡ θεός·
πολλοὺς δ' ἐς οἴκους καὶ πόλεις εὐδαίμονας
εἰσῆλθε κἀξῆλθ' ἐπ' ὀλέθρῳ τῶν χρωμένων·
ἐφ' ᾗ σὺ μαίνει. κεῖνο κάλλιον, τέκνον,
ἰσότητα τιμᾶν, ἢ φίλους ἀεὶ φίλοις
πόλεις τε πόλεσι συμμάχους τε συμμάχοις
ξυνδεῖ· τὸ γὰρ ἴσον νόμιμον ἀνθρώποις ἔφυ,
τῷ πλέονι δ' ἀεὶ πολέμιον καθίσταται
τοὔλασσον, ἐχθρᾶς θ' ἡμέρας κατάρχεται.
καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη σταθμῶν
ἰσότης ἔταξε κἀριθμὸν διώρισε,
νυκτός τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς
ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον,
κοὐδέτερον αὐτῶν φθόνον ἔχει νικώμενον.
εἶθ' ἥλιος μὲν νύξ τε δουλεύει βροτοῖς,
σὺ δ' οὐκ ἀνέξει δωμάτων ἔχων ἴσον;
[καὶ τῷδ' ἀπονεῖμαι; κᾆτα ποῦ 'στιν ἡ δίκη;]
τί τὴν τυραννίδ', ἀδικίαν εὐδαίμονα,

is quoted by many writers; among others D. Chrysost. xvii. p. 287 gives v. 531—540. Herod. iii. 53, *φιλοτιμίη κτῆμα σκαιόν. μὴ τῷ κακῷ τὸ κακὸν ἰῶ· πολλοὶ τῶν δικαίων τὰ ἐπιεικέστερα πρότιθέασι· πολλοὶ δὲ ἤδη τὰ μητρῷα διζήμενοι τὰ πατρῷα ἀπέβαλον· τυραννὶς σχῆμα σφαλερόν, πολλοὶ δὲ αὐτῆς ἐράσσαί εἰσι, κτλ.*

534. *κἀξῆλθε κτλ.* The sense appears to be, 'and does not depart till after the destruction of those who have made use of her.' It is possible however to connect *ἐπ' ὀλέθρῳ* with *εἰσῆλθε*, 'enters to destroy them,' and so *κἀξῆλθε* will be merely an adjunct or amplification.

535. D. Chrysostom gives *τοῦτο κάλλιστον βροτοῖς*, and some of the inferior copies here give *κάλλιστον*.

538. *νόμιμον*, an established and received principle; the normal condition of social life; whereas he who has less envies him who has more, and is ever prone to quarrel with him. Plutarch, De Frat. amore, p. 481 A, gives *μόνιμον*, 'permanent,' a reading evidently inferior. The gloss of the Schol. is rather ambiguous; *ἀντὶ τοῦ δίκαιον, καὶ ἀσφαλὲς, καὶ βέβαιον, οἱ γὰρ νόμοι ἀμετάστρεπτοι εἰσίν.*

540. *ἐχθρᾶς ἡμέρας*, a periphrasis for *ἔχθρα*, like *δούλιον ἦμαρ* for *δουλεία*.

544. It is hard to say whether *ἴσον* is the nominative or the accusative. In either case the sense is the same, 'on terms of equality.'—*νικώμενον*, on being compelled to give place to the other.—*αὐτοῖν* Porson and Hermann, against the good MSS.

546. *δουλεύει βροτοῖς* means, 'are subservient to a general law for the benefit of man,' as Hermann has remarked.

548. This verse is unquestionably spurious, though it does not seem to have been suspected by former critics. All the good MSS. give *ἀπονεῖμαι*, the later ones only *ἀπονέμειν*, Porson *ἀπονεμεῖς*. Neither this nor Hermann's *καὶ τῷδε νεῖμαι* has the slightest probability. We might add, that the distich 546—7 is quoted by Eusebius and Theodoret (ap. Kirch.) without the present one, which they would hardly have omitted had they found it.

549. To call absolute monarchy *εὐδαίμων ἀδικία*, worldly prosperity associated with injustice, is a magnificent expression. In the next verse some of the editors, strangely enough, retain the old punctuation, a question at *τόδε*. The sense however is, 'and think so much of this,

τιμᾶς ὑπέρφευ, καὶ μέγ' ἡγησαι τόδε,
περιβλέπεσθαι τίμιον; κενὸν μὲν οὖν.
ἢ πολλὰ μοχθεῖν πόλλ' ἔχων ἐν δώμασι
βούλει; τί δ' ἔστι τὸ πλέον; ὄνομ' ἔχει μόνον·
ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν.
οὗτοι τὰ χρήματ' ἴδια κέκτηνται βροτοὶ,
τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα·
ὅταν δὲ χρῄζωσ', αὖτ' ἀφαιροῦνται πάλιν.
[ὁ δ' ὄλβος οὐ βέβαιος, ἀλλ' ἐφήμερος.]
ἄγ', ἤν σ' ἔρωμαι δύο λόγω προθεῖσ' ἅμα,
πότερα τυραννεῖν, ἢ πόλιν σῶσαι θέλεις;
ἐρεῖς τυραννεῖν; ἢν δὲ νικήσῃ σ' ὅδε
Ἀργεῖά τ' ἔγχη δόρυ τὸ Καδμείων ἕλῃ,
ὄψει δαμασθὲν ἄστυ Θηβαῖον τόδε,
ὄψει δὲ πολλὰς αἰχμαλώτιδας κόρας
βίᾳ πρὸς ἀνδρῶν πολεμίων πορθουμένας.
[ὀδυνηρὸς ἆρ' ὁ πλοῦτος, ὃν ζητεῖς ἔχειν,

(namely) to be gazed at as a man of high dignity?' Nothing can be clearer. Klotz, who alone rightly explains the passage, compares Hec. 625, *ὁ δ' ἐν πολίταις τίμιος κεκλημένος*. Suppl. 553, *τίμιος γεραίρεται*. Porson gives *καὶ μέγ' ἡγησαι; τὸ δὲ περιβλέπεσθαι τίμιον;* and Valckenaer proposed *τί δὲ π. τίμιον;*

552. If he does not care for *honour*, perhaps he cares for *riches*, which she proceeds to show are equally vain.

554. *ἐπεὶ τά γ' κτλ.* The first *γε* perhaps belongs to *ἐπεί*, on which formula see Herc. F. 141. Cycl. 181. For the sentiment, that enough is as good as a superabundance, see Electr. 430, *πᾶς γὰρ ἐμπλησθεὶς ἀνὴρ ὁ πλούσιός τε χὠ πένης ἴσον φέρει*.—This verse is quoted by Stobaeus, Fl. xcv. 5. Porson gives *τοῖσι σώφροσιν*, against the good MSS.

555. *ἴδια κέκτηνται, ὡς ἴδια κτήματα ἔχουσι*. This and the two following lines are given by Stobaeus, Fl. xciv. 9.—*τὰ τῶν θεῶν κτλ.*, 'holding what belongs to the gods we are stewards of it.'

558. Porson, (after Valckenaer,) Hermann, Matthiae, and W. Dindorf, regard this verse as interpolated from another tragedy. It is a mere repetition of what had just been said. It is quoted by Plutarch, consol. ad Apoll. p. 116 (ap. Kirch.), and by Sextus Empiricus, adv. Math. p. 557, in conjunction with Electr. 944.

560. *σῶσαι*. As some of the best copies have *σώσειν*, Kirchhoff thinks *σώζειν* may be true, Klotz that some other verb should be substituted. The meaning is, 'to keep your throne or to save the state by resigning it.' The one is a permanent, the other a momentary action; whence the difference of tenses.

563. *Θηβαῖον* has rather more MS. authority than the vulg. *Θηβαίων*.

565. For *πορθουμένας* the best MS. (Ven. a) records a var. lect. *λελῃσμένας*. Compare however Electr. 316, *δμωαὶ — ἃς ἔπερσ' ἐμὸς πατήρ*. It is doubtful if this ought not rather to be read interrogatively: 'will you see, i. e. will you endure to see, Thebes ravaged, and her daughters slaves?'

566—7. W. Dindorf marks this distich as spurious, Valckenaer having before condemned the latter verse. Porson seems to assent, but thinks the omission of the single verse would leave some abruptness. It certainly is an interesting fact, to find that, by omitting verses already ejected on different grounds by other editors, the singular numerical law (see on v. 469) becomes exactly verified, i. e. Jocasta's speech has precisely *twice* the

γενήσεται Θήβαισι, φιλότιμος δὲ σύ.]
σοὶ μὲν τάδ' αὐδῶ· σοὶ δὲ, Πολύνεικες, λέγω,
ἀμαθεῖς Ἄδραστος χάριτας ἧς σ' ἀνήψατο·
ἀσύνετα δ' ἦλθες καὶ σὺ πορθήσων πόλιν.
φέρ', ἢν ἔλῃς γῆν τήνδ', ὃ μὴ τύχοι ποτὲ,
πρὸς θεῶν, τροπαῖα πῶς ἀναστήσεις Διΐ;
πῶς δ' αὖ κατάρξει θυμάτων ἑλὼν πάτραν,
καὶ σκῦλα γράψεις πῶς ἐπ' Ἰνάχου ῥοαῖς;
Θήβας πυρώσας τάσδε Πολυνείκης θεοῖς
ἀσπίδας ἔθηκε; μήποτ', ὦ τέκνον, κλέος
τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.
ἦν δ' αὖ κρατηθῇς καὶ τὰ τοῦδ' ὑπερδράμῃ,
πῶς Ἄργος ἥξεις μυρίους λιπὼν νεκρούς;
ἐρεῖ δὲ δή τις, Ὦ κακὰ μνηστεύματα
Ἄδραστε προσθεὶς, διὰ μιᾶς νύμφης γάμον
ἀπωλόμεσθα. δύο κακῶ σπεύδεις, τέκνον,
κείνων στέρεσθαι, τῶνδέ τ' ἐν μέσῳ πεσεῖν.
μέθετον τὸ λίαν, μέθετον· ἀμαθίαι δυοῖν,

number of each of the two preceding. Klotz, after Hermann, defends this distich, as a kind of forcible summary of the evils of Eteocles' conduct, and a reproach to him for letting the selfish ambition of one entail misery on many. Some doubt is thrown on v. 566 by the variants *πονηρὸς* and *δαπανηρός*.

569. *χάριτας ἀνήψατο*. See on *κῆδος ἀνημμένον*, Herc. F. 35. The sense is, 'Adrastus was foolish in doing you a favour, which involved him in war in return for his good-will.'

572. For *ἀναστήσεις* Porson gives on his own conjecture *ἆρα στήσεις*, where *ἆρα* has not only no meaning, but is very doubtful Greek, because the formula is used only in inferential questions. To Kirchhoff is due the restoration of *Διΐ* for *δορὸς*, the two best MSS. giving *δή*. For *ἀναστῆσαι* in the sense of 'to set up,' Hermann compares *ἀνίστη τύμβον* Hel. 1244, *σκηνὰς ἀνίστη* Ion 1129.

574. Kirchhoff rightly puts a question at *ῥοαῖς* as well as at *ἔθηκε*. 'How will you indite the words of dedication? Will you write thus?' &c. For *καὶ σκῦλα* Porson, after Valckenaer, gives *κεἰς σκῦλα*, a needless alteration. Hermann compares Troad. 1188, *τί καί ποτε γράψειεν ἄν σε μουσοποιὸς ἐν τάφῳ;* The sense however is not, as he thinks, *de spoliis scribes*, but literally, 'how will you inscribe the spoils,' the letters being written on the arms precisely as a person was said *δέλτον γράφειν* &c. Schol. *ἀντὶ τοῦ, ὅπλα ἐπιγράψεις*.

577. On *ὑφ' Ἑλλήνων* see Herc. F. 1334. In the next verse *ὑπερδράμῃ* for *ὑπεκδράμῃ* was conjectured by Canter, and is confirmed by the scholium *ὑπερτέρα γένηται*. Klotz alone retains *ὑπεκδράμῃ*, in the sense, 'should have got off safe from the conflict.'

583. *ἐν μέσῳ πεσεῖν*. Schol. *ὁ νοῦς, μήτε ἐκεῖνα (Ἄργος) μήτε ταῦτα (Θήβας) ἔχειν, ἤτοι κἀκείνων στερηθῆναι, καὶ τούτων μὴ τυχεῖν. τὸ γὰρ ἐν μέσῳ πεσεῖν, τουτέστι τὸ πρὸ τοῦ ἀφικέσθαι ἐπ' αὐτὰ ἐκπεσεῖν τῆς ἐλπίδος*. The whole phrase is equivalent to *σφαλῆναι, πεσεῖν* being often used for *ψευσθῆναι ἐλπίδος, irritum esse*. Klotz explains the words somewhat differently, 'to fall by the sword before you have gained this.' The phrase seems to resemble our vulgar proverb, 'to fall between two stools.'

584. *ἀμαθίαι* Porson and Kirchhoff. Equally good MSS. give *ἀμαθία*, which

ἐς ταὔθ' ὅταν μόλητον, ἔχθιστον κακόν.
ΧΟ. ὦ θεοὶ, γένοισθε τῶνδ' ἀπότροποι κακῶν,
καὶ ξύμβασίν τιν' Οἰδίπου τέκνοις δότε.
ΕΤ. μῆτερ, οὐ λόγωι ἔθ' ἁγὼν, ἀλλ' ἀνάλωται χρόνος
οὖν μέσῳ μάτην, περαίνει δ' οὐδὲν ἡ προθυμία·
οὐ γὰρ ἂν ξυμβαῖμεν ἄλλως ἢ 'πὶ τοῖς εἰρημένοις,
ὥστ' ἐμὲ σκήπτρων κρατοῦντα τῆσδ' ἄνακτ' εἶναι
χθονός·
τῶν μακρῶν δ' ἀπαλλαγεῖσα νουθετημάτων μ' ἔα.
καὶ σὺ τῶνδ' ἔξω κομίζου τειχέων, ἢ κατθανεῖ.
ΠΟ. πρὸς τίνος ; τίς ὧδ' ἄτρωτος, ὅστις εἰς ἡμᾶς ξίφος
φόνιον ἐμβαλὼν τὸν αὐτὸν οὐκ ἀποίσεται μόρον ;
ΕΤ. ἐγγὺς, οὐ πρόσω βέβηκας· ἐς χέρας λεύσσεις ἐμάς ;

Hermann takes for the dual. In the next verse ἔχθιστον has more authority than αἴσχιστον, and is rightly retained by Klotz and Kirchhoff. The Schol. explains μέγιστον κακὸν and δεινὸν κακὸν, both of which are ambiguous.

586. For the *o* made long in ἀπότροποι see Orest. 12. Aesch. Pers. 219, εἴ τι φλαυρὸν εἶδες, αἰτοῦ τῶνδ' ἀποτροπὴν τελεῖν. — The Schol. has the following observation on the foregoing speech :— 'In all this Jocasta has given no advice to her sons, to their common interest. To the one she says, *Why are you ambitious to rule?* and to the other, *Why do you make war on your country?* Whereas she ought to have advised them to come to some agreement about the division of their father's property and the empire, and so to cease from their strife, according to their original engagement to rule by turns. For the poet had it in his power to represent them as not complying, in order that the history might remain unaltered; for it was fated that they should kill each other, and die according to their father's curse. But as it is, the poet has done nothing of the sort.'— Jocasta, in fact, has confined herself to *dissuasive* arguments, and has tried to make each of her sons separately ashamed of himself. Hermann remarks (Praef. p. xvi), "Hunc (Eteoclem) quod mater quum refutat non gravius increpat, defendi potest eo, quod cavendum ei est ne ferociam ejus obstinatiorem reddat."

588. ἔθ' ἀγὼν Canter and others for ἐστ' ἀγών. Porson gives ἀγὼν ἔστ' with Grotius.

589. ἡ προθυμία, which is commonly taken to mean 'your zeal in our behalf,' is explained by Klotz 'readiness to make up the quarrel.' It is not easy to choose between the two. We may compare a similar idea in Aesch. Theb. 1054, ἔρις περαίνει μῦθον ὑστάτη θεῶν.

590. ἐπὶ τοῖς εἰρημένοις, on the terms specified. Hipp. 459, χρῆν σ' ἐπὶ ῥητοῖς ἄρα πατέρα φυτεύειν.—In the next verse ἐμὲ, the reading of the best MS., is preferable to the vulg. με, because ἀλλὰ μὴ σὲ is implied; and on the same grounds, as well as on metrical considerations, σκήπτρων is to be preferred to σκῆπτρα. Klotz retains the latter with Matthiae. The distinction commonly made between κρατεῖν τινὰ and κρατεῖν τινὸς, as expressing permanent and temporary possession, appears wholly arbitrary.

594. τίς ὧδ'. Some of the best MSS. give τίς δ' ὧδ'. Compare Hel. 810, οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας ;

596. ἐγγὺς βέβηκας, 'You are not far from such a person.' Porson and most of the subsequent editors admit Musgrave's elegant but unnecessary conjecture βεβηκώς. Schol. ἐγγὺς καὶ ἔμπροσθεν ἵστασαι.—As all the best MSS. give χεῖρας, not χέρας, we should perhaps read χεῖρας εἰσορᾷς ἐμὰς, to which εἰσορῷ forms the natural answer. He evidently points to his sword; but the other replies, he has not the courage to use it. Schol. παρόσον οἱ πλούσιοι δειλοί εἰσι πρὸς θάνατον, ὡς μεγάλων ἀγαθῶν στερούμενοι. Valckenaer compares Ar. Plut. 203, δειλότατόν ἐσθ' ὁ πλοῦτος, where the Schol.

ΠΟ. εἰσορῶ· δεινὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν.
ΕΤ. κᾆτα σὺν πολλοῖσιν ἦλθες πρὸς τὸν οὐδὲν ἐς μάχην ;
ΠΟ. ἀσφαλὴς γάρ ἐστ' ἀμείνων ἢ θρασὺς στρατηλάτης.
ΕΤ. κομπὸς εἶ σπονδαῖς πεποιθὼς, αἵ σε σώζουσιν θανεῖν.
ΠΟ. καὶ σὲ δεύτερόν γ' ἀπαιτῶ σκῆπτρα καὶ μέρη χθονός.
ΕΤ. οὐκ ἀπαιτούμεσθ'· ἐγὼ γὰρ τὸν ἐμὸν οἰκήσω δόμον.
ΠΟ. τοῦ μέρους ἔχων τὸ πλεῖον ;
ΕΤ. φήμ'· ἀπαλλάσσου δὲ γῆς.
ΠΟ. ὦ θεῶν βωμοὶ πατρῴων,
ΕΤ. οὓς σὺ πορθήσων πάρει.
ΠΟ. κλύετέ μου.
ΕΤ. τίς δ' ἂν κλύοι σου πατρίδ' ἐπεστρατευμένου ;
ΠΟ. καὶ θεῶν τῶν λευκοπώλων δώμαθ',
ΕΤ. οἳ στυγοῦσί σε.
ΠΟ. ἐξελαυνόμεσθα πατρίδος, ΕΤ. καὶ γὰρ ἦλθες ἐξελῶν.
ΠΟ. ἀδικίᾳ γ', ὦ θεοί.
ΕΤ. Μυκήναις, μὴ 'νθάδ' ἀνακάλει θεούς.
ΠΟ. ἀνόσιος πέφυκας,

quotes this verse, as also Stobaeus, Fl. xciii. 18.

599. ἀσφαλὴς κτλ. The same sentiment occurs in Suppl. 508, σφαλερὸν ἡγεμὼν θρασὺς νεώς τε ναύτης. This verse also is given by Stobaeus, Fl. liv. 18. Suetonius says that Augustus was fond of quoting it, Vit. Caes., Octav. § 25.

600. κομπὸς (with the accent on the last) means 'a boaster.' Schol. ἀλαζονικὸς ὑπάρχεις.

601. The γε is out of place here. We should perhaps read, καὶ τὸ δεύτερόν σ' ἀπαιτῶ κτλ.

602. οὐκ ἀπαιτούμεσθα. Schol. οὐ χρεωστοῦμεν. He might have better explained it, οὐκ ὀφείλομεν ἀποδοῦναι. Between ἀπαιτεῖσθαι, 'to have a thing demanded back,' and ὀφείλειν or χρῆναι ἀποδοῦναι, there is so close a relation that the one formula is used for the other. The sense is, 'We do not allow the claim.' The emphasis lies on the ἀπὸ, as if he had said, 'there is no giving *back*, but only giving *up*, in this matter.'

604. Kirchhoff retains πατρῷοι, the reading of all the best MSS., but admits that the Aldine πατρῴων may be right, as indeed the metre will not allow us to doubt. The former is the more usual idiom (Soph. El. 1374. Oed. Col. 297), though we might read ὦ θεοὶ, βωμοὶ πατρῷοί θ'.

606. By λευκόπωλοι θεοὶ Amphion and Zethus are meant, who were, as Hermann observes, the Theban Dioscuri, as being the sons of Zeus by Antiope. So in Herc. F. 29, τὼ λευκοπώλω πρὶν τυραννῆσαι χθονὸς Ἀμφίον' ἠδὲ Ζῆθον, ἐκγόνω Διός. Hermann quotes from Hesychius, Διόσκουροι, οἱ Ἑλένης ἀδελφοί· [καὶ] Ζῆθος καὶ Ἀμφίων, λευκόπωλοι καλούμενοι. Schol. τῶν λευκοπώλων. Κάστορος καὶ Πολυδεύκους· ἢ Ζήθου καὶ Ἀμφίονος, ὅπερ ἄμεινον.

607. Two good MSS. give ἐξελὼν, as if from ἐξαιρεῖν, not from ἐξελαύνειν.

608. The good MSS. agree in ἀδικίᾳ γε σῇ, ὦ θεοὶ, which Kirchhoff retains, adding "videntur deesse nonnulla." That σῇ has crept in from a gloss one can hardly doubt.

ΕΤ. ἀλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος.
ΠΟ. ὅς μ' ἄμοιρον ἐξελαύνεις.
ΕΤ. καὶ κατακτενῶ γε πρός.
ΠΟ. ὦ πάτερ, κλύεις ἃ πάσχω;
ΕΤ. καὶ γὰρ οἷα δρᾷς κλύει.
ΠΟ. καὶ σὺ, μῆτερ;
ΕΤ. ἀθέμιτόν σοι μητρὸς ὀνομάζειν κάρα.
ΠΟ. ὦ πόλις.
ΕΤ. μολὼν ἐς Ἄργος ἀνακάλει Λέρνης ὕδωρ.
ΠΟ. εἶμι, μὴ πόνει· σὲ δ' αἰνῶ, μῆτερ. ΕΤ. ἔξιθι χθονός.
ΠΟ. ἔξιμεν· πατέρα δέ μοι δὸς εἰσιδεῖν. ΕΤ. οὐκ ἂν τύχοις.
ΠΟ. ἀλλὰ παρθένους ἀδελφάς. ΕΤ. οὐδὲ τάσδ' ὄψει ποτέ.
ΠΟ. ὦ κασίγνηται.
ΕΤ. τί ταύτας ἀνακαλεῖς ἔχθιστος ὤν;
ΠΟ. μῆτερ, ἀλλά μοι σὺ χαῖρε.
ΙΟ. χαρτὰ γοῦν πάσχω, τέκνον.
ΠΟ. οὐκέτ' εἰμὶ παῖς σός. ΙΟ. ἐς πόλλ' ἀθλία πέφυκ' ἐγώ.
ΠΟ. ὅδε γὰρ εἰς ἡμᾶς ὑβρίζει. ΕΤ. καὶ γὰρ ἀνθυβρίζομαι.
ΠΟ. ποῦ ποτε στήσει πρὸ πύργων;
ΕΤ. ὡς τί μ' ἱστορεῖς τόδε;
ΠΟ. ἀντιτάξομαι κτενῶν σε. ΕΤ. κἀμὲ τοῦδ' ἔρως ἔχει.
ΙΟ. ὦ τάλαιν' ἐγώ. τί δράσετ', ὦ τέκν';
ΠΟ. αὐτὸ σημανεῖ.
ΙΟ. πατρός οὐ φεύξεσθ' Ἐρινύς;

612. *ἀθέμιτον* is Kirchhoff's and Bothe's correction of *οὐ θεμιτὸν*, and is much better than *οὐ θέμις*, which Porson and W. Dindorf adopt from Grotius, *οὐ θεμιτά σοι* (Klotz), or *οὔ σε θεμιτὸν* (Musgrave). The three forms *οὐ θεμιτὸς*, *ἀθέμιτος*, *ἀθέμιστος*, are elsewhere confused in MSS. The present form of the word occurs in Ion 1093, *γάμους Κύπριδος ἀθεμίτου ἀνοσίους*.

614. *σὲ δ' αἰνῶ*. 'I thank *you* however, my mother, (for your efforts to reconcile us).' So Bacch. 10, *αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε τίθησι*.—In the next verse *ἔξιμέν* is Musgrave's correction for *ἔξειμι*.

618. *χαρτὰ πάσχω*, ironically. Klotz compares Soph. Electr. 1457, *χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε*. Kirchhoff's conjecture, *χαρτὰ δ' οὐ πάσχω*, is not felicitous.—In the next verse the good copies agree in *εἰς πολλά γ' ἀθλία*, which presumed the *α* in *ἄθλιος* to be short.

621. For *ὡς τί* see Herc. F. 1407. Orest. 796.

624. *οὐ φεύξεσθε*. The Schol. says this is said affirmatively, not interrogatively; i. e. 'you will not escape your

ΕΤ. ἐρρέτω πρόπας δόμος. 624

ΠΟ. ὡς τάχ' οὐκέθ' αἱματηρὸν τοὐμὸν ἀργήσει ξίφος.
τὴν δὲ θρέψασάν με γαῖαν καὶ θεοὺς μαρτύρομαι
ὡς ἄτιμος, οἰκτρὰ πάσχων, ἐξελαύνομαι χθονὸς,
δοῦλος ὤς, ἀλλ' οὐχὶ ταὐτοῦ πατρὸς Οἰδίπου γεγώς.
κἄν τί σοι, πόλις, γένηται, μὴ 'μὲ, τόνδε δ' αἰτιῶ·
οὐχ ἑκὼν γὰρ ἦλθον, ἄκων δ' ἐξελαύνομαι χθονός.
καὶ σὺ, Φοῖβ' ἄναξ Ἀγυιεῦ, καὶ μέλαθρα χαίρετε,
ἡλικές θ' οὐμοὶ θεῶν τε δεξίμηλ' ἀγάλματα. 632
οὐ γὰρ οἶδ' εἴ μοι προσειπεῖν αὖθις ἔσθ' ὑμᾶς ποτέ·
ἐλπίδες δ'· οὔπω καθεύδουσ', αἷς πέποιθα σὺν θεοῖς
τόνδ' ἀποκτείνας κρατήσειν τῆσδε Θηβαίας χθονός.

ΕΤ. ἔξιθ' *ἐκ χώρας· ἀληθῶς δ' ὄνομα Πολυνείκην πατὴρ
ἔθετό σοι θείᾳ προνοίᾳ νεικέων φερώνυμον.

ΧΟ. Κάδμος ἔμολε τάνδε γᾶν στρ.

father's curse, if you fight.' It is a question if this be not better: but all the editions adopt the latter way. For the answer of Eteocles, 'perish the house utterly,' compare Aesch. Theb. 687, *ἵτω κατ' οὖρον—πᾶν τὸ Λαΐου γένος.*

625. *ὡς.* This, as Hermann observes, refers not to *ἐρρέτω*, but to *αὐτὸ σημανεῖ.—αἱματηρὸν ἀργήσει*, for *φόνου ἀργὸν ἔσται.*

628. For *γεγὼς* several of the best MSS. give *μολὼν*, which Kirchhoff adopts, and Porson calls "notabilem lectionem."

630. W. Dindorf includes this verse within brackets, after Valckenaer, but without much reason. Kirchhoff however supposes *ἐξελαύνομαι χθονὸς* to have been repeated by mistake from v. 627.

631. *Ἀγυιεῦ.* This term is explained on Aesch. Agam. 1048. Cf. Ion 187, *ἀγυιάτιδες θεραπεῖαι*, 'the service of Apollo placed in front of houses and temples.'

633. *αὖθις ἔσθ' ὑμᾶς.* Perhaps *αὖθις ἐξέσται ποτέ.*

636. The *ἐκ* is wanting in all the good MSS., though added in many of the later. Kirchhoff proposes *ἔξιθ' οὖν.* He was the first to perceive that in the next verse the Schol. must have read *φερώνυμον*, which he restores for the vulg. *ἐπώνυμον*:—*παρετυμολογεῖ τὸ ὄνομα Πολυνείκους ὄνομα νεικέων φερώνυμον, τουτέστιν ἀπὸ τῶν νεικέων τὴν ἐπωνυμίαν λαβόν.* Photius, *φερώνυμος· ἀληθὲς ἔχων τὸ ὄνομα.* W. Dindorf reads *Ἠολυνείκη.* Aeschylus gives the same derivation of the name in a difficult passage of S. C. Theb., v. 574, where *δὶς ἐν τελευτῇ τοὔνομ' ἐνδατούμενος* is, 'twice dividing the name at the end of his speech,' so as to make the address *ὦ Πολύνεικες πολλοῦ νείκους.* The great partiality of Euripides for the etymologies of proper names has often been remarked (vol. i. p. xxxi, pref.). See also Antig. v. 111.

638. The *stasimon* here following, which is corrupt and difficult in several places, does not (as Hermann complains, Praef. p. xvi) carry on the exciting incidents by expressing horror at what has just occurred, but rather dwells on a theme which suggests an interval of tranquillity and rest, so as to suspend and as it were relieve the too rapid action. It relates the fulfilment of the oracle, which enjoined Cadmus to found a city wherever a heifer driven from a certain herd should throw itself upon the ground. As all this had occurred at the site of the present Thebes, the young Phoenician maids of the chorus eulogize both the beauty and sacredness of the place, and the exploit of Cadmus in slaying the dragon that had guarded the fountain of Dirce. They conclude by invoking their ancestor Epaphus to bring assistance to Thebes, and to send the avenging Chthonian

Τύριος, ᾧ τετρασκελὴς
μόσχος ἀδάματος πέσημα
δίκε τελεσφόρον διδοῦσα
χρησμὸν, οὗ κατοικίσαι
πεδία νιν τὸ θέσφατον
πυροφόρ' Ἀόνων ἔχρη,
καλλιπόταμος ὕδατος ἵνα τε
νοτὶς ἐπέρχεται ῥυτὰς
Δίρκας χλοηφόρους βαθυσπόρους γύας·
Βρόμιον ἔνθα †τέκετο μάτηρ

deities Cora and Demeter to destroy the invading host.—The metre is trochaic throughout, with the exception of two or three iambic verses.

638—48. 'Cadmus came to this land from Tyre, for whom the four-footed untamed heifer threw itself on the ground, bringing to its accomplishment the oracle (on the very spot) where the divine voice had ordered him to colonize the wheat-bearing plains of the Aonians, where the running water of the gushing Dirce, giving source to a fair river, wanders over the verdure-clad deep-soiled fields.' — For ἀδάμαστον, the reading of the MSS. and Schol., Hermann and others give ἀδάματον, Kirchhoff after Bergk, ἀδάματος. This is the usual epithet of an untamed or unyoked heifer, whereas ἀδάματον πέσημα, for αὐτόματον, μὴ ὑπό τινος ἠναγκασμένον (Schol.), is harsh. By δικεῖν πέσημα we must understand simply πεσεῖν, with the notion of *flinging* the body suddenly to the ground.—κατοικίσαι has been adopted by most critics, from the scholia, for κατῴκισε. Klotz alone retains οὗ κατῴκισεν, with a colon after it; *eo loco quo* (postea) *condidit urbem.*

643. νιν is adopted by Hermann from Musgrave's conjecture μιν, for μὲν, which clearly has no meaning here, and appears to have arisen from the wrong reading and punctuation, κατῴκισε with a full stop. Schol. τοῦτο ἀπ' ἄλλης ἀρχῆς, κεῖται γὰρ νῦν ὁ μὲν ἀντὶ τοῦ δέ. This, of course, is absurd. The passage is certainly corrupt in the MSS., and the restoration of it is difficult. The article in τὸ θέσφατον is hardly correct; nor can we defend it by ἔτι δέ μοι τὸ θέσφατον in Bacch. 1354, where something is wanting, as the context shows.—In the next verse the old reading πυροφόρα δόμων ἔχρησε was corrected by Valckenaer to χρῆσε πυροφόρ' Ἀόνων. The last word has been generally accepted as highly ingenious and probable; for other accounts represent Cadmus to have settled here, as Ovid, Fast. i. 490, 'Passus idem est, Tyriis qui quondam pulsus ab oris Cadmus in Aonia constitit exul humo.' Kirchhoff suggests, which is better, πυροφόρ' Ἀόνων ἔχρη, where the A must be presumed to be short. Hermann gives πυροφόρα νιν Ἀόνων | πεδί' ἔχρη τὸ θέσφατον. We suspect the true reading to be οὗ κατοικίσαι πεδία θέσφατον θεοῦ κτλ.

645. ἵνα τε, a common Epic pleonasm for ἵνα. Porson gives ἵνα γε, after Valckenaer; a bad reading. — ῥυτὰς is Hermann's probable conjecture for γυίας, and it has been adopted by W. Dindorf. The later copies give γαίας or γᾶς, Porson, Klotz, Matthiae, γύας after Valckenaer; and thus γύας is omitted after καὶ βαθυσπόρους, leaving a sentence which, if Greek at all, is wholly unpoetical. The καὶ before βαθυσπόρους was omitted by Hermann, who makes this verse a senarius, transposing in the antistrophe the final words Παλλάδος φραδαῖσι. After all this unsatisfactory patching, it seems the most probable conclusion that βαθυσπόρους γύας is here interpolated from v. 669, to fill up a lacuna. So from v. 789, Ἀργείων ἐπιπνεύσας, perhaps a corruption of the same words in v. 795 is derived.

649. τέκετο, the reading of all the best copies, except Flor. 2, which gives τέτοκε, is suspected, because τεκέσθαι, as observable elsewhere (see Hel. 214. Herc. F. 1182—3), is properly used of the male. The antistrophe suggests Βρόμιον ἔνθ' ἔτικτε μάτηρ, unless, as Hermann remarks, μάτηρ itself is a mere supplement,

* * * Διὸς γάμοις,
κισσὸς ὃν περιστεφὴς
ἑλικτὸς εὐθὺς ἔτι βρέφος
χλοηφόροισιν ἔρνεσιν
κατασκίοισιν ὀλβίσας ἐνώτισεν,
Βάκχιον χόρευμα παρθένοισι Θηβαΐαις
καὶ γυναιξὶν εὐίοις.
ἔνθα φόνιος ἦν δράκων ἀντ.
Ἄρεος, ὠμόφρων φύλαξ,
νάματ' ἔννδρα καὶ ῥέεθρα
χλοερὰ δεργμάτων κόραισι
πολυπλάνοις ἐπισκοπῶν·
ὃν ἐπὶ χέρνιβας μολὼν
Κάδμος ὄλεσε μαρμάρῳ,

and we should read *παρθένος κόρα Διὸς γάμοις*, as he proposes. For the part which Dirce took in the birth of Dionysus, see Bacch. 519 seqq., *σὺ γὰρ ἐν σαῖς ποτὲ παγαῖς τὸν Διὸς βρέφος ἔλαβες, ὅτε μηρῷ πυρὸς ἐξ ἀθανάτου Ζεὺς ὁ τεκὼν ἥρπασέ νιν.*

652. Though Hermann's correction, *ἕλικος* for *ἑλικτὸς*, is probable, because it not only avoids the long syllable in *πάνσκιον* (v. 671), but gives a trochaic for an iambic verse, which is more in accordance with the rest; still it is far from certain. Kirchhoff has adopted it, though the present order of the words is far more natural than to construe *ἕλικος ἔρνεσιν*. The legend alluded to is, that no sooner was Dionysus born from Semele, than a vine-tree miraculously enveloped him in its verdure in order to conceal him from Hera.

654. Hesych. *ἐνώτισε, τὰ νῶτα περιεσκέπασεν.* Cf. Herc. F. 362, *ξανθὸν κρᾶτ' ἐπινωτίσας δεινῷ χάσματι θηρός.*

655. Βάκχιον Valckenaer for Βακχεῖον. The sense is, 'a subject which is yet celebrated in the dance by Theban maids and married women initiated in the Bacchic mysteries.'—*Θηβαΐαις* is Hermann's reading for *Θηβαίαισι*. Not less plausible perhaps is *εὐείλοισι* for *εὐηλίοισι* in v. 674, which Porson and Klotz adopt from Musgrave. He defends the form *εὐίοις*, for which Porson gives *Εὐίαις* from two or three inferior copies, by Bacch. 238, *τελεταὶς προτείνων εὐίους νεάνισιν.*

657–70. The slaying of the dragon that guarded the spring of Dirce, and the sowing of its teeth.—*ἔνθα*, viz. *παρὰ τῇ Δίρκῃ*. The Schol. construes *Ἄρεος φύλαξ*, and explains it by *φύλαξ ὑπὸ τοῦ Ἄρεος κατασταθείς*. But it is better to understand 'the offspring of Ares,' *Martius anguis*, as Valckenaer quotes from Ovid and Statius.

660. Hesych. *δεργμάτων, ὀμμάτων.* It was a mistaken notion of Blomfield's, that this was a hypallage for *δέργμασι κορῶν*.

663. *ὄλεσε* Hermann for *ὤλεσε*. Cadmus, on going to the spring to fetch lustral water (in order that he might sacrifice the heifer to the gods on the spot where it had lain down), found it infested by a hydra, which he slew by hurling a stone at its head. But *δικὼν*, as Kirchhoff observes, can hardly be right, especially as it occurs just below. As some accounts made Cadmus to kill the dragon with a sword, *τεμὼν* is perhaps the true reading, altered to *δικὼν* by those who supposed the action of hurling the stone was meant. The best MSS. give *ὠλέναις*, but Flor. 2 has *ὠλένης*. If *δικὼν* be right here, the sense can only be, 'tossing away its murderous head by a throw of his dragon-slaying arm.' It was not however the head, but only the teeth, that he threw, as the poet immediately afterwards says. The Schol. took *ὀλεσίθηρος* for the nominative; but it seems rather the genitive of *ὀλεσίθηρ*.

κρᾶτα φόνιον ὀλεσίθηρος
ὠλένας †δικὼν βολαῖς,
δίας ἀμάτορος φραδαῖσι Παλλάδος
γαπετεῖς δικὼν ὀδόντας
ἐς βαθυσπόρους γύας·
ἔνθεν ἐξανῆκε γᾶ
πάνοπλον ὄψιν ὑπὲρ ἄκρων
ὄρων χθονός· σιδαρόφρων
δέ νιν φόνος πάλιν ξυνῆψε γᾷ φίλᾳ.
αἵματος δ' ἔδευσε γαῖαν, ἅ νιν εὐαλίοις
δεῖξεν αἰθέρος πνοαῖς.
καὶ σὲ, τὸν προμάτορος ἐπῳδ.
Ἰοῦς ποτ' ἔκγονον,
Ἔπαφον, ὦ Διὸς γένεθλον,
ἐκάλεσ' ἐκάλεσα βαρβάρῳ βοᾷ,
ἰὼ, βαρβάροις λιταῖς,
βᾶθι βᾶθι τάνδε γᾶν·
σοί νιν ἔκγονοι κτίσαν,
ἂν διώνυμοι θεαὶ,

666. Παλλάδος φραδαῖσι MSS. Hermann transposed the words on account of the metre.

671. ὑπὲρ ἄκρων ὄρων, above the surface of the earth. The story of Jason and of Cadmus, both of whom sowed serpents' teeth, from which a crop of armed heroes arose, who immediately destroyed each other, is clearly identical in its origin. From the five who alone survived on this occasion, the Σπαρτοὶ, or indigenous Theban population, boasted their origin, Aesch. Theb. 407.

673. σιδαρόφρων, meditating the use of the sword; or simply, atrocious, cruel. Porson, who conceived that his rule about the caesura was applicable even to choral senarii, gives σιδαρόφρων ξυνῆψε γᾷ φίλᾳ πάλιν, against all the copies, which however agree in φίλᾳ γᾷ.

674. εὐαλίοις Hermann for εὐηλίοισι. The genitive after ἔδευσε depends on the notion of satiating or filling. For πνοαῖς Kirchhoff suggests πτυχαῖς. Cf. Orest. 1631. 1636. The meaning is, that the serpent lay exposed to rot in the sun and breeze, like the Pytho of the Delphic legend.

676—89. Hermann, by some not very improbable changes, divides the epode into strophe and antistrophe. But in a matter in itself indifferent it seems rash to depart from the MSS.

681. βᾶθι τάνδε γᾶν. So the Danaids invoke Epaphus to come to them at Argos as ὑπερπόντιος τιμάωρ, Aesch. Suppl. 41.

683. ἂν Hermann, and so Kirchhoff, for ᾗ, the best MSS. supplying the variants αἳ, ᾗ, and ᾗν. The Schol. took ᾗ for ἔνθα, but this mistake arose from the false reading ἐκτίσαντο, found in some of the best copies. The meaning is, that the two dread goddesses, worshipped in unison, though by distinct names (διώνυμοι), viz. Cora and Demeter, have acquired for their own, or established their worship in, Thebes. Demeter is the same as Earth, ἡ πάντων τροφὸς, who is therefore here associated with her. Compare Bacch. 275, Δημήτηρ θεὰ Γῆ δ' ἐστίν· ὄνομα δ' ὁπότερον βούλει κάλει. Something however is wrong, as the metre shows. Probably Δαμάτηρ θεὰ is a gloss. Perhaps πάντων ἄνασσα Γᾶ τροφὸς κτήσαντο κτλ. Porson too has edited κτήσαντο. Com-

Περσέφασσα καὶ φίλα
Δαμάτηρ θεὰ,
πάντων ἄνασσα, †πάντων δὲ Γᾶ τροφὸς
ἐκτήσαντο· πέμπε πυρφόρους
θεὰς ἀμῦναι τᾷδε γᾷ·
πάντα δ' εὐπετῆ θεοῖς.

ΕΤ. χώρει σὺ καὶ κόμιζε τὸν Μενοικέως
Κρέοντ', ἀδελφὸν μητρὸς Ἰοκάστης ἐμῆς,
λέγων τάδ', ὡς οἰκεῖα καὶ κοινὰ χθονὸς
θέλω πρὸς αὐτὸν συμβαλεῖν βουλεύματα,
πρὶν ἐς μάχην τε καὶ δορὸς τάξιν μολεῖν.
καίτοι ποδῶν σῶν μόχθον ἐκλύει παρών·
ὁρῶ γὰρ αὐτὸν πρὸς δόμους στείχοντ' ἐμούς.

ΚΡΕΩΝ.

ἦ πόλλ' ἐπῆλθον εἰσιδεῖν χρῄζων σ', ἄναξ
Ἐτεόκλεες, πέριξ δὲ Καδμείων πύλας
φύλακάς τ' ἐπῆλθον σὸν δέμας θηρώμενος.

ΕΤ. καὶ μὴν ἐγὼ σ' ἔχρῃζον εἰσιδεῖν, Κρέον·
πολλῷ γὰρ ηὗρον ἐνδεεῖς διαλλαγάς,

pare δίκε v. 641, ὄλεσε v. 663, κτίσαν v. 682.

688. ἄμυνε Hermann, whom Kirchhoff follows. The alteration has little to commend it; the simple and obvious sense is, 'Send, O Epaphus, the two goddesses who are worshipped with torch-processions, to assist this land.' Hermann was led to ἄμυνε solely by his antistrophic theory. The Schol. explains βοηθῆσαι, and quotes four hexameter verses of Euphorion, which state that Zeus gave Thebes to Persephone on her marriage, and as the price of uncovering her face (ἀνακαλυπτήρια).

690. Eteocles, before entering the contest, is anxious to settle his affairs, both private and public; and he is about to despatch a messenger to fetch his uncle Creon for that purpose, when the approach of the latter at the very moment is perceived. After some conversation on the prospects of an immediate attack by the Argives, Eteocles confidentially communicates his wishes on the subject of his family affairs (v. 757), and then adds certain injunctions respecting the state (v. 774), which together form the οἰκεῖα καὶ κοινὰ χθονὸς here mentioned.

695. With μόχθον ἐκλύει, he spares or saves the labour of walking, compare Herc. F. 725, ὡς ἂν σχολὴν λύσωμεν ἄσμενοι πόνων, 'to save delay in undertaking labours.'

697. Either here or in v. 699 ἐπῆλθον seems to be corrupt. In both places indeed it is appropriate (cf. Ion 1357, πᾶσαν δ' ἐπελθὼν Ἀσιάδα), but the poet could hardly have been so careless as to repeat it thus tamely.

701. πολλῷ ἐνδεεῖς, 'wanting in much,' implies a comparative, according to Matthiae, who compares Heracl. 170, καὶ τοῦτο πολλῷ τοῦ παρόντος ἐνδεές. Klotz will have it that πολλῷ is rather the 'dativus modi;' but this is disputing περὶ ὄνου σκιᾶς.—The use of ὡς in the next verse is not very common, for ἐπεί, 'on having a conference with.' For συνάπτειν intransitively used cf. Heracl. 429, ἐς χεῖρα γῇ συνῆψαν. Porson, supplying ἐμαυτὸν, compares Ar. Lysist. 468, τί

ὡς ἐς λόγους συνῆψα Πολυνείκει μολών.
ΚΡ. ἤκουσα μεῖζον αὐτὸν ἢ Θήβας φρονεῖν
κήδει τ' Ἀδράστου καὶ στρατῷ πεποιθότα.
ἀλλ' ἐς θεοὺς χρὴ ταῦτ' ἀναρτήσαντ' ἔχειν·
ἃ δ' ἐμποδὼν μάλιστα, ταῦθ', ἥκω φράσων.
ΕΤ. τὰ ποῖα ταῦτα; τὸν λόγον γὰρ ἀγνοῶ.
ΚΡ. ἦκει τις αἰχμάλωτος Ἀργείων πάρα.
ΕΤ. λέγει δὲ δὴ τί τῶν ἐκεῖ νεώτερον;
ΚΡ. μέλλειν πέριξ πύργοισι [Καδμείων πόλιν
ὅπλοις ἐλίξειν αὐτίκ' Ἀργείων στρατόν.]
ΕΤ. ἐξοιστέον τἄρ' ὅπλα Καδμείων πόλει.
ΚΡ. ποῖ; μῶν νεάζων οὐχ ὁρᾷς ἃ χρή σ' ὁρᾶν;
ΕΤ. ἐκτὸς τάφρων τῶνδ', ὡς μαχουμένους τάχα.
ΚΡ. σμικρὸν τὸ πλῆθος τῆσδε γῆς, οἱ δ' ἄφθονοι.
ΕΤ. ἐγῷδα κείνους τοῖς λόγοις ὄντας θρασεῖς.
ΚΡ. ἔχει τιν' ὄγκον τἄργος Ἑλλήνων πάρα.
ΕΤ. θάρσει· τάχ' αὐτῶν πεδίον ἐμπλήσω φόνου.
ΚΡ. θέλοιμ' ἄν· ἀλλὰ τοῦθ' ὁρῶ πολλοῦ πόνου.
ΕΤ. ὡς οὐ καθέξω τειχέων ἔσω στρατόν.
ΚΡ. καὶ μὴν τὸ νικᾶν ἐστι πᾶν εὐβουλία.

τοῖσδε σαυτὸν εἰς λόγον τοῖς θηρίοις συνάπτεις;

703. μεῖζον ἢ Θήβας, for Θηβῶν, as μεῖζον τῆς τύχης φρονῶν, Heracl. 933, and so μείζον' ἢ κατ' ἄνθρωπον &c. Schol. ἤκουσα αὐτὸν φρονοῦντα μεῖζον ἢ κατὰ δύναμιν Θηβῶν, 'I heard that he was looking higher than Thebes,' or indulging hopes beyond his intended victory over the Thebans.

710. This passage is clearly corrupt; and Kirchhoff has given a simple and plausible explanation of the cause, viz. the accidental repetition of Καδμείων πόλιν from below in place of προσβαλεῖν λόχους, or some similar ending. The disturbed order of the stichomythia indicates the interpolation of a grammarian. Porson adopts πυκνοῖσι for πύργοισι from Reiske, a sort of criticism highly to be deprecated, as of the very lowest order of probability. Both Hermann and Klotz rightly retain πύργοισι, but they explain it, the former as governed by πέριξ, the latter as the dative of place.

712. For τἄρ' Porson wrongly gives γ' ἄρ', where γε has no meaning. The common crasis τοι ἄρα was perhaps not much noticed in his time.

714. ὡς μαχουμένους, the accusative absolute, where, as usual, νομίζουσιν is to be supplied, which it may easily be from the preceding dative πόλει. See Rhes. 145. Ion 965. Heracl. 693. *Inf.* 388. It would, of course, be possible to read μαχουμένοις, to agree with πολίταις implied in πόλει. But the accusative is much more idiomatic.

716. τοῖς λόγοις. We may either mentally supply μόνον, or suppose something suppressed, as εἰ δὲ τοῖς ἔργοις, τοῦτο μὲν οὐκ οἶδα.

717. Kirchhoff and Hermann rightly give τἄργος with the best MS. Commonly, Ἄργος. The article is clearly required, 'that Argos of theirs has some repute from the Hellenes.' See on v. 512. Cf. Heracl. 190, ἢ τὸν Ἑλλήνων ὕρον φεύγειν δικαιοῦτ', ὅστις ἂν τἄργος φύγῃ;

718. Klotz compares Herc. F. 572, νεκρῶν ἅπαντ' Ἰσμηνὸν ἐμπλήσω φόνου.

721. τὸ νικᾶν κτλ. 'Victory is wholly

ΕΤ. βούλει τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς ;
ΚΡ. πάσας γε, πρὶν κίνδυνον εἰσάπαξ μολεῖν.
ΕΤ. εἰ νυκτὸς αὐτοῖς προσβάλοιμεν ἐκ λόχου ;
ΚΡ. εἴπερ σφαλείς γε δεῦρο σωθήσει πάλιν.
ΕΤ. ἴσον φέρει νὺξ, τοῖς δὲ τολμῶσιν πλέον.
ΚΡ. ἐνδυστυχῆσαι δεινὸν εὐφρόνης κνέφας.
ΕΤ. ἀλλ' ἀμφὶ δεῖπνον οὖσι προσβάλω δόρυ ;
ΚΡ. ἔκπληξις ἂν γένοιτο· νικῆσαι δὲ δεῖ.
ΕΤ. βαθύς γέ τοι Δίρκαῖος ἀναχωρεῖν πόρος.
ΚΡ. ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς.
ΕΤ. τί δ', εἰ καθιππεύσαιμεν Ἀργείων στρατόν ;
ΚΡ. κἀκεῖ πέφρακται λαὸς ἅρμασιν πέριξ.
ΕΤ. τί δῆτα δράσω ; πολεμίοισι δῶ πόλιν ;
ΚΡ. μὴ δῆτα· βουλεύου δ', ἐπείπερ εἶ σοφός.
ΕΤ. τίς οὖν πρόνοια γίγνεται σοφωτέρα ;

good counsel,' i. e. good counsel is all in all in attaining victory. Schol. *ὡς τὴν δύναμιν τῆς νίκης καὶ τὴν ἐνέργειαν οὐκ ἄλλο τι εἶναι ἢ εὐβουλίαν αὐτόχρημα.* Porson compares the proverb, to which this is virtually a reply, Τύχη τὰ θνητῶν πράγματ', οὐκ εὐβουλία. Klotz praises Heath's rendering of the present verse, which gives quite a different point to it; 'Any kind of victory is good counsel.' Creon is taking the cautious side, and advocating *εὐβουλία* as opposed to *θράσος*, and so he says victory depends on the former, and not (unless by mere luck) on the latter.

722. *τράπωμαι*, the deliberative conjunctive, as *inf.* v. 909. Aesch. Prom. 800. Cycl. 149.

725. For *εἴπερ — γε* see Aesch. Cho. 215. 490. Iph. T. 1200. These particles are commonly separated by an intervening word, as in *καὶ μὴν — γε*, but not invariably, as in the latter instance. The same remark applies to the combination *ἐπεί γε*. The sense is, 'By all means, provided that, if you fail, you will get safely back again hither.'

727. *ἐνδυστυχῆσαι*, 'to be unlucky in.' Bacch. 508, *ἐνδυστυχῆσαι τοὔνομ' ἐπιτήδειος εἶ.*

729. *ἔκπληξις κτλ.* 'We might indeed scare them; but what we want is *victory*.' The aorist infinitive exactly expresses the idea required, an action momentary, complete, and final.

730. *βαθὺς ἀναχωρεῖν*, sc. *τοῖς πολεμίοις*. Cf. v. 131, *τὸν δ' ἐξαμείβοντ' οὐχ ὁρᾷς Δίρκης ὕδωρ;* Having once passed the ford, to reach the walls, Eteocles hopes the enemy will be hemmed in between them and the deep stream.

731. By 'every thing is worse than being well guarded,' he means, by a common hypallage of Greek negatives, 'Nothing is so good as being well guarded.' See on Prom. 1034. Ion 1383. Andr. 726. Schol. *τὰ πάντα δεύτερα τῆς εὐλόγου ἀσφαλείας.* He means, 'None of your plans are as likely to answer as the keeping on the defensive.'

732. Hermann gives *Ἀργείου στρατοῦ*, which does not appear to possess much MS. authority. He says *καθιππεύειν τινὰ* is 'to ride over' (in which sense Aeschylus has *καθιππάζεσθαι*), but *τινὸς* 'to ride out against,' which is the sense here required. Schol. *εἰ ἔφιπποι ὁρμήσαιμεν ἐπὶ τὸν στρατὸν τῶν Ἀργείων;* The accusative might even be defended as that of 'motion over a place' (Hel. 532), but it is sufficient to understand *ἵπποις καταπατῆσαι.*

734. Schol. *ἀγανακτῶν δυσχεραίνει. ἐπεὶ πάντα, ὅσα εἶπεν, ἀπεδοκίμασε, φησί, Θέλεις οὖν προδῶ τὴν πόλιν ;*

736. *σοφωτέρα*, scil. *τῶν ὑπ' ἐμοῦ προτιθεμένων.*

ΚΡ. ἕπτ' ἄνδρας αὐτοῖς φασιν, ὡς ἤκουσ' ἐγώ,
ΕΤ. τί προστετάχθαι δρᾶν ; τὸ γὰρ σθένος βραχύ.
ΚΡ. λόχων ἀνάσσειν, ἑπτὰ προσκεῖσθαι πύλαις.
ΕΤ. τί δῆτα δρῶμεν ; ἀπορίαν γὰρ οὐ μενῶ.
ΚΡ. ἕπτ' ἄνδρας αὐτοῖς καὶ σὺ πρὸς πύλαις ἑλοῦ.
ΕΤ. λόχων ἀνάσσειν, ἢ μονοστόλου δορός ;
ΚΡ. λόχων, προκρίνας οἵπερ ἀλκιμώτατοι.
ΕΤ. ξυνῆκ', ἀμύνειν τειχέων προσαμβάσεις.
ΚΡ. καὶ ξυστρατηγούς· εἷς δ' ἀνὴρ οὐ πάνθ' ὁρᾷ.
ΕΤ. θάρσει προκρίνας, ἢ φρενῶν εὐβουλίᾳ ;
ΚΡ. ἀμφότερον· ἀπολειφθὲν γὰρ οὐδὲν θάτερον.
ΕΤ. ἔσται τάδ'· ἐλθὼν ἑπτάπυργον ἐς πόλιν
τάξω λοχαγοὺς πρὸς πύλαισιν, ὡς λέγεις,
ἴσους ἴσοισι πολεμίοισιν ἀντιθείς.
ὄνομα δ' ἑκάστου διατριβὴ πολλὴ λέγειν,

739. W. Dindorf and Hermann adopt λόχων ἄνακτας from Matthiae. Kirchhoff supposes λόχων ἀνάσσειν to be wrongly read here from v. 742. No change seems necessary, if we translate thus; 'They say that seven champions are commanders of companies, to attack the seven gates.' Nor are the same words improperly repeated below, if we suppose ὁμοίως ἀνάσσειν implied, and the outwitting the adversary by his own strategy.

740. ἀπορίαν. Schol. οὐ μενῶ ἕως εἰς ἀπορίαν καὶ ἀμηχανίαν πέσω.

741. αὐτοῖς, 'against them,' implied in the sense of ἀντίταξον. Porson gives αὐτὸς καὶ σὺ, after Grotius; a combination questionable in itself, and certainly no improvement on αὐτοῖς. Eteocles shows by his next question, that he fancied single-handed champions might be meant; and such was his conceit, that the absurdity of the idea never struck him. Creon has a higher opinion of the Argive prowess. Not only must λόχος be opposed to λόχος, but they must be ἀλκιμώτατοι, if they hope for success.

744. If ἀμύνειν προσαμβάσεις will bear the common interpretation, 'to prevent the scaling of (or repel the approach to) the walls,' we may compare the Homeric ἀμύνειν δούλιον ἦμαρ (Il. vi. 463). Schol. ἀποσοβεῖν τῶν τειχέων τὰς ἐπαναβάσεις. Rather perhaps (with the best MS.) πρὸς ἀμβάσεις, i. e. ἐλθόντας. Creon is here carrying out his advice in v. 731, to act on the defensive rather than the offensive.

745. This verse contains a eulogy of the Athenian custom of appointing ten strategi.

747. θάτερον. Neither courage without wisdom, nor wisdom without courage, is of any avail. The violation of the pause here and elsewhere under similar circumstances led Porson to suggest as a remedy οὐδ' ἓν θάτερον. But subsequent critics rightly consider that the rhythm of the verse is in no way affected by such a change.

748. Though the best MSS. give ἐλθὼν (or ἐλθὼν δ') ἑπτάπυργον ἐς πόλιν, others have a remarkable variant, ἑπτάπυργον (or ἑπτάπυλον δ') ἐς πόλιν μολών. Kirchhoff thinks this arose from a defective verse supplied by conjecture in two different ways. Eteocles, already within the city, could hardly say ἐλθὼν ἐς πόλιν. Porson adopts ἐς κύκλον μολὼν from Musgrave; a mere guess, without the least probability. If the vulgate be right, as Hermann and Klotz contend, the sense must be, ἐλθὼν εἰς ἑπτὰ πύργους πόλεως.

751. ὄνομα ἑκάστου. This, as the Scholiast observes, is a side-stroke at the 'Seven against Thebes,' where the name and device of each champion is described

ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.
ἀλλ' εἶμ', ὅπως ἂν μὴ καταργῶμεν χέρα.
καί μοι γένοιτ' ἀδελφὸν ἀντήρη λαβεῖν,
καὶ ξυσταθέντα διὰ μάχης ἐλθεῖν δορὶ
[κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν].
γάμους δ' ἀδελφῆς Ἀντιγόνης παιδός τε σοῦ
Αἵμονος, ἐάν τι τῆς τύχης ἐγὼ σφαλῶ,
σοὶ χρὴ μέλεσθαι· τὴν δόσιν δ' ἐχέγγυον
τὴν πρόσθε ποιῶ νῦν ἐπ' ἐξόδοις ἐμαῖς.
μητρὸς δ' ἀδελφὸς εἶ· τί δεῖ μακρηγορεῖν;
τρέφ' ἀξίως νιν σοῦ τε τήν τ' ἐμὴν χάριν.
πατὴρ δ' ἐς αὐτὸν ἀμαθίαν ὀφλισκάνει
ὄψιν τυφλώσας· οὐκ ἄγαν σφ' ἐπῄνεσα·
ἡμᾶς τ' ἀραῖσιν, ἢν τύχῃ, κατακτενεῖ.
ἓν δ' ἐστὶν ἡμῖν ἀργὸν, εἴ τι θέσφατον
οἰωνόμαντις Τειρεσίας ἔχει φράσαι,
τοῦδ' ἐκπυθέσθαι ταῦτ'· ἐγὼ δὲ παῖδα σὸν
Μενοικέα, σοῦ πατρὸς αὐτεπώνυμον,
λαβόντα πέμψω δεῦρο Τειρεσίαν, Κρέον·
σοὶ μὲν γὰρ ἡδὺς ἐς λόγους ἀφίξεται·
ἐγὼ δὲ τέχνην μαντικὴν ἐμεμψάμην

at length. Euripides has in fact done the same thing, but in a more fitting place, viz. in the opening scene, v. 120 seqq. Kirchhoff, from the vestiges of the reading by the first hand in his best MS. (Ven. a.), gives *διατριβὴν πολλὴν ἔχει*.

755. Between *ἐλθεῖν* and *ἐλεῖν* the MSS. are about equally balanced. As *διὰ μάχης ἐλθεῖν τινί* is the common phrase, and not *συσταθῆναι διὰ μάχης*, the former seems the safer reading, and is justly preferred by Kirchhoff and Hermann. The next verse occurs also at v. 1376. Perhaps not only this, but the three preceding lines are interpolated. It is a strange phrase to say *καταργεῖν χέρα*, 'to be idle in action,' i. e. inactive; besides, it seems a superfluous ferocity to add, 'I hope it may be my lot to have my own brother as one of the seven champions opposed to myself.' This idea is from Aeschylus, Theb. 669, where Eteocles says *εἶμι καὶ ξυστήσομαι αὐτὸς*, the very word *ξυσταθέντα* being here borrowed. The wish here is at least out of place. He had said, 'I will go and appoint the *λόχοι* at the gates,' and he then proceeds to speak with Creon on the private and state matters alluded to in v. 692.

759. *μέλεσθαι* is the passive, in the same sense as *μέλειν* might have been used; whereas *μέλομαι* is usually a deponent. Matthiae compares Soph. El. 1436, *τἀνθάδ' ἂν μέλοιτ' ἐμοί.—τὴν δόσιν κτλ.* The espousal formerly made I hereby ratify and confirm.—*ἀξίως*, for *πρεπόντως*, as befits a princess.

766. *ἀργὸν, ἀεργὸν, οὔπω εἰργασμένον*.

769. Klotz here remarks, "*ἐπώνυμος* avi etiam tum esset, si diceretur *Μενοικίδης*, *αὐτεπώνυμος* autem est, quod hoc ipsum nomen Menoecei gerit." Eteocles, about to go to the Theban army, in which Menoeceus was serving, says, 'I will send him hither, taking with him Teiresias.' It is surprising that Porson should have adopted *ἄξοντα* from Valckenaer, saying that *λαβόντα* "sensui repugnat."

ἤδη πρὸς αὐτὸν, ὥστε μοι μομφὰς ἔχειν.
πόλει δὲ καὶ σοὶ ταῦτ' ἐπισκήπτω, Κρέον·
ἥνπερ κρατήσῃ τἀμὰ, Πολυνείκους νέκυν
μήποτε ταφῆναι τῇδε Θηβαίᾳ χθονί·
θνήσκειν δὲ τὸν θάψαντα, κἂν φίλων τις ᾖ.
[σοὶ μὲν τάδ' αὐδῶ· προσπόλοις δ' ἐμοῖς λέγω,]
ἐκφέρετε τεύχη πάνοπλά τ' ἀμφιβλήματα,
ὡς εἰς ἀγῶνα τὸν προκείμενον δορὸς
ὁρμώμεθ' ἤδη ξὺν δίκῃ νικηφόρῳ.
τῇ δ' Εὐλαβείᾳ, χρησιμωτάτῃ θεῶν,
προσευξόμεσθα τήνδε διασῶσαι πόλιν.

ΧΟ. ὦ πολύμοχθος Ἄρης, τί ποθ' αἵματι στρ.
καὶ θανάτῳ κατέχει, Βρομίου παράμουσος ἑορταῖς;

778. αὐδῶ Kirchhoff with the best MS., for the vulg. εἶπον. But he remarks that this verse is probably made up from v. 568. With the next compare the similar call of Eteocles in Aesch. Theb. 672, φέρ' ὡς τάχος κνημῖδας, αἰχμῆς καὶ πέτρων προβλήματα,—a passage which there is every reason to fear is an interpolation, and made up from this.

781. All the good MSS. give ὁρμώμεθ'. Porson and others ὁρμῶμεν, with the inferior copies.—Aesch. Cho. 141, ξὺν θεοῖσι καὶ Γῇ καὶ δίκῃ νικηφόρῳ.

784. The following ode is full of difficulties. Indeed, it may be called as obscure and corrupt as any in the extant plays, if we except perhaps one or two of the odes in the *Helena*. Of its merits, whether as a mere poetical effusion, or as pertinent to the subject of the play, different estimates may be formed; but few will agree with Hermann, (Praef. p. xx,) that it is "tumidissimum inani verborum strepitu carmen," and that all its parts "miris modis commixta effunduntur, majorem sine dubio ab ejus qui modos fecerat, quam a poetae arte commendationem habentia." It is an address to Ares deprecating the turmoil of war that surrounds the city, and contrasting it with the delights of the dance and the Bacchic revelries. The exposure of the infant Oedipus on Cithaeron and the coming of the Sphinx are then dwelt upon as the causes of the present troubles. The quarrel between the two sons of Oedipus is a further subject of anxiety, and the offspring of an unhallowed union is spoken of as an ill-omined woe. The various portents that have occurred in Thebes, as so many indications of the divine interposition, are lastly enumerated; the citizens sprung from the dragon's teeth, the marriage of Cadmus with Harmonia, the daughter of Ares; the building of the walls by Amphion's lyre, and the descent of Cadmus the founder from Io.—The metre, which is almost entirely dactylic, and is composed with studied antithetical accuracy, admits only here and there a spondee, chiefly in a proper name, though carefully maintained in the antistrophic foot.

784—91. 'Thou god of turmoil, Ares, why with the love of blood and death art thou possessed, not in harmony with the festivities of Bromius? Thou dost not, in the gracefully-dancing circles of youth, spreading thy locks to the breeze, to the breathings of the pipe sing a strain in which are delightful incitements to the dance; but having inspired the Argive army with its warriors against the race of Thebe, thou art commencing thy sport with a revel most different from that led by the pipe.'—On the nominative πολύμοχθος, for ὁ πολύμοχθος ὤν, see Androm. 1.—κατέχει, Schol. χαίρεις καὶ ἐνθουσιᾷς. So Hipp. 27, καρδίαν κατείχετο ἔρωτι δεινῷ. Bacch. 1124, ἐκ Βακχίου κατείχετ'. — παράμουσος, Schol. ἀσύμφωνος, οὐ συνῳδός. As Bromius was the god of rumbling noises (the tympanum), so Ares is the god of very different sounds, the clang of arms.

οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας
βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπει
μοῦσαν, ἐν ᾗ χάριτες χοροποιοί,
ἀλλὰ σὺν ὁπλοφόροις στρατὸν Ἀργείων ἐπιπνεύσας
αἵματι Θήβας
κῶμον ἀναυλότατον προχορεύεις.
†οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεύεις, [ἀλλ']
ἅρμασι καὶ ψαλίοις τετραβάμοσι μώνυχα πῶλον·
Ἰσμηνοῦ δ' ἐπὶ χεύμασι βαίνων

786. *οὐκ ἐπί.* Hermann, objecting to the asyndeton, gives *οὐδ' ἐπί.* It is not improbable that *οὐκ ἔτι* is right, 'no longer now, as in times of peace.' By *στέφανοι* the circles of dancers seem to be meant, *ἐπὶ* implying *at* or *in* them, viz. taking a place there as a choreutes.—For *ὥρας* the best MSS. seem to agree in *ὥραις*, which gives no intelligible sense, though Klotz labours to elicit a meaning. The Scholiast says that some read *ὥρας*, and there can be little doubt that *νεᾶνις ὥρα* is a periphrasis for *νεότης*.

787. *βόστρυχον.* For the letting loose the hair in revelry, see Bacch. 695. 864. Hipp. 201, *ἄφελ', ἀμπέτασον βόστρυχον ὤμοις.*—*μέλπει*, the epic deponent.

789. *σὺν ὁπλοφόροις.* The syntax here is obscure. The Schol. explains, *σὺν ὁπλοφόροις Θήβαις στρατὸν Ἀργείων ἐπιπνεύσας, ὅ ἐστι, ἐνθουσιάσας ἑκάτερον στράτευμα.* But it is better to construe either (with Hermann) *σὺν ὁπλοφόροις προχορεύεις*, or, as in the version already given, *στρατὸν σὺν ὁπλοφόροις*, for *ὁπλίτην στρατόν.* Dr. Badham (Praef. ad Hel. p. 18) proposes *σὺν ὁπλοφόρῳ—ᾄσματι Θήβαις*, 'inspiring the Argives by your war-song to attack Thebes.' But we doubt whether *ὁπλοφόρον* would be the same as *ἐνόπλιον*, as applicable to a strain. The Schol. interprets *αἵματι Θήβας* by *τῷ γένει τῶν Θηβαίων*,—a harsh expression, if the poet used it thus. Matthiae justifies it by *αἷμα θεῶν*, Med. 1246. In Aesch. Theb. 333 Ares is said *ἐπιπνεῖν*, to fan the flame of a burning city; here the idea is that of inspiring an eager desire by breathing upon the Argive host. But *αἷμα* should bear the sense more naturally suggested by the context, 'against (or by) the blood of the Thebans.' Take it as we will, the passage is most difficult, and we can have little confidence in its integrity. The occurrence below (v. 795) of *Ἀργείους ἐπιπνεύσας* makes the reading the more doubtful here. See on v. 645.

791. *προχορεύειν* is a term borrowed from the dithyramb, as *κῶμος* is taken from serenading. Cf. Suppl. 390, *κῶμον δέχεσθαι τὸν ἐμὸν ἀσπιδηφόρον.*

792. This passage is corrupt beyond the hope of any certain restoration, though several plausible conjectures have been proposed. Porson admits the emendation of Musgrave, *οὐ πόδα θυρσομανῆ*, which gives a fair sense, though at the expense of probability. Dr. Badham suggests *ἅρματι* in the next verse, to agree with *θυρσομανεῖ.* Adopting this, we might render it thus: 'Nor is your chariot and bit attended by thyrsus-bearers, under which (i. e. yoked to which) you drive to and fro your solid-hoofed four-footed steeds.' Thus the sense will be *οὐδὲ θυρσομανές ἐστιν ἅρμα ὑφ' ᾧ* &c. Hermann is less successful in giving *ὑπὸ θυρσομανεῖ—δίνᾳ*, and making *πῶλον* stand in apposition to *κῶμον.* After *δινεύεις*, the best MS. adds *λείπει τὸ ἀλλὰ*, and the Schol. recognizes this, *ἀλλὰ ἅρμασι καὶ ἵπποις ἐπιβαίνεις.* If it be not a mere metrical addition to complete a spondaic hexameter, we must read in the antistrophe (808) *τετραβάμοσιν ἐν χαλαῖσιν*, where *ἐν* has the authority of no good MS. We suggest the following as not improbable; *οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δινεῖς | ἅρματι καὶ ψαλίοις τετραβάμονα μώνυχα πῶλον.* Klotz follows the Schol. in explaining *ὑπὸ θυρσομανεῖ* 'under the influence of Dionysus;' but this is clearly untenable. It is to be remarked, that *ψαλίων* has more MS. authority than *ψαλίοις.*

793. *δ'* for *τ'* is rightly adopted by Dr. Badham after Geel, who perceived that the opposition intended was that between the Bacchic car and the chariots of a hos-

ἱππείαισι θοάζεις,
†Ἀργείους ἐπιπνεύσας
Σπαρτῶν γέννᾳ,
ἀσπιδοφέρμονα †θίασον, ἔνοπλον,
ἀντίπαλον κατὰ λάϊνα τείχεα
χαλκῷ κοσμήσας.
ἦ δεινά τις Ἔρις θεὸς, ἃ τάδε
μήσατο πήματα γᾶς βασιλεῦσιν,
Λαβδακίδαις πολυμόχθοις.
ὦ ζαθέων πετάλων πολυθηρότα- ἀντ.
τον νάπος Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρὼν,
μήποτε τὸν θανάτῳ προτεθέντα, λόχευμ' Ἰοκάστας,
ὤφελες Οἰδιπόδα θρέψαι βρέφος ἔκβολον οἴκων,
χρυσοδέτοις περόναις ἐπίσαμον·

tile army. The Schol. read ἀλλ' — Ἰσμηνοῦ ἐπὶ κτλ. :—ἐπιβαίνων δὲ τοῖς χεύμασι τοῦ Ἰσμηνοῦ σὺν ἅρμασι καὶ ψαλίοις μονοπώλοις τῇ ἱππικῇ ἐκμαίνῃ.

795. These words are corrupt, and apparently derived from v. 789. Most critics give Ἀργείοις — γέννᾳν, after the Schol., who says that as before Ares incited the Argives against Thebes, so here he conversely incites the Thebans against the Argives. Porson, "nihil curans sententiam, sed ad solum hiatum quem γέννᾳ faciat animum attendens," says Hermann, gives γέννᾳ Σπαρτῶν. Hermann's own emendation of the passage is to re-write it; ἱππείαισι θοάζεις | κοσμήσας θιασώταν | Σπαρτῶν γέννας ἀσπιδοφέρμονα χάλκεον εὔοπλον, κτλ., but this is a process that no sober critic will approve. The metre does not seem faulty except in θίασον, which Klotz supposes may have been θείασον, a form recognized by Hesychius.—For ἔνοπλον most of the editors after Porson give εὔοπλον.

797. The words χαλκῷ κοσμήσας, found in all the good MSS., are retained by Kirchhoff and Klotz, who suppose the antistrophic verse has been lost. Most of the other editors, following Musgrave and Porson, eject them. The sense seems to be, κοσμήσας θίασον ἀντίπαλον Θηβαίοις κατὰ τείχεα, where κατὰ means 'over against,' 'opposite to,' the walls, viz. the seven gates.

799—800. Λαβδακίδαισιν is given by most critics after Canter for —αις. Kirchhoff would read γᾷ βασιλεῦσί τε, retaining the common reading of this verse.

803. The usual punctuation, a comma at νάπος, is defended by the Scholiast; but Klotz may be right in joining νάπος Ἀρτέμιδος, by which Cithaeron is made to be ὄμμα, a bright conspicuous object or prospect, from the snows commonly lying upon it (Bacch. 662). The Schol. explains Ἀρτέμιδος ὄμμα by ὅπερ ἐφορᾷ Ἄρτεμις ὑπὲρ τὰ ἄλλα ὄρη, which is very far-fetched. Rather, ὄμμα is for θέαμα, by a poetical licence.

804. There is a reading Οἰδιπόδαν, of not less authority. The meaning of the next verse is disputed. Most refer it to the σιδηρᾶ κέντρα, v. 26, by which the feet of Oedipus were pierced, others to the clasps, πόρπαι, by which, when adult, he blinded his eyes. Both are very far-fetched. The sense rather is, (and indeed, without violence, can only be,) 'made recognizable by golden clasps.' It was the custom in exposing infants to affix some mark, generally a piece of jewellery or embroidery, by which they might eventually discover their parents, as Creusa affixed to Ion two golden snakes, Ion v. 22. Now, it has been shown that the verse (26) containing mention of the pierced feet is spurious. Euripides no where mentions this: it is probable that he followed an account, as he so often does, different from other authors.

μηδὲ τὸ παρθένιον πτερὸν, οὔρειον τέρας, ἐλθεῖν
πένθεα γαίας
Σφιγγὸς ἀμουσοτάταισι σὺν ᾠδαῖς,
ἅ ποτε Καδμογενῆ τετραβάμοσι χαλαῖς
τείχεσι χριμπτομένα φέρεν αἰθέρος εἰς ἄβατον φῶς
γένναν, ἂν ὁ κατὰ χθονὸς Ἅιδας
Καδμείοις ἐπιπέμπει·
δυσδαίμων δ' ἔρις ἄλλα
θάλλει παίδων
Οἰδιπόδα κατὰ δώματα καὶ πόλιν.
οὐ γὰρ ὃ μὴ καλὸν οὔποτ' ἔφυ καλὸν,
* * * * *
οὐδ' οἱ μὴ νόμιμοι †παῖδες
ματρὶ λόχευμα, μίασμα πατρὸς δὲ συν-
αίμονος ἐς λέχος ἦλθον.
ἔτεκες, ὦ γᾶ, ἔτεκές ποτε, ἐπῳδ.
βάρβαρον ὡς ἀκοὰν ἐδάην ἐδάην ποτ' ἐν οἴκοις,
τὰν ἀπὸ θηροτρόφου φοινικολόφοιο δράκοντος

806. As in the strophic verse a dactyl might be gained by Ἀργεῖων, so here οὐρεῖον would be admissible. The Sphinx itself is called πένθεα γαίας, because she caused mourning in many houses of the land.—παρθένιον πτερὸν for παρθένος πτερόεσσα. So Pegasus is γενναῖον πτερὸν, Ar. Pac. 76.

808. The best copies have χαλαῖσι, Aldus χηλαῖς, which suits the metre of v. 793 according to the conjecture there proposed, δινεῖς for δινεύεις. The reading of Porson and others, ἐν χηλαῖσι, rests on no authority. In the one case, we must translate, 'approaching the walls (by crawling) on the claws of its four legs,' in the other, 'carried off in its claws.' Compare ἔβας — χαλαῖσι, v. 1024.

810. ἂν, agreeing with Σφίγγα, not with γένναν. On account of the metre, modern editors give τὰν, contrary to the MSS. To avoid the ambiguity of γένναν, ἂν, we might read γένναν. τὰν δ', 'but her,' &c.

815. Again we are met by hopeless corruptions. The sense appears to have been, 'Nor are children not lawfully born (a creditable) offspring to their mother, but they come as a marriage-defilement (μίασμα ἐς λέχος) of a father related by blood' (i. e. who is also a brother to his own children). We must be contented with this, the reading of the best MSS., except that for πατρὸς δὲ συναίμονος all give πατρὸς, ἡ δὲ κτλ., and many σύναιμον. To Kirchhoff is due the restoration of ἦλθον for ἦλθεν from the scholia. The metre requires v. 815 to end with two dactyls, and some epithet to λόχευμα, corresponding to καλὸν above, appears to be lost. Schol. κατὰ κοινοῦ τὸ οὐ καλὸν, but such an ellipse is incredible. In the ordinary editions this passage is patched up in various ways; οὐδ' οἱ μὴ νόμιμόν τοι παῖδες | ματρὶ λόχευμα μίασμά τε πατρός. | ἡ δὲ σύναιμον λέχος ἦλθεν Porson, and so W. Dindorf, except that he gives ποτε in place of τοι, and ἥτε for ἡ δέ. Hermann edits thus: οὐδ' οἱ μὴ νόμιμόν ποτε ματέρι | παῖδε λόχευμα, μιάσματα πατρός· | ἥτε σύναιμον λέχος ἦλθεν.

820. As one good MS. gives θηρότροφον as a variant, and the Schol. evidently so read, by construing it with γένναν, Kirchhoff ventures on the strange compound ἀποθηρότροφον. But it is no extreme licence of poetry to call the dragon 'beast-fed,' implying its ferocity and destructiveness.

γένναν ὀδοντοφυῆ, Θήβαις κάλλιστον ὄνειδος·
Ἁρμονίας δέ ποτ' εἰς ὑμεναίους
ἦλυθον οὐρανίδαι, φόρμιγγί τε τείχεα Θήβας
τᾶς Ἀμφιονίας τε λύρας ὕπο πύργος ἀνέσταν
διδύμων ποταμῶν πόρον ἀμφὶ μέσον
Δίρκας, χλοεροτρόφον ἃ πεδίον
πρόπαρ Ἰσμηνοῦ καταδεύει·
Ἰώ θ', ἃ κερόεσσα προμάτωρ,
Καδμείων βασιλῆας ἐγείνατο·
μυριάδας δ' ἀγαθῶν ἑτέροις ἑτέ-
ρας μεταμειβομένα πόλις ἅδ' ἐπ' ἄ-
κροις ἕστακεν Ἀρή-
οις στεφάνοισιν.

ΤΕΙΡΕΣΙΑΣ.

ἡγοῦ πάροιθε, θύγατερ· ὡς τυφλῷ ποδὶ
ὀφθαλμὸς εἶ σύ, ναυβάταισιν ἄστρον ὥς·
δεῦρ' ἐς τὸ λευρὸν πέδον ἴχνος τιθεῖσ' ἐμὸν

821. The Σπαρτοὶ are called *κάλλιστον ὄνειδος*, as being at once the reproach and the glory of Thebes. Schol. *ὄνειδος, ὡς ἐξ ὀδόντων δράκοντος γεννηθέντες, κάλλιστον δὲ ὡς αὐτόχθονες καὶ ἀνδρεῖοι.*

824. *ἀνέσταν* is the reading of most of the good copies, *πύργοι* only of one. Commonly, *πύργος ἀνέστα*. The plural refers to *τείχεα* as well as to *πύργος*. In a choral verse the shortened form of *ἔστησαν* is defensible, but not therefore in a senarius, v. 1246. So *ἔβαν* in Aesch. Pers. 17, Herc. F. 662, and *ἵπποι δ' ἔκρυφθεν*, Hipp. 1247, a passage not free from the suspicion of interpolation.

825. The order of the words suggests the syntax *ἀμφὶ πόρον Δίρκας, μέσον διδύμων ποταμῶν*. But this is not geographically correct. Hermann follows one of the Scholiasts, *περὶ τὸν μέσον πόρον τῶν διδύμων ποταμῶν τῆς Δίρκης*, the sense being, that Thebes stood between one branch-stream of Dirce, and a third, the Ismenus, which flowed at a little distance from the city.

830—3. 'And countless numbers of blessings one upon another having received in succession, this city has finally stopped at the highest renown in war.' Literally, 'has stood upon the highest martial prizes.' Some less correctly explain it by *ἐν κινδύνοις ἄκροις*. For *ἀρηΐοις*, the reading of all the MSS., Porson, taking this for a paroemiac, and the preceding for a dimeter anapaestic verse, gives *ἕστακ' Ἄρεος*.

834. The blind old seer Teiresias, who has been brought from the camp by Creon's son (v. 770), now appears, supported by his daughter, and accompanied by Menoeceus himself (v. 841). As usual with Euripides, the infirmities of age are first commented on; cf. Electr. 490. Ion 738. From the words *ἡγοῦ πάροιθε* it is evident that the daughter walks before, leading or drawing her father after her. This was a common attitude on the stage; hence we find *ἕλκειν* instead of *ἄγειν*, e. g. Ion 738. Herc. F. 200. 446, and children are *ἑφολκίδες*, Andr. 200.

835. The common reading *ναυτίλοισιν* has no authority. Kirchhoff and Klotz rightly give *ναυβάταισιν*, which, more or less corrupted in form, all the good MSS. contain. Aldus also, as well as Barnes, has *ναυβάταισιν*. The change seems to have been made by Porson.

836. *λευρὸν*, smooth, level, flat; a

πρόβαινε, μὴ σφαλῶμεν· ἀσθενὴς πατήρ·
κλήρους τέ μοι φύλασσε παρθένῳ χερὶ,
οὓς ἔλαβον οἰωνίσματ' ὀρνίθων μαθὼν
θάκοισιν ἐν ἱεροῖσιν, οὗ μαντεύομαι.
τέκνον Μενοικεῦ, παῖ Κρέοντος, εἰπέ μοι
πόση τίς ἡ 'πίλοιπος ἄστεως ὁδὸς
πρὸς πατέρα τὸν σόν· ὡς ἐμὸν κάμνει γόνυ,
πυκνὴν δὲ βαίνων ἥλυσιν μόλις περῶ.

ΚΡ. θάρσει· πέλας γὰρ, Τειρεσία, φίλοισι σοῖς
ἐξώρμισαι σὸν πόδα· λαβοῦ δ' αὐτοῦ, τέκνον·
ὡς πᾶσ' ἀπήνη πούς τε πρεσβύτου φιλεῖ
χειρὸς θυραίας ἀναμένειν κουφίσματα.

ΤΕ. εἶεν, πάρεσμεν· τί με καλεῖς σπουδῇ, Κρέον;

ΚΡ. οὔπω λελήσμεθ'· ἀλλὰ σύλλεξαι σθένος
καὶ πνεῦμ' ἄθρησον, αἶπος ἐκβαλὼν ὁδοῦ.

common epithet of *ψάμαθος*. See the word illustrated on Aesch. Suppl. 502, *λευρὸν κατ' ἄλσος νῦν ἐπιστρέφου τόδε*. Hence *μὴ σφαλῶμεν* assigns a reason, 'lest I should trip,' viz. over rough ground.

838. *κλήρους*, *sortes*, notes written down after the observations made on the flights of birds.—For the *θᾶκοι ἱεροὶ* of Teiresias see Bacch. 347. It is the *παλαιὸς θᾶκος ὀρνιθοσκόπος* of Soph. Ant. 999.

844. *πυκνὴν ἥλυσιν*, with rapid (quickly-succeeding) step.

846. Kirchhoff alone gives *ἐξορμίσαι*, the best MSS. having either this or *ἐξόρμισαι* (aor. infin. or aor. med. imp.). The reading of Flor. 2 and Aldus is *ἐξώρμισαι*. Klotz appears to be right in his judgment, "indicativus perfecti unice convenit huic loco." Barnes less correctly edits *ἐξωρμίσω*.

847, 8. Few passages have given critics and commentators more trouble than this. Even Kirchhoff concludes that *πᾶσ' ἀπήνη* is corrupt. Yet the words are capable of a simple and obvious sense, and there are two other passages (Iph. A. 617, and Electr. 999,) which furnish an excellent comment on them. We learn from them, that it was the custom on descending from a mule-car (*ἀπήνη*), to ask the aid of a bystander's hand. So Clytemnestra says, in the first, *κἀμοὶ χερός τις ἐνδότω στηρίγματα, θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς*, and in the latter *ἔκβητ' ἀπήνης, Τρῳάδες, χειρὸς δ' ἐμῆς λάβεσθ'*, *ἵν' ἔξω τοῦδ' ὄχου στήσω πόδα*. But (as shown on v. 851) Teiresias was now about to *ascend* on to the stage, so that he required the *κούφισμα*, or lifting up, like Antigone in v. 105. And this was given by Menoeceus, at the command of his father, standing on the stage. Here then the meaning is, 'since every mule-car and (every) old man's foot awaits (or expects) the support of a hand from without.' One person as much as the other cannot safely mount or descend without assistance. Hermann's reading here is perhaps the worst conjecture that he ever ventured to introduce, *ὡς παῖς ἔτ' ἀπτὴν κτλ.*, 'an unfledged child,' i. e. an infant.

849. Porson gives *τί μ' ἐκάλεις* after Valckenaer. The present tense is a short way of saying *τί ἐστι τὸ πρᾶγμα ἐφ' ᾧ ἐκάλεις με;*

850. *οὔπω λελήσμεθ'* means, 'I will tell you soon, if you will only wait to recover your breath.'

851. *αἶπος* has been restored by Kirchhoff and Hermann for the corrupt *ἅπος*, *κἅπος*, or *ἀπό σ'*: In the best MS. (Ven. a.) Kirchhoff says there are vestiges of the original reading *αἶπος*, the *ιπ* having been subsequently erased. No grammarian mentions the word *ἅπος* except Eustathius, on Il. p. 881, who found *ἅπος*, which he explains *τὸν κάματον ἢ τὸ ἀπὸ τῆς ὁδοῦ ἄσθμα*, adding that others

ΤΕ. κόπῳ παρεῖμαι γυῖ' Ἐρεχθειδῶν ἄπο
δεῦρ' ἐκκομισθεὶς τῆς πάροιθεν ἡμέρας·
κἀκεῖ γὰρ ἦν τις πόλεμος Εὐμόλπου δορὸς,
οὗ καλλινίκους Κεκροπίδας ἔθηκ' ἐγώ·
καὶ τόνδε χρυσοῦν στέφανον, ὡς ὁρᾷς, ἔχω
λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.
ΚΡ. οἰωνὸν ἐθέμην καλλίνικα σὰ στέφη·
ἐν γὰρ κλύδωνι κείμεθ', ὥσπερ οἶσθα σὺ,
δορὸς Δαναϊδῶν, καὶ μέγας Θήβαις ἀγών.
βασιλεὺς μὲν οὖν βέβηκε κοσμηθεὶς ὅπλοις
ἤδη πρὸς ἀλκὴν Ἐτεοκλῆς Μυκηνίδα·
ἐμοὶ δ' ἐπέσταλκ' ἐκμαθεῖν σέθεν πάρα
τί δρῶντες ἂν μάλιστα σώσαιμεν πόλιν.
ΤΕ. Ἐτεοκλέους μὲν οὕνεκ' ἂν κλῄσας στόμα
χρησμοὺς ἐπέσχον, σοὶ δ', ἐπεὶ χρῄζεις μαθεῖν,

read ἄπος, τὸ ὕψος. Now ὕψος can only have been a gloss on αἶπος, and this very αἶπος, which occurs also in Alcest. v. 500, is explained κάματος by Hesychius. Still, as the text stands, there is considerable difficulty in ἐκβαλὼν, 'casting off the weariness of the journey.' Possibly ἐκπερῶν is the true reading, and thus the passage might be explained from Ion 739, where the old servant, ascending the steep pathway representing the road to the Delphian temple, complains αἰπεινά τοι μαντεῖα, and Electr. 489, where another old man finds the πρόσβασις ὀρθία to Electra's cottage fatiguing. According to this the sense would be, 'stop to take breath in ascending the steep road.' Teiresias would thus have entered by the orchestra, and ascended the stairs to the stage. With this explanation and with no other, the χειρὸς θυραίας κουφίσματα, the help of another's hand beside that of his guide, is consistent. And moreover, that Teiresias entered by the orchestra is clear from λευρὸν πέδον in v. 836, the same orchestra being called λευρὸν ἅλσος in Aesch. Suppl. 502.

852. The common reading παρεῖμαι γοῦν is hardly consistent with tragic usage. Porson gives γοῦν', a form unknown to the tragic writers, as he was himself aware. A much more probable reading is γυῖ', which appears to be given as a variant in Ven. a. Some accusative seems wanted, though it is not necessary to the syntax. Compare κόπου ὕπο παρεῖται, Bacch. 634, with παρειμένη χεῖρα, Alcest. 204. From the reading of one or two of the late MSS. γῆς, Elmsley proposed τῆς Ἐρεχθειδῶν ἄπο. If γοῦν be retained, (and Hermann contends that it is right,) it can only mean, 'why certainly I have had exertion enough to tire me,' &c. We might suggest νὺν, opposed to τῆς πάροιθεν ἡμέρας.

854. Εὐμόλπου δορός. Schol. πόλεμος, ὅντινα ἐποίησεν Εὔμολπος. The legend was, that Eumolpus had assisted the Eleusinians to revolt against Erechtheus, but was defeated and killed by the Athenians, who instituted the priesthood of the Eumolpidae in consequence of his having been the first who had been initiated in the Mysteries. The anachronism is noticed by the Schol., who says that the war happened four generations before the Argive invasion of Thebes, but the poet designed to eulogize Athens. Hermann suggests (Praef. p. xxi) that the circumstance may have been mentioned in order to excuse Eteocles for not having consulted the seer before.

859—60. Quoted by Plato, Alcib. ii. p. 151 B. Schol. σημεῖον ἐθέμην τοῦ ἡμᾶς νικῆσαι τὸν ἐπὶ τῇ νίκῃ δοθέντα σοι στέφανον.

862. πρὸς ἀλκὴν Μυκηνίδα. Schol. πρὸς μάχην τῶν Ἀργείων.

865. For the reason of Teiresias' resentment against Eteocles see v. 772.

λέξω· νοσεῖ γὰρ ἥδε γῆ πάλαι, Κρέον,
ἐξ οὗ 'τεκνώθη Λάϊος βίᾳ θεῶν
[πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν].
αἱ δ' αἱματωποὶ δεργμάτων διαφθοραὶ
θεῶν σόφισμα κἀπίδειξις Ἑλλάδι.
ἃ συγκαλύψαι παῖδες Οἰδίπου χρόνῳ
χρῄζοντες, ὡς δὴ θεοὺς ὑπεκδραμούμενοι,
ἥμαρτον ἀμαθῶς· οὔτε γὰρ γέρα πατρὶ
οὔτ' ἔξοδον διδόντες ἄνδρα δυστυχῆ
ἐξηγρίωσαν· ἐκ δ' ἔπνευσ' αὐτοῖς ἀρὰς
δεινὰς νοσῶν τε καὶ πρὸς ἠτιμασμένος.
ἀγὼ τί δρῶν οὐ, ποῖα δ' οὐ λέγων ἔπη,
εἰς ἔχθος ἦλθον παισὶ τοῖσιν Οἰδίπου.
ἐγγὺς δὲ θάνατος αὐτόχειρ αὐτοῖς, Κρέον·
πολλοὶ δὲ νεκροὶ περὶ νεκροῖς πεπτωκότες,
Ἀργεῖα καὶ Καδμεῖα μίξαντες βέλη,

868. For τεκνοῦσθαι, 'to be made a parent,' see Herc. F. 7. So in Aesch. Ag. 729, wealth is said τεκνοῦσθαι, μηδ' ἅπαιδα θνήσκειν. Hesychius explains 'τεκνώθη by τέκνον ἔσχεν, the Schol. τέκνου πατὴρ ἐγένετο. For the numerical agreement of this speech with that at v. 930 seqq. (each thirty verses), and of Creon's and Menoeceus' beyond, and the intervening dialogue at v. 896 seqq., see Preface to vol. ii. p. xxi. It has there been suggested to omit v. 869 as an interpolation. Kirchhoff however is of opinion that several verses have been lost here, and one after v. 878. By the omission of the verse in question, αἱ — διαφθοραὶ may be connected with the nominative Λάϊος, by supplying a word like ἐγένοντο, as the Schol. suggests, καὶ ἐξ οὗ ἐγένοντο αἱ ἠμαγμέναι καὶ τετρωμέναι τῶν ὀφθαλμῶν τυφλώσεις. On the whole, it seems better to read αἱ δ' for αἳ θ', and to translate; 'But as for that bloody destruction of eye-sight, it was a design of the gods and a demonstration to Hellas.' He goes on to say, that in wishing to hide it by length of time they erred ignorantly, i. e. stupidly, because they fancied they could outwit the gods, who desired to make the case of Oedipus a public example, and could evade the punishment that was sure to follow. — For χρόνῳ Wakefield proposed σκότῳ.

874. γέρα, his proper prerogatives. This seems to refer to his maintenance in the house, τροφὴ, on account of which he cursed his sons, Aesch. Theb. 783.

878. τί δρῶν οὐ, ποῖα δ' has been restored by W. Dindorf from the Harleian MS., though it is there doubtless but a conjecture of the transcriber. The best copies give τί δρῶν, ὁποῖα δ', Aldus with some inferior MSS. τί οὐ δρῶν, ποῖα δ'. Porson reads τίν' οὐ δρῶν, i. e. τίνα ἔπη. Hermann τί τοι δρῶν, while Kirchhoff, retaining τί δρῶν, ὁποῖα δ', marks the loss of a verse after this. Klotz is still bolder, and maintains the integrity of τί δρῶν, ὁποῖα δ', though the indirect question for the direct is altogether contrary to the usage of the earlier Attic. The meaning is by no means obscure:—'With respect to which conduct I did and said every thing that I could (i. e. to prevent it), and so made myself disliked by the sons of Oedipus.' On τί — ποῖον οὐ, see Herc. F. 1271. For the government of ἃ, see on Androm. 660, ἀγὼ προνοίᾳ τῇ τε σῇ κἀμῇ, γέρον, κτανεῖν θέλων τήνδ' ἐκ χερῶν ἁρπάζομαι.

882. μίξαντες, Schol. συγκροτήσαντες. — πικροὺς γόους, lamentations to their own cost, perhaps because retaliation was to come in the war of the Epigoni. Cf. v. 949.

πικροὺς γόους δώσουσι Θηβαίᾳ χθονί.
σύ τ' ὦ τάλαινα συγκατασκάπτει πόλις,
εἰ μὴ λόγοισι τοῖς ἐμοῖς τις πείσεται.
ἐκεῖνο μὲν γὰρ πρῶτον ἦν, τῶν Οἰδίπου
μηδένα πολίτην μηδ' ἄνακτ' εἶναι χθονὸς,
ὡς δαιμονῶντας κἀνατρέψοντας πόλιν.
ἐπεὶ δὲ κρεῖσσον τὸ κακὸν ἐστι τἀγαθοῦ,
μί' ἔστιν ἄλλη μηχανὴ σωτηρίας.
ἀλλ' οὐ γὰρ εἰπεῖν οὔτ' ἐμοὶ τοδ' ἀσφαλὲς
πικρόν τε τοῖσι τὴν τύχην κεκτημένοις
πόλει παρασχεῖν φάρμακον σωτηρίας,
ἄπειμι, χαίρεθ'· εἷς γὰρ ὢν πολλῶν μέτα
τὸ μέλλον, εἰ χρὴ, πείσομαι· τί γὰρ πάθω;

ΚΡ. ἐπίσχες αὐτοῦ, πρέσβυ. *ΤΕ.* μὴ 'πιλαμβάνου.
ΚΡ. μεῖνον, τί φεύγεις; *ΤΕ.* ἡ τύχη σ', ἀλλ' οὐκ ἐγώ.
ΚΡ. φράσον πολίταις καὶ πόλει σωτηρίαν.
ΤΕ. βούλει σὺ μέντοι, κοὐχὶ βουλήσει τάχα.
ΚΡ. καὶ πῶς πατρῴαν γαῖαν οὐ σῶσαι θέλω;
ΤΕ. θέλεις ἀκοῦσαι δῆτα καὶ σπουδὴν ἔχεις;
ΚΡ. ἐς γὰρ τί μᾶλλον δεῖ προθυμίαν ἔχειν;
ΤΕ. κλύοις ἂν ἤδη τῶν ἐμῶν θεσπισμάτων.
πρῶτον δ' ἐκεῖνο βούλομαι σαφῶς μαθεῖν,

884. The best MSS. give πόλει or πόλι, Flor. 2, πόλις, which is the common reading. But the σὺν in composition rather favours the dative. Possibly he turns to his daughter Manto, who was leading him (v. 834), or he may hint at the fate of Jocasta.

885. τις, i. e. Creon, whom he does not like to name. Porson gives on his own conjecture εἰ μὴ λόγοις τις τοῖς ἐμοῖσι πείσεται, "propter numeros;" but Kirchhoff and Klotz rightly repudiate so arbitrary a change.

888. For δαιμονᾶν, 'to be possessed,' see Aesch. Theb. 1004. Cho. 557. For ὡς with the accusative absolute, *sup.* v. 714. He means that the first course that should have been taken was, to expel Eteocles and his brother from the city as ἐναγεῖς.

889. ἐπεὶ δὲ κτλ. 'But since the wrong course *has* prevailed over the right, and a son of Oedipus *is* king,' &c. For the proverbial expression, 'There is more of bad than good in the world,' see Suppl. 197.

892. τοῖσι κτλ. He speaks ambiguously, but he means τῷ ἔχοντι τὴν τυραννίδα, Κρέοντι, and alludes to the surrender of Creon's own son to death for the good of the state.

895. τί γὰρ πάθω; 'For what will become of me?' i. e. τί γὰρ ἄλλο, or ἐὰν θέλω εἰπεῖν τἀληθές. On this formula see Androm. 513.—Teiresias turns to depart; but Creon seizes his arm and detains him.

897. τί φεύγεις μ' Porson, with a few of the inferior copies.

899. μέντοι is rather strangely used. Perhaps it would be better to give μέν τοι.

902. τί μ' ἄλλο has rather less authority, but is preferred by Hermann, Klotz, and W. Dindorf.

ποῦ 'στιν Μενοικεὺς, ὅς με δεῦρ' ἐπήγαγεν;
ΚΡ. ὅδ' οὐ μακρὰν ἄπεστι, πλησίον δέ σου.
ΤΕ. ἀπελθέτω νυν θεσφάτων ἐμῶν ἑκάς.
ΚΡ. ἐμὸς πεφυκὼς παῖς ἃ δεῖ σιγήσεται.
ΤΕ. βούλει παρόντος δῆτά σοι τούτου φράσω;
ΚΡ. κλύων γὰρ ἂν τέρποιτο τῆς σωτηρίας.
ΤΕ. ἄκουε δή νυν θεσφάτων ἐμῶν ὁδόν·
[ἃ δρῶντες ἂν σώσαιτε Καδμείων πόλιν.]
σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας
σὸν παῖδ', ἐπειδὴ τὴν τύχην αὐτὸς καλεῖς.
ΚΡ. τί φῄς; τίν' εἶπας τόνδε μῦθον, ὦ γέρον;
ΤΕ. ἅπερ πέφυκε, ταῦτα κἀνάγκη σε δρᾶν.
ΚΡ. ὦ πολλὰ λέξας ἐν βραχεῖ χρόνῳ κακά.
ΤΕ. σοί γ', ἀλλὰ πατρίδι μεγάλα καὶ σωτήρια.
ΚΡ. οὐκ ἔκλυον, οὐκ ἤκουσα· χαιρέτω πόλις.
ΤΕ. ἀνὴρ ὅδ' οὐκέθ' αὑτὸς, ἐκνεύει πάλιν.
ΚΡ. χαίρων ἴθ'· οὐ γὰρ σῶν με δεῖ μαντευμάτων.
ΤΕ. ἀπόλωλεν ἀλήθει', ἐπεὶ σὺ δυστυχεῖς;
ΚΡ. ὦ πρὸς σε γονάτων καὶ γερασμίου τριχὸς,
ΤΕ. τί προσπίτνεις με; δυσφύλακτ' †αἰτεῖ κακά.

905. Hermann reads *ἀπήγαγεν*, 'led me away hither,' with some good MSS. Menoeceus had personally accompanied Teiresias, *sup.* v. 341.

912. Kirchhoff is undoubtedly right in omitting this verse, as made up from v. 864. Not only does it violate the order of the stichomythia (Teiresias having spoken *three* lines just above), but the reading of the best MS. (Ven. a.) is materially different, *ἃ δρῶντες ἂν μάλιστα σώσαιμεν πόλιν Καδμείων.*

914. *καλεῖς*, 'challenge,' 'provoke,' i.e. by insisting on being told.

915. The Schol. records a various reading, *τί φῄς; ἐμὸν παῖδ' ἕνεκα γῆς σφάξαι θέλεις;* Klotz thinks this was substituted by the actors for the genuine verse.

916. *ἅπερ πέφυκε.* W. Dindorf gives *ἅπερ πέφηνε* on his own conjecture. The sense seems to be, 'Whatever is appointed by a fixed natural law, that you must do.' There is an allusion to the *ἀνάγκη φύσεος*, one of Anaxagoras' physical theories, mentioned in Troad. 886. We should say in English, 'What is to be, that must be done.' Hermann's punctuation is to the last degree improbable; *ἅπερ πέφυκε, ταῦτα· κἀνάγκη σε δρᾶν*, where he supplies *ἐστὶν* with *ταῦτα.*

919. For *κλύειν, ἀκοῦσαι*, implying hearing with the ears and comprehending with the mind, see Aesch. Prom. 456.

920. *ἐκνεύει.* See Iph. T. 1330. Schol. *ἔξαρνος γίνεται.* The sense is, 'having once consented to hear my oracles, he is for withdrawing that consent.'

921. The *σῶν* seems emphatic: 'I don't want *your* predictions (though I might listen to another).' Otherwise he would have said *οὐ γὰρ δεῖ με κτλ.*

923. *γεράσμιος* occurs also in Suppl. 95.

924. *αἰτεῖ.* So the good MSS., one having *αἰτεῖς.* Schol. *δυσκόλως φυλαχθῆναι, ἤγουν σιωπηθῆναι, δυνάμενα αἰτεῖς, ζητεῖς.* Teiresias, as a seer, might easily know what the request was going to be, even if the gesture did not show it. 'You are asking,' he says, 'evils (those resulting from my silence) which it is impossible to

ΚΡ. σίγα· πόλει δὲ τούσδε μὴ λέξῃς λόγους.
ΤΕ. ἀδικεῖν κελεύεις μ'· οὐ σιωπήσαιμεν ἄν.
ΚΡ. τί δή με δράσεις; παῖδά μου κατακτενεῖς;
ΤΕ. ἄλλοις μελήσει ταῦτ', ἐμοὶ δ' εἰρήσεται.
ΚΡ. ἐκ τοῦ δ' ἐμοὶ τόδ' ἦλθε καὶ τέκνῳ κακόν;
ΤΕ. ὀρθῶς μ' ἐρωτᾷς κεἰς ἀγῶν' ἔρχει λόγων.
δεῖ τόνδε θαλάμαις, οὗ δράκων ὁ γηγενὴς
ἐγένετο Δίρκης ναμάτων ἐπίσκοπος,
σφαγέντα φόνιον αἷμα γῇ δοῦναι χοὰς
Κάδμου παλαιῶν Ἄρεος ἐκ μηνιμάτων,
ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον.
καὶ ταῦτα δρῶντες σύμμαχον κτήσεσθ' Ἄρη.
χθὼν δ' ἀντὶ καρποῦ καρπὸν ἀντί θ' αἵματος
αἷμ' ἣν λάβῃ βρότειον, ἔξετ' εὐμενῆ
γῆν, ἥ ποθ' ὑμῖν χρυσοπήληκα στάχυν
Σπαρτῶν ἀνῆκεν· ἐκ γένους δὲ δεῖ θανεῖν
τοῦδ', ὃς δράκοντος γένυος ἐκπέφυκε παῖς.
σὺ δ' ἐνθάδ' ἡμῖν λοιπὸς εἶ Σπαρτῶν γένους
ἀκέραιος ἔκ τε μητρὸς ἀρσένων τ' ἄπο,
οἱ σοί τε παῖδες. Αἵμονος μὲν οὖν γάμοι
σφαγὰς ἀπείργουσ'· οὐ γάρ ἐστιν ἤθεος·
κεἰ μὴ γὰρ εὐνῆς ἥψατ', ἀλλ' ἔχει λέχος·

guard against.' For if Teiresias spared the life of Menoeceus by not letting the citizens know that it was demanded, evils would follow, viz. the capture of the city, which no care could avert. Scholefield takes *αἰτεῖ* for *παραιτεῖ*, 'you are deprecating,' supplying *αἰτεῖ φυλάσσεσθαι*. Hermann gives *αἴνει*, 'acquiesce in evils which you cannot guard against,' and this is adopted also by W. Dindorf. It is much more probable than Porson's *ἀρκεῖς*, 'you are trying to avert.'

926. The first clause of this verse is commonly read with a question.

928. *εἰρήσεται*, scil. *πολίταις*.

930. *ὀρθῶς ἔρχει εἰς ἀγῶνα λόγων*, 'you proceed by the right road, viz. by reasonable inquiries, to the investigation of what I have said;' 'you rightly and fairly contest the matter with me.' By *ἀγὼν* the *ἐξέτασις* and *ἔλεγχος* of his words are meant.—*θαλάμαις*, the dative of place.

934. *Κάδμου μήνιμα* means 'anger at Cadmus,' like *ἔχθρα* or *ὀργή τινος*. Porson, after Valckenaer, gives *Κάδμῳ*. The reason of the anger of Ares was because the dragon was his offspring (v. 659), and hence its progeny were *armed* men.

937. *ἀντὶ καρποῦ καρπόν*. Both the dragon and Menoeceus were *καρπὸς γῆς*, as being *γηγενεῖς*, the latter as descended from the *Σπαρτοί*.

941. *γένυος*, i. e. *ὀδόντων*.

945. *ἤθεος*, unmarried. Photius, *ἠίθεος, ὁ ὥραν γάμου ἔχων καὶ μηδέπω γεγαμηκώς*.

946. This verse is condemned by Valckenaer, whom W. Dindorf and Kirchhoff follow. Hermann, Klotz, and Porson defend it, and we think rightly. As before mentioned, this speech of Teiresias has *thirty* verses, like that at v. 865. There is nothing in the verse of itself objection-

οὗτος δὲ πῶλος, τῇδ' ἀνειμένος πόλει,
θανὼν πατρῴαν γαῖαν ἐκσώσειεν ἄν.
πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε
θήσει, μέλαιναν κῆρ' ἐπ' ὄμμασιν βαλών,
κλεινάς τε Θήβας. τοῖνδ' ἑλοῦ δυοῖν πότμοιν
τὸν ἕτερον· ἢ γὰρ παῖδα σῶσον ἢ πόλιν.
τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις· ἡγοῦ, τέκνον,
πρὸς οἶκον. ὅστις δ' ἐμπύρῳ χρῆται τέχνῃ,
μάταιος· ἢν μὲν ἐχθρὰ σημήνας τύχῃ,
πικρὸς καθέστηχ' οἷς ἂν οἰωνοσκοπῇ·
ψευδῆ δ' ὑπ' οἴκτου τοῖσι χρωμένοις λέγων
ἀδικεῖ τὰ τῶν θεῶν. Φοῖβον ἀνθρώποις μόνον
χρῆν θεσπιῳδεῖν, ὃς δέδοικεν οὐδένα.

ΧΟ. Κρέον, τί σιγᾷς γῆρυν ἄφθογγον σχάσας;
καμοὶ γὰρ οὐδὲν ἧσσον ἔκπληξις πάρα.

ΚΡ. τί δ' ἄν τις εἴποι; δῆλον οἵ γ' ἐμοὶ λόγοι.
ἐγὼ γὰρ οὔποτ' ἐς τόδ' εἶμι συμφορᾶς,
ὥστε σφαγέντα παῖδα προσθεῖναι πόλει.
πᾶσιν γὰρ ἀνθρώποισι φιλότεκνος βίος,
οὐδ' ἂν τὸν αὑτοῦ παῖδά τις δοίη κτανεῖν.
μή μ' εὐλογείτω τἀμά τις κτείνειν τέκνα.
αὐτὸς δ', ἐν ὡραίῳ γὰρ ἕσταμεν βίου,

able; and Hermann well observes, that it is even necessary to explain the ambiguous words Αἵμονος γάμοι, which would otherwise have meant that he was actually married to Antigone.

947. ἀνειμένος, consecrated; the same as ἄφετος, Ion 822. Schol. σφαγιασθεὶς καὶ ἀνειμένος τῇ πόλει.

951. κλεινὰς, scil. θήσει. Perhaps, κλεινὰς δὲ Θήβας.

958, 9. Quoted by Plutarch, De Pyth. Orac. p. 407, who has χρή. When something is contemplated in a different light from what it really is, χρῆν is invariably used. Cf. Hipp. 619. 645.

960. σχάσας, ἐπισχὼν, παύσας. Cf. 454.

961. ἔκπληξις, i. e. ὥστε σιγᾶν.

962. δῆλον οἵ γ' ἐμοὶ λόγοι. "Constat quid mihi dicendum sit." *Scholefield.* A very inadequate rendering. The sense is, 'Why, what *can* I say? (If I speak at all,) it is clear what *my* words must be,' viz. to refuse to give up my son.—On προσθεῖναι, *addicere*, which Klotz wrongly renders *apponere*, see on Androm. 1016. Iph. A. 540.

966. οὐδ' ἂν κτλ., 'nor is it likely that, nor is it to be expected that,' &c.

967. μή μ' κτλ. 'Let no one praise me for killing my own children.' The common reading, κτείνων, does not appear to have been hitherto suspected. But it gives a false sense; for Creon means to say, 'I do not covet the eulogy of being a patriot, if it involves the death of my children.' So αἰνεῖν is elsewhere used with an infinitive, οὔποτ' αἰνέσω τέκνων ὄνειδος οὕνεχ' ἡδονῆς λιπεῖν. Schol. μὴ ἐπαινείτω μέ τις λόγους εὐλόγους λέγων, τἀμὰ τέκνα συμβουλεύων με κτείνειν.

968. βίου Kirchhoff for βίῳ. The meaning is obvious, though the use of ὡραῖος for 'seasonable' in the sense of 'ripe,' 'mature,' is less common than for ἀκμαῖος, 'in the full prime.' Creon says,

θνήσκειν ἕτοιμος, πατρίδος ἐκλυτήριον.
ἀλλ' εἶα, τέκνον, πρὶν μαθεῖν πᾶσαν πόλιν,
ἀκόλαστ' ἐάσας μάντεων θεσπίσματα
φεῦγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός·
λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε
πύλας ἐφ' ἑπτὰ καὶ λοχαγέτας μολών·
κἂν μὲν φθάσωμεν, ἔστι σοι σωτηρία·
ἢν δ' ὑστερήσῃς, οἰχόμεσθα, κατθανεῖ.

ΜΕΝΟΙΚΕΥΣ.

ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων;
ΚΡ. ὅπου χθονὸς τῆσδ' ἐκποδὼν μάλιστ' ἔσει.
ΜΕ. οὐκοῦν σὲ φράζειν εἰκὸς, ἐκπονεῖν δ' ἐμέ.
ΚΡ. Δελφοὺς περάσας
ΜΕ. ποῖ με χρὴ, πάτερ, μολεῖν;
ΚΡ. Αἰτωλίδ' ἐς γῆν. ΜΕ. ἐκ δὲ τῆσδε ποῖ περῶ;
ΚΡ. Θεσπρωτὸν οὖδας. ΜΕ. σεμνὰ Δωδώνης βάθρα;
ΚΡ. ἔγνως. ΜΕ. τί δὴ τόδ' ἔρυμά μοι γενήσεται;
ΚΡ. πόμπιμος ὁ δαίμων. ΜΕ. χρημάτων δὲ τίς πόρος;
ΚΡ. ἐγὼ πορεύσω χρυσόν.
ΜΕ. εὖ λέγεις, πάτερ.
χώρει νυν· ὡς σὴν πρὸς κασιγνήτην μολὼν,
ἧς πρῶτα μαστὸν εἵλκυσ', Ἰοκάστην λέγω,
μητρὸς στερηθεὶς ὀρφανός τ' ἀποζυγεὶς,

he will not kill his son, but is ready to die himself, because he is an old man, and is ripe for death. It is easier to extract this sense from *βίου* than from *βίῳ*. Compare Alc. 291, *καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου*. The common reading *ἴσταμαι* was corrected by Hermann and Kirchhoff from the best MSS. Hermann however contends that this and the next verse are spurious. His reasons do not seem to require a special reply; he does not make sufficient allowance for the earnestness of a father who might make even a somewhat illogical proposal in his anxiety to save his son.

971. *ἀκόλαστα*, having no proper respect for the rulers of the land.

975. *φθάσωμεν*, sc. *φεύγοντες*. Teiresias would send word to the sentinels at each of the seven gates, and so prevent egress, unless the departure should take place instantly.

977. *τίνα ξένων*; We should have expected *ποῖον ξένον*;

980. After *περάσας* the MSS. add *φεῦγε*. Some omit *πάτερ*. But there is clearly an aposiopesis at *περάσας*.

983. The MSS. give *τί δῆτ' ἔρυμα*, for which Porson and Klotz have edited *τί δῆτα ῥῦμα*, after Valckenaer and Brunck; Hermann and others *τί δὴ τόδ' ἔρυμα*. The reading seems very doubtful; perhaps *τοῦδ' ἔρυμα*, 'what resource, support, or security, for this journey.'

986. The words *χώρει νυν* and v. 990 are given to Creon in the old copies, but were restored to Menoeceus by Musgrave.

προσηγορήσων εἶμι, καὶ σώσω βίον.
ἀλλ' εἶα, χώρει· μὴ τὸ σὸν κωλυέτω.
γυναῖκες, ὡς εὖ πατρὸς ἐξεῖλον φόβον
κλέψας λόγοισιν, ὥσθ' ἃ βούλομαι τυχεῖν·
ὅς μ' ἐκκομίζει, πόλιν ἀποστερῶν τύχης,
καὶ δειλίᾳ δίδωσι. καὶ συγγνωστὰ μὲν
γέροντι, τοὐμὸν δ' οὐχὶ συγγνώμην ἔχει,
προδότην γενέσθαι πατρίδος, ἥ μ' ἐγείνατο.
ὡς οὖν ἂν εἰδῆτ', εἶμι καὶ σώσω πόλιν,
ψυχήν τε δώσω τῆσδ' ὑπερθανεῖν χθονός.
αἰσχρὸν γὰρ, οἱ μὲν θεσφάτων ἐλεύθεροι,
κοὐκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι,
στάντες παρ' ἀσπίδ' οὐκ ὀκνήσουσιν θανεῖν
πύργων πάροιθε μαχόμενοι πάτρας ὕπερ·
ἐγὼ δὲ πατέρα καὶ κασίγνητον προδοὺς
πόλιν τ' ἐμαυτοῦ δειλὸς ὢς ἔξω χθονὸς
ἄπειμ'· ὅπου δ' ἂν ζῶ, κακὸς φανήσομαι.
μὰ τὸν μετ' ἄστρων Ζῆν' Ἄρη τε φοίνιον,
ὃς τοὺς ὑπερτείλαντας ἐκ γαίας ποτὲ
Σπαρτοὺς ἄνακτας τῆσδε γῆς ἱδρύσατο.
ἀλλ' εἶμι, καὶ στὰς ἐξ ἐπάλξεων ἄκρων
σφάξας ἐμαυτὸν σηκὸν ἐς μελαμβαθῆ
δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο,
ἐλευθερώσω γαῖαν. εἴρηται λόγος.
στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει

989. *καὶ σώσω βίον.* 'And I will (by flight, according to your advice) save my life.' This, of course, is a pretext, in order to get Creon out of the way. He is accordingly dismissed, and leaves the stage, as if to procure money for his son's journey. The best MSS. give *σώσων* or *σώζων βίον*. Kirchhoff thinks we should read *προσηγορήσας, εἶμι καὶ σώσω βίον*. Cf. v. 997.

990. Here Creon leaves the stage.

993. *ἐκκομίζει*, 'is for getting me away out of the city.'—*τύχης*, sc. *τοῦ σωθῆναι ὑπ' ἐμοῦ*.—*δειλίᾳ*, the charge of cowardice.

999. The MSS. and edd. agree in *οἱ μέν*. But *εἰ μὲν* is a very obvious and plausible correction. 'Tis a disgrace, if (the citizens) without any compulsion from an oracle shall not fear to die, while I,' &c. The *μὲν* however does not very often follow *εἰ* without an intervening word, though we have this in Iph. A. 1211, *εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον*, and the omission of a definite subject to *ὀκνήσουσιν* is rather harsh.

1006. Quoted by Plutarch, De aud. Poet. p. 23.

1009. *ἐξ ἐπαλξέων* is shortly put for *στὰς ἐπ' ἐπαλξέων, σφάξας ἐμαυτὸν ἐξ αὐτῶν*. Schaefer compares v. 1224, *ἀπ' ὀρθίου σταθεὶς πύργου*. See on v. 1189.

1011. *ἐξηγήσατο, προεῖπε, ἐσήμηνε*. See v. 931.

1013. The best MSS. with the Schol.

δῶσων, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα.
εἰ γὰρ λαβὼν ἕκαστος ὅ τι δύναιτό τις
χρηστὸν διέλθοι τοῦτο, κεἰς κοινὸν φέροι
πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσοῦνθ' ἁν
πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν.

ΧΟ. ἔβας ἔβας, ὦ πτεροῦσσα, γᾶς λόχευμα στρ.
νερτέρου τ' Ἐχίδνας
Καδμείων ἁρπαγά,
πολύφθορος, πολύστονος,
μιξοπάρθενος,
δᾴων τέρας,
φοιτάσι πτεροῖς
χαλαῖσί τ' ὠμοσίτοις·
Δικαίων ἄ ποτ' ἐκ
τόπων νέους πεδαίρουσ'

rightly give θανάτου, 'the gift of my death.' Porson and others read θανάτῳ.'

1015—18. These four verses are given by Stobaeus, Flor. xliii. 1. The meaning of διέλθοι is rather obscure, and the commentators are silent upon it. In reference to his own life, he means ἀναλώσειε, 'would expend it,' 'get through it,' as we say; but it is more applicable in its general sense of διελθεῖν χρηστὰ or χρήματα, which is opposed to φείδεσθαι, ἑαυτῷ τηρῆσαι. Translate, 'If each man having got whatever good he could would expend it and contribute it for the common good of his country, the (Hellenic) states experiencing less evils than they now do would be prosperous from henceforth.'

1019. This short and by no means difficult ode describes the ravages of the Sphinx on the citizens of Thebes, until Oedipus arrived, led by the oracle, and defeated the monster by solving the riddle. But having achieved this victory, he unknowingly married his mother, and so brought a curse on the city. The conduct of Menoeceus in devoting himself for his country is eulogized, and the young Phoenician maidens wish for a similar offspring for themselves.—The metres are simple, trochaic and iambic intermixed, with here and there a dochmiac. The Schol. remarks on this ode, πρὸς οὐδὲν ταῦτα· ἔδει γὰρ τὸν χορὸν εἰκτίσασθαι καὶ τὸν θάνατον Μενοικέως, ἢ ἀποδέχεσθαι τὴν εὐψυχίαν τοῦ νεανίσκου. ἀλλὰ τὸ περὶ Οἰδίποδα καὶ τὴν Σφίγγα διηγοῦνται τὰ πολλάκις εἰρημένα. Hermann (Praef. p. xxii) expresses the same opinion;—"Quam non accommodatum sit rei quam agi audivit chorus hoc carmen, quam aliena illa ad fastidium usque repetita Sphingis descriptio, solutique commemoratio aenigmatis, quam frigida et ab humanis sensibus abhorrens illa vix paullum generoso Menoeci consilio tacta levitas, nemo non videt, dixitque Grotius et pluribus exposuit Morus." It is sufficient to say, that if Euripides did not choose to make his chorus take a more direct part in the action of the piece, he doubtless had his reasons for it.

1021. Klotz alone retains ἁρπαγᾷ, the reading of the MSS. and Schol., against Tyrwhitt's conjecture ἁρπαγά, which is also found in the Harleian MS.

1022. W. Dindorf gives πολύστονος, πολύφθορος, μιξοπάρθενον κτλ., against all the good copies. For φοιτάσι πτεροῖς see on Orest. 270: for ἔβας χαλαῖσι, supr. v. 808.

1026. The Schol. explains Δικαίων τόπων by ἐκ τῶν Θηβῶν. Rather perhaps, the spot close to the fountain, which she might be supposed to infest, and to carry off the citizens as they came for water. Cf. v. 662.

ἄλυρον ἀμφὶ μοῦσαν
ὀλομέναν τ' Ἐρινὺν
ἔφερες ἔφερες ἄχεα πατρίδι
φόνια· φόνιος ἐκ θεῶν
ὃς τάδ' ἦν ὁ πράξας.
ἰάλεμοι δὲ ματέρων,
ἰάλεμοι δὲ παρθένων
ἐστέναζον οἴκοις·
ἰήιον βοὰν *βοὰν,
ἰήιον μέλος *μέλος
ἄλλος ἄλλ' ἐπωτότυζε
διαδοχαῖς ἀνὰ πτόλιν.
βροντᾷ δὲ στεναγμὸς
ἀχά τ' ἦν ὅμοιος,
ὁπότε πόλεος ἀφανίσειεν
ἃ πτερούσσα παρθένος τιν' ἀνδρῶν.
χρόνῳ δ' ἔβα Πυθίαις ἀποστολαῖσιν ἀντ.
Οἰδίπους ὁ τλάμων
Θηβαίαν τάνδε γᾶν

1028. ἀμφὶ μοῦσαν, 'with a song.' This is rather an uncommon use, but implies the being engaged in or at any action, as ἀμφὶ δεῖπνον εἶναι &c. See on Aesch. Theb. 99, ἀμφὶ λιτάν' ἔξομεν. The Schol. mistook the sense for ἀμφὶ ἔφερες μοῦσαν, ἄχεα πατρίδι, for he explains περιῆγες καὶ περιέφερες ἄναυλον καὶ ἀνήδονον ᾠδήν. Kirchhoff omits τ' in the next verse, with Hartung. Schol. ἐπειδὴ φθορᾶς αἰτία ἦν ἡ μοῦσα, διὰ τοῦτο Ἐρινὺν οὐλομένην αὐτὴν λέγει. Things as well as persons were called Ἐρινύες by the poets, as Aeschylus more than once uses it for ἀρά.

1031. ἐκ θεῶν, of the number of the gods.

1036—7. βοὰν and μέλος were repeated by Grotius, and so the metrical Scholiast had supplied the deficiency. Compare *inf.* 1567 seqq. It has been before remarked, that transcribers very often were content to write a word once in passages of this kind.

1038. Kirchhoff retains the reading of the best MSS., ἄλλος ἄλλον ἐπετότυζε, and so Brunck has edited. But no such verb as ἐπιτοτύζειν exists, or was likely to exist; unless we suppose it from τοτοῖ, which occurs in Aesch. Pers. 553. Valckenaer gave ἄλλ', and Aldus and Flor. 2 have ἐπωτότυζε or -εν. The omission of the augment is easily defended; see v. 687; but the antistrophic verse is in favour of the corrected reading, and ἄλλο better agrees with μέλος. The Schol. quotes the verses from Aesch. Ag. 1041—2, τί ταῦτ' ἀνωτότυξας ἀμφὶ Λοξίου; οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν.

1041. ἀχὰ Elmsley for ἰαχά.

1043. ἀποστολαῖς. See v. 35 seqq. Schol. πυνθανομένῳ γὰρ Οἰδίποδι περὶ τῶν γονέων, ἔχρησεν αὐτῷ ὁ θεὸς ὡς ἀποκτείνας τὸν πατέρα γαμήσει τὴν μητέρα. διὸ εἰς Θῆβας ἦλθεν, οὐκ εἰς Κόρινθον, φοβούμενος μὴ ἀποκτείνας Πόλυβον γαμήσει Μερόπην. He had gone to Delphi to inquire about his parents, but came to Thebes in his way back, because he was sent away from his own country by the god. In Iph. A. 688 ἀποστολαί occurs in its proper sense of 'setting out to a distant place.'

τότ' ἀσμένοις, πάλιν δ' ἄχη·
ματρὶ γὰρ γάμους
δυσγάμους τάλας·
καλλίνικος ὢν
αἰνιγμάτων ξυνάπτει,
μιαίνει δὲ πτόλιν
δι' αἱμάτων δ' ἀμείβει
μυσαρὸν εἰς ἀγῶνα
καταβαλὼν ἀραῖσι
τέκεα μέλεος· ἀγάμεθ' ἀγάμεθ',
ὃς ἐπὶ θάνατον οἴχεται
γᾶς ὑπὲρ πατρῴας,
Κρέοντι μὲν λιπὼν γόους,
τὰ δ' ἑπτάπυργα κλῇθρα γᾶς
καλλίνικα θήσων.
γενοίμεθ' ὧδε ματέρες
γενοίμεθ' εὔτεκνοι, φίλα
Παλλὰς, ἃ δράκοντος αἷμα
λιθόβολον κατειργάσω,
Καδμείαν μέριμναν
ὁρμήσασ' ἐπ' ἔργον,
ὅθεν ἐπέσυτο τάνδε γαῖαν
ἁρπαγαῖσι δαιμόνων τις ἄτα.

ΑΓΓΕΛΟΣ.

ὠή, τίς ἐν πύλαισι δωμάτων κυρεῖ;

1046. ἄχη is in apposition to Οἰδίπους, as the Sphinx was called πένθεα γαίας v. 807.

1051. δι' αἱμάτων κτλ. 'And through blood he makes his sons to pass, having thrown them by his imprecations into an unhallowed contest' for the sovereignty.

1063. κατειργάσασθαι αἷμα is a periphrasis for πρᾶξαι φόνον, a more common form of expression.—Καδμείαν μέριμναν, Schol. τὸν Κάδμον περιφραστικῶς. 'Inciting the care of Cadmus to the work' is more likely to be a periphrasis for Κάδμῳ ἐμποιήσασα μέριμναν ὁρμᾶσθαι ἐπ' ἔργον. —ὅθεν, 'from which slaughter of the dragon (cf. 663. 934) there came upon this land a heaven-sent calamity by the carrying-off of the citizens (by the Sphinx).' The Schol. wrongly construes ἁρπαγαῖσι δαιμόνων, and refers it to the death of Menoeceus.—γαῖαν is the metrical correction of Hermann and others for γᾶν. In the antistrophe (1042) Porson reads ἀφανίσει', an elision not more admissible by the Attic poets, than his καλλιδίφροι' Ἀθάνας, Hec. 468.

1067. A messenger is seen knocking at the side-door representing the γυναικωνῖτις.—τίς ἐν πύλαισι, sc. τίς πυλωρὸς, who is withinside at his post to open the door? See a similar scene of impatient knocking in Aesch. Cho. 642. — διὰ χρόνου, Schol.

ἀνοίγετ', ἐκπορεύετ' Ἰοκάστην δόμων.
ὠὴ μάλ' αὖθις· διὰ μακροῦ μὲν, ἀλλ' ὅμως
ἔξελθ', ἄκουσον, Οἰδίπου κλεινὴ δάμαρ,
λήξασ' ὀδυρμῶν πενθίμων τε δακρύων.
ΙΟ. ὦ φίλταθ', οὔ που ξυμφορὰν ἥκεις φέρων
Ἐτεοκλέους θανόντος, οὗ παρ' ἀσπίδα
βέβηκας ἀεὶ πολεμίων εἴργων βέλη;
[τί μοί ποθ' ἥκεις καινὸν ἀγγελῶν ἔπος;]
τέθνηκεν ἢ ζῇ παῖς ἐμός; σήμαινέ μοι.
ΑΓ. ζῇ, μὴ τρέσῃς τόδ', ὥς σ' ἀπαλλάξω φόβου.
ΙΟ. τί δ', ἐπτάπυργοι πῶς ἔχουσι περιβολαί;
ΑΓ. ἑστᾶσ' ἄθραυστοι, κοὐκ ἀνήρπασται πόλις.
ΙΟ. ἦλθον δὲ πρὸς κίνδυνον Ἀργείου δορός;
ΑΓ. ἀκμήν γ' ἐπ' αὐτήν· ἀλλ' ὁ Καδμείων Ἄρης
κρείσσων κατέστη τοῦ Μυκηναίου δορός.
ΙΟ. ἓν εἰπὲ πρὸς θεῶν, εἴ τι Πολυνείκους πέρι
οἶσθ', ὡς μέλει μοι καὶ τόδ', εἰ λεύσσει φάος.
ΑΓ. ζῇ σοι ξυνωρὶς ἐς τόδ' ἡμέρας τέκνων.
ΙΟ. εὐδαιμονοίης· πῶς γὰρ Ἀργείων δόρυ
πυλῶν ἀπεστήσασθε πυργηρούμενοι;
λέξον, γέροντα τυφλὸν ὡς κατὰ στέγας
ἐλθοῦσα τέρψω, τῆσδε γῆς σεσωσμένης.
ΑΓ. ἐπεὶ Κρέοντος παῖς ὁ γῆς ὑπερθανὼν
πύργων ἐπ' ἄκρων στὰς μελάνδετον ξίφος

βραδέως μὲν ἐξέρχῃ, ἀλλ' ὅμως δὲ ἔξελθε καὶ ἄκουσον.

1072. *οὔ που* is required by the sense (as Kirchhoff also perceived) for the vulg. *ἦ που*. These words are generally confused, but have a very different meaning. See Orest. 844. Iph. T. 930.

1073. *βέβηκας*, i. e. *βαίνεις*. The Schol. well observes, that as he regularly attended his master, and was now separated from him, the inference was, that Eteocles was dead. He adds (referring doubtless to the next verse, as Valckenaer perceived), *ἐν πολλοῖς ἀντιγράφοις οὐ φέρεται οὗτος ὁ στίχος*. Kirchhoff accordingly incloses it as spurious. No inference can be drawn from this and the preceding speech having *five* lines, since Jocasta speaks below in *four*.

1077. *ὡς* is not for *ἐπεί*, but for *ἵνα*, '(which I tell you) that I may release you at once from your alarm.'

1084. The order is, *εἰπὲ — εἰ λεύσσει φάος*, not *καὶ τόδ', εἰ λεύσσει*, for she is speaking of a different person, not merely of an additional thing; and thus *ὡς — καὶ τόδ'* is parenthetical, and *καὶ τόδε* means *καὶ τὸ ζῆν Πολυνείκη*. Porson gives *ὡς μέλον μοι*, but only one of the good MSS. exhibits this reading. As another has *τοῦδε*, Hermann, for the reason just alleged, gives *ὡς μέλει καὶ τοῦδέ μοι λεύσσειν φάος*.

1087. *ἀπεστήσασθε*, Schol. *ἀπεδιώξατε, περικυκλούμενοι ὑπ' ἐκείνων*.

1091. *πύργων ἐπ' ἄκρων*. Cf. v. 1009. Schol. *πρὸς τὸ πᾶσι τὴν πρᾶξιν καταφανῆ γενέσθαι*. He is wrong however in sup-

λαιμῶν διῆκε τῇδε γῇ σωτήριον,
λόχους ἔνειμεν ἑπτὰ καὶ λοχαγέτας
πύλας ἐφ' ἑπτὰ, φύλακας Ἀργείου δορὸς,
σὸς παῖς, ἐφέδρους *θ' ἱππότας μὲν ἱππόταις
ἔταξ', ὁπλίτας δ' ἀσπιδηφόροις ἔπι,
ὡς τῷ νοσοῦντι τειχέων εἴη δορὸς
ἀλκὴ δι' ὀλίγου. περγάμων δ' ἀπ' ὀρθίων
λεύκασπιν εἰσορῶμεν Ἀργείων στρατὸν
Τευμησσὸν ἐκλιπόντα· καὶ τάφρου πέλας
δρόμῳ ξυνῆψεν †ἄστυ Καδμείας χθονός.
παιὰν δὲ καὶ σάλπιγγες ἐκελάδουν ὁμοῦ
ἐκεῖθεν ἔκ τε τειχέων ἡμῶν πάρα.
καὶ πρῶτα μὲν προσῆγε Νηΐσταις πύλαις

posing that *σωτήριον* agrees with *ξίφος*, for *ἔργον* is implied, in apposition to the sentence. Cf. Heracl. 401, *θυηπολεῖται δ' ἄστυ μαντέων ὕπο, τροπαιά τ' ἐχθρῶν καὶ πόλει σωτήρια.* With this brief and merely incidental notice of the self-immolation of Menoeceus, compare the equally slight notice of Macaria's death in Heracl. 822. An event which could not be acted on the stage required a messenger's narration; but in both plays this character was occupied with more important details.

1094. *φύλακας*, to watch the movements of the Argives; to keep them in check. This was acting on Creon's advice; see v. 731. 744.

1095. *ἐφέδρους*, 'reserves.' Schol. *ἀντιπάλους, ἀγωνιστὰς, ἐπικαθεζομένους ἀντιτάττεσθαι, εἰ ἐπικρατοίη τὸ ἀντίπαλον μέρος.* The *θ'* was added by Valckenaer. Hermann rejects this, and gives *τάξας* for *ἔταξε* in the next verse. Klotz thinks the asyndeton is defensible, because the clause *ἐφέδρους ἱππότας μὲν κτλ.* is a mere epexegesis of the preceding.

1097. *ὡς κτλ.* 'In order that any weak point in the fortifications might have assistance close at hand.' Cf. Hel. 1604, *Μενελέως δ' ἔχων ὅπλα, ὅπῃ νοσοῖεν ξύμμαχοι κατασκοπῶν.* Suppl. 709, *ἀλλ' ᾧχετ' ἐς τὸ κάμνον οἰκείου στρατοῦ. Inf.* v. 1171, *τοῦτο παύσαντες νοσοῦν.*

1100. *Τευμησσόν.* So Hermann with the best MS., the others giving *Τευμησὸν*, and two having the correction *Τελμησόν*, which is the reading of Aldus and many inferior copies. Porson prefers *Τευμησὸν* as "antiquior forma." Probably *Τελμησὸν* arose from a confusion with *Τελμισσὸς, πόλις ἐν Λυκίᾳ*, mentioned by Photius, who rightly gives *Τευμησσὸν* in v. *Τευμησία ἀλώπηξ.* Schol. *Τευμησσὸς, ὄρος Βοιωτίας, ἀντὶ τοῦ τῷ Τευμησσῷ παρακειμένην χώραν. ἐπεὶ πῶς ὁρᾶν ἐδύνατο, τοῦ Τευμησσοῦ ἀφεστηκότος πλέον ρ' σταδίους* (about ten miles) *τῶν Θηβῶν; ἢ οὐκ ἐκλιπόντα, ἀλλ' ἤδη καταλιπόντα.* He found therefore the reading *ἐκλείποντα*, which is given in one of the best MSS., and suggested *ἐκλιπόντα*, which is clearly right. For, if they were close to the trenches, they were no longer in the act of leaving Teumesus.

1101. The words *ἄστυ Καδμείας χθονὸς* are unquestionably corrupt, though Kirchhoff seems to have been the first to perceive it. 'When near the trench they reach the capitol of the Theban land at full speed,' is an absurd statement, even if *ξυνάπτειν ἄστυ* could be defended by the var. lect. *εἰς χεῖρα γῆν ξυνῆψαν* (for *γῇ*) in Heracl. 429. Kirchhoff is perhaps right in suspecting the verse to be spurious. It was enough to say *καὶ τάφρου πέλας* (*ὄντα*).

1103. *ἐκεῖθεν*, from the enemy's side. So Aesch. Theb. 40, *ἥκω σαφῆ τἀκεῖθεν ἐκ στρατοῦ φέρων.* Pers. 397, *σάλπιγξ δ' ἀϋτῇ πάντ' ἐκεῖν' ἐπέφλεγεν.*

1104. *Νηΐσταις* Hermann and W. Dindorf for *Νηΐταις*. See on Aesch. Theb. 455. The ancients themselves seem to have been doubtful both as to the form and the etymology of the word; but Hermann observes, after Unger (Theb. Parad.

λόχον πυκναῖσιν ἀσπίσιν πεφρικότα
ὁ τῆς κυναγοῦ Παρθενοπαῖος ἔκγονος,
ἐπίσημ' ἔχων οἰκεῖον ἐν μέσῳ σάκει
ἑκηβόλοις τόξοισιν Ἀταλάντην κάπρον
χειρουμένην Αἰτωλόν.. ἐς δὲ Προιτίδας
πύλας ἐχώρει σφάγι' ἔχων ἐφ' ἅρματι
ὁ μάντις Ἀμφιάραος οὐ σημεῖ' ἔχων
ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὅπλα.
Ὠγύγια δ' ἐς πυλώμαθ' Ἱππομέδων ἄναξ
ἔστειχ' ἔχων σημεῖον ἐν μέσῳ σάκει
στικτοῖς πανόπτην ὄμμασιν δεδορκότα,
[τὰ μὲν σὺν ἄστρων ἐπιτολαῖσιν ὄμματα
βλέποντα, τὰ δὲ κρύπτοντα δυνόντων μέτα,

i. p. 334) that it probably meant 'the lowest gate,' as opposed to the Ὕψισται πύλαι. Hesych. νηΐστα, κατώτατα, ἔσχατα. One explanation offered in the scholia is ἢ ἐπεὶ νεάται εἰσίν.

1106. Cf. Suppl. 888, ὁ τῆς κυναγοῦ δ' ἄλλος Ἀταλάντης γόνος Παρθενοπαῖος.

1107. ἐπίσημα οἰκεῖον, a device taken from his own family, viz. his mother the huntress.

1110. Kirchhoff and Hermann have restored ἐφ' ἅρματι, the reading of all the good MSS., for ἐφ' ἅρμασιν. Compare v. 172—4.—σημεῖα ὑβρισμένα, Schol. ὑπερήφανα, who quotes the similar statement in Aesch. Theb. 586—7, σῆμα δ' οὐκ ἐπῆν κύκλῳ, κτλ. For the expression, which is virtually the same as ὑβριστικὰ, Klotz well compares Xen. Cyr. ii. 4, 5, Περσικῇ στολῇ οὐδέν τι ὑβρισμένῃ. The Greeks had a very keen and lively apprehension of the bad consequences of *boasting*, either in words or deeds. Amphiaraus therefore, as knowing the mind of the gods, did not imitate the rest, although, as Aeschylus says, he was involved in common ruin with the other champions who were less discreet.

1116—8. These verses are rejected by W. Dindorf, on the suggestion of Valckenaer. Porson, who says not a syllable on the insuperable difficulties both of grammar and of description which they involve, merely observes that Eustathius on Il. ii. p. 182 quotes v. 1116—17; and therefore he would retain them and the next. Kirchhoff agrees with Hermann, that a verse has been lost after 1115, in which specific mention was made of Argus. Hermann also gives κλείοντα after Seidler for βλέποντα, which can only be defended as agreeing with ὄμματα, and by regarding ὄμματα as in apposition to πανόπτην, the thing to the person, the part to the whole. Harsh as this is, it is much more so when ὄμμασιν δεδορκότα immediately precedes, and when κρύπτοντα must agree not with ὄμματα, but with πανόπτην. But for this ὄμμασιν δεδορκότα, we might plausibly read τοῖς μὲν σὺν ἄστρων ἐπιτολαῖσιν ὄμμασι βλέποντα, as one of the Scholiasts appears to have done, τοῖς μὲν πρὸς ἀνατολὰς κειμένοις ὄμμασι βλέποντα, μύοντα δὲ τοῖς πρὸς δύσιν. But further; even if eyes, such as Argus wore, (viz. like those in a peacock's tail, from which the legend was derived,) could be said 'partly to see with the rising stars, and partly to be closed with them setting,' (i. e. some of them always being awake, while others were sleeping,) the expression is absurd, if we resolve it into its simplest form, 'having some eyes which slept in the morning.' Lastly, δυνόντων μέτα could not mean ἅμα ἄστροις δύνουσιν. The passages cited by the Scholiasts from ancient writers only prove, what no one doubted, that Argus was always wide awake in watching his charge. For these reasons, it seems safer to regard the verses as added by some one who wished to say, that Argus was painted with some eyes open and others shut; but who, feeling the im-

ὡς ὕστερον θανόντος εἰσορᾶν παρῆν.]
Ὁμολωΐσιν δὲ τάξιν εἶχε πρὸς πύλαις
Τυδεύς, λέοντος δέρος ἔχων ἐπ' ἀσπίδι
χαίτῃ πεφρικὸς, δεξιᾷ δὲ λαμπάδα
Τιτὰν Προμηθεὺς ἔφερεν· ὡς πρήσων πόλιν.
ὁ σὸς δὲ Κρηναίαισι Πολυνείκης πύλαις
Ἄρη προσῆγε· Ποτνιάδες δ' ἐπ' ἀσπίδι
ἐπίσημα πῶλοι δρομάδες ἐσκίρτων φόβῳ,
εὖ πως στρόφιγξιν ἔνδοθεν κυκλούμεναι
πόρπαχ' ὑπ' αὐτὸν, ὥστε μαίνεσθαι δοκεῖν.
ὁ δ' οὐκ ἔλασσον Ἄρεος ἐς μάχην φρονῶν
Καπανεὺς προσῆγε λόχον ἐπ' Ἠλέκτραις πύλαις·
σιδηρονώτοις δ' ἀσπίδος τύποις ἐπὴν

possibility of distinguishing so minute a detail in the turmoil of battle, thought it right to add that extremely weak verse, 'as we could perceive after the death of Hippomedon.' Klotz, in a very long note, endeavours to defend the verses and to explain them; but there is nothing in what he says which in any degree removes the difficulties mentioned above.

1120—2. There is some difficulty here, on which Porson is silent, beyond expressing his approval of Musgrave's punctuation, ἔφερεν, ὡς, for ἔφερεν, ὡς κτλ. The question is, was the device on the shield a shaggy lion's skin, or was it a torch-bearing Prometheus, or both? Or did Tydeus himself bear a torch, like a Prometheus? This latter is the view of those who follow Porson. 'In his right hand he bore a torch, like the giant Prometheus bringing fire from heaven, to burn the city.' But then it is objected, that in Aeschylus (Theb. 427), whom Euripides clearly is imitating, a torch-bearing Prometheus, with the motto πρήσω πόλιν, is the badge of Capaneus. Either then Euripides transferred the same badge to Tydeus, or he compared Tydeus, who was μικρὸς δέμας, a diminutive warrior, to a gigantic Prometheus. Both ways are given in the scholia, and it is not easy to choose. Scholefield (who misunderstands the passage, in saying Tydeus would have ἄσημα ὅπλα unless he had a Prometheus; for he would still have his own private badge, the lion's skin; cf. v. 420 seqq.) inclines to the old punctuation, ὡς πρήσων πόλιν. 'In his right hand one of the Titans, Prometheus, bore a torch, as if to burn the city.' Thus Tydeus had two badges or devices, unless we suppose the shield itself was covered with the lion's skin, after the fashion which in later times gave to heraldry the terms *vair*, *ermine*, and their varieties. Hermann contends that if a painted Prometheus had been meant, ἐν μέσῳ δὲ λαμπάδα κτλ. would have been written, not δεξιᾷ δέ. The Schol. explains the latter word as if the lion's skin was on the left side of the shield, the Prometheus on the right.

1125. Ποτνιάδες πῶλοι, the horses of Glaucus, bred at Potniae, which were seized with madness and devoured their masters. This was the subject of the Satyric Γλαῦκος Ποτνιεὺς of Aeschylus. Hence the Bacchantes were also called Ποτνιάδες, Bacch. 664, and the Erinyes, Orest. 318. These horses were wrought out of metallic plates attached to the shield by a pivot or rivet, στρόφιγξ, in the centre of each, so that on brandishing the shield the horses moved round, and so exhibited the frantic motions of Glaucus' steeds. A similar device is perhaps intended in Aesch. Theb. 485 seqq. By the addition of κυκλούμεναι ὑπὸ πόρπακα, we must understand that the figures were of the kind called νευροσπαστὰ, moved by pulling strings. Such devices would hardly meet with much favour in modern warfare.

γίγας ἐπ' ὤμοις γηγενὴς ὅλην πόλιν
φέρων μοχλοῖσιν ἐξανασπάσας βάθρων,
ὑπόνοιαν ἡμῖν οἷα πείσεται πόλις.
ταῖς δ' ἑβδόμαις Ἄδραστος ἐν πύλαισιν ἦν,
ἑκατὸν ἐχίδναις ἀσπίδ' ἐκπληρῶν γραφῇ,
ὕδρας ἔχων λαιοῖσιν ἐν βραχίοσιν
Ἀργεῖον αὔχημ'· ἐκ δὲ τειχέων μέσων
δράκοντες ἔφερον τέκνα Καδμείων γνάθοις.
παρῆν δ' ἑκάστου τῶνδ' ἐμοὶ θεάματα
ξύνθημα παραφέροντι ποιμέσιν λόχων.
καὶ πρῶτα μὲν τόξοισι καὶ μεσαγκύλοις
ἐμαρνάμεσθα σφενδόναις θ' ἑκηβόλοις
πετρῶν τ' ἀραγμοῖς· ὡς δ' ἐνικῶμεν μάχῃ,
ἔκλαγξε Τυδεὺς χὠ σὸς ἐξαίφνης γόνος,
Ὦ τέκνα Δαναῶν, πρὶν κατεξάνθαι βολαῖς
τί μέλλετ' ἄρδην πάντες ἐμπίπτειν πύλαις,
γυμνῆτες, ἱππῆς, ἁρμάτων τ' ἐπιστάται;
ἠχῆς δ' ὅπως ἤκουσαν, οὔτις ἀργὸς ἦν·
πολλοὶ δ' ἔπιπτον κρᾶτας αἱματούμενοι,

1132. *βάθρων*, which Porson was much inclined to edit for *βίᾳ*, from one of his inferior MSS. and the scholia, has been restored by Hermann and Kirchhoff from a variant in the best MS.

1133. *ὑπόνοιαν*, in apposition to the sentence, 'a hint to us (Thebans) what the city is to endure.' So *ἔννοια* is used in Aesch. Theb. 397.

1134. *ἑβδόμαις*. Porson observes, in a good note, that neither Aeschylus (Theb. 627) nor Euripidês specifies by name the seventh gate, but both leave it to be implied after mentioning the rest. These were the *Βόρραιαι* of Aeschylus (Theb. 522), called also *Ὑψισταί*, as opposed to *Νήϊσται* (see on v. 1104).

1135. *ἑκατὸν* κτλ. 'With a hundred snakes filling up his shield in its painting.' Compare Orest. 54, *λιμένα δὲ Ναυπλίειον ἐκπληρῶν πλάτῃ*. Porson adopts an inelegant conjecture of Valckenaer's, which subsequent critics have rightly rejected, *ἀσπίδ' ἐκπληρῶν, γραφὴν Ὕδρας ἔχων* κτλ. The meaning is, that the unoccupied field or ground of his shield was ornamented with wreathed snakes, proceeding from the head of the Hydra. This too is from Aesch. Theb. 490, *ὀφέων δὲ πλεκτάναισι περίδρομον κύτος προσηδάφισται κοιλογάστορος κύκλου*. Schol. *τὸ δὲ ἑξῆς, ἀσπίδα ἔχων λαιοῖς ἐν βραχίοσιν, ἑκατὸν ἐχίδναις ὕδρας ἐκπληρῶν τῇ γραφῇ.—λέγει δὲ τὴν ὕδραν, ἐχιδνώδεις γὰρ ἦσαν αἱ ταύτης κεφαλαί.* It is evident that he adopted the common punctuation of the old editions, *ἐκπληρῶν γραφῇ ὕδρας, ἔχων* κτλ. Klotz after others compares Virg. Aen. vii. 658, "clipeoque insigne paternum Centum angues cinctamque gerit serpentibus hydram."

1140. *παραφέρειν*, like *παραγγέλλειν*, is properly used of conveying the watchword along the ranks.

1141. *μεσαγκύλοις*, javelins with a thong in the middle. See Androm. 1133.

1144. *καὶ σὸς* MSS. and edd., except Ven. a., which has *καὶ ὁ σὸς*, which Kirchhoff has restored, one other giving *ὁ σὸς δ'* by the first hand, altered to *καὶ σὸς δ'*.

1147. *γυμνῆτες*, as in Rhes. 31, 313, includes all the light troops, principally archers and javelin-men, not ranked among *ὁπλῖται* or equestrian forces.

ἡμῶν τ' ἐς οὐδας εἶδες ἂν πρὸ τειχέων
πυκνοὺς κυβιστητῆρας ἐκπεπνευκότας,
ξηρὰν δ' ἔδευον γαῖαν αἵματος ῥοαῖς.
ὁ δ' Ἀρκὰς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος,
τυφὼς πύλαισιν ὥς τις ἐμπεσὼν βοᾷ
πῦρ καὶ δικέλλας, ὡς κατασκάψων πόλιν·
ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίου θεοῦ
Περικλύμενος παῖς, λᾶαν ἐμβαλὼν κάρᾳ
ἁμαξοπληθῆ, γεῖσ' ἐπάλξεων ἄπο·
ξανθὸν δὲ κρᾶτα διεπάλυνε καὶ ῥαφὰς
ἔρρηξεν ὀστέων, ἄρτι δ' οἰνωπὸν γένυν
καθημάτωσεν· οὐδ' ἀποίσεται βίον
τῇ καλλιτόξῳ μητρὶ Μαινάλου κόρη.
ἐπεὶ δὲ τάσδ' εἰσεῖδεν εὐτυχεῖς πύλας,
ἄλλας ἐπῄει παῖς σὸς, εἰπόμην δ' ἐγώ.
ὁρῶ δὲ Τυδέα καὶ παρασπιστὰς πυκνοὺς
Αἰτωλίσιν λόγχαισιν εἰς ἄκρον στόμα
πύργωμ ἀκοντίζοντας, ὥστ' ἐπάλξεων
λιπεῖν ἐρίπνας φυγάδας· ἀλλά νιν πάλιν,

1151. *ἐκπεπνευκότας*, though a doubtful word, is not certainly corrupt. Markland on Suppl. 692 proposed *ἐκνενευκότας*, which Porson and others have adopted, while Klotz and Kirchhoff retain the vulgate. In Hipp. 470, *πῶς ἂν ἐκνεῦσαι δοκεῖς*; one MSS. gives *ἐκπνεῦσαι*. As the poet used the perfect *πέπλευκα* in Hel. 405, we cannot say he might not use *πέπνευκα* here. Cf. Orest. 496, *ἐπεὶ γὰρ ἐξέπνευσεν Ἀγαμέμνων βίον*. *Inf.* v. 1454, *ἄμφω δ' ἄμ' ἐξέπνευσαν ἄθλιον βίον*. It is easy to construe *κυβιστητῆρας ἐς οὐδας*, 'tumblers down upon the ground.' Cf. Suppl. 692, *ἐς κρᾶτα πρὸς γῆν ἐκκυβιστώντων βίᾳ*. But *ἐκνένευκα*, from *ἐκνεῖν*, could only mean, 'having escaped,' which seems inconsistent with the next verse. See *sup.* v. 920.

1153. Ἀρκὰς, οὐκ Ἀργεῖος. The Schol. quotes Suppl. 890, Ἀρκὰς μὲν ἦν, ἐλθὼν δ' ἐπ' Ἰνάχου ῥοὰς παιδεύεται κατ' Ἄργος.

1155. Porson and Kirchhoff have *δικέλλας*, which is the reading of the best MSS. for *δίκελλαν*. For *βοᾶν τι* or *τινα* see on Aesch. Cho. 394.

1157. For the metre compare *Θεοκλύμενον μὲν ἄρσεν'*, Hel. 9.

1159. *διεπάλυνε*. Schol. *εἰς λεπτὰ διέχεε.*—Ὅμηρος, Ὅτε πέρ τε χιὼν ἐπάλυνεν ἀρούρας. . .

1160. *ἄρτι οἰνωπὸν*, just blooming with manhood's glow. Cf. Bacch. 438, *οὐδ' ἤλλαξεν οἰνωπὸν γένυν*. He was *ἀνδρόπαις ἀνήρ*, Aesch. Theb. 528. Cf. Pers. 319, *πυρσὴν γενειάδα ἔτεγγ' ἀμείβων χρῶτα πορφυρέᾳ βαφῇ*. Schol. *πυρρὰν, ξανθίζουσαν*. But the colour of the cheek rather than of the beard seems meant.

1161. *ἀποίσεται βίον*. Compare Iph. A. 296, *ᾧ τις εἰ προσαρμόσει βαρβάρους βάρβαρος, νόστον οὐκ ἀποίσεται*. *Sup.* v. 595. The Schol. records a variant *Μαινάλου χθόνα*. Perhaps by 'the maid of Maenalus' the poet meant, 'the virgin huntress on mount Maenalus' in Arcadia, not 'the daughter of Maenalus,' as Apollodorus says, from this passage. For Aeschylus calls her *μήτηρ ὀρεσκόος*, Theb. 527.

1163. *ἐπεὶ δὲ* κτλ. It was the care of Eteocles, like a good general, to attend to *τὸ νοσοῦν τειχέων*, v. 1097. Cf. v. 1171. —*εἰπόμην ἐγὼ*, viz. as *παρασπιστὴς*, v. 1073.

1168. *ἐπαλξέων ἐρίπνας*, the heights of

κυναγὸς ὡσεὶ, παῖς σὸς ἐξαθροίζεται,
πύργοις δ' ἐπέστησ' αὖθις. ἐς δ' ἄλλας πύλας
ἠπειγόμεσθα τοῦτο παύσαντες νοσοῦν.
Καπανεὺς δὲ πῶς εἶποιμ' ἂν ὡς ἐμαίνετο;
μακραύχενος γὰρ κλίμακος προσαμβάσεις
ἔχων ἐχώρει, καὶ τοσόνδ' ἐκόμπασε,
μηδ' ἂν τὸ σεμνὸν πῦρ νιν εἰργάθειν Διὸς
τὸ μὴ οὐ κατ' ἄκρων Περγάμων ἑλεῖν πόλιν.
καὶ ταῦθ' ἅμ' ἠγόρευε καὶ πετρούμενος
ἀνεῖρφ' ὑπ' αὐτὴν ἀσπίδ' εἱλίξας δέμας,
κλίμακος ἀμείβων ξέστ' ἐνηλάτων βάθρα.
ἤδη δ' ὑπερβαίνοντα γεῖσα τειχέων
βάλλει κεραυνῷ Ζεύς νιν· ἐκτύπησε δὲ
χθὼν, ὥστε δεῖσαι πάντας· ἐκ δὲ κλιμάκων
ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη,
κόμαι μὲν εἰς Ὄλυμπον, αἷμα δ' ἐς χθόνα,
χεῖρες δὲ καὶ κῶλ' ὡς κύκλωμ' Ἰξίονος
εἱλίσσετ'· ἐς γῆν δ' ἔμπυρος πίπτει νεκρός.
ὡς δ' εἶδ' Ἄδραστος Ζῆνα πολέμιον στρατῷ,
ἔξω τάφρου καθῖσεν Ἀργείων στρατόν.
οἱ δ' αὖ παρ' ἡμῶν δεξιὸν Διὸς τέρας
ἰδόντες ἐξήλαυνον ἁρμάτων ὄχους

the battlements. Electr. 210, *οὐρείας ἀν' ἐρίπνας.*

1171. Schol. *τοῦτο τὸ μέρος παύσαντες δυστυχοῦν καὶ κακῶς ἔχον.*

1175. Some of the editors give *εἰργαθεῖν*, with Elmsley; but Hermann retains *εἰργάθειν*. That these forms in *—άθω, —έθω, —ύθω*, are not always aorists, seems as clear as most points in Greek orthography.—The boast of Capaneus is closely copied from Aesch. Theb. 422, *θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς ἔριν πέδῳ σκήψασαν ἐκποδὼν σχεθεῖν.*

1176. *κατ' ἄκρων Περγάμων.* Another form of *κατάκρας*, as the Schol. observes.

1177. Cf. Bacch. 1082, *καὶ ταῦθ' ἅμ' ἠγόρευε, καὶ πρὸς οὐρανὸν καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.*

1179. *κλίμακος.* It is best to take this as depending on *ἐνηλάτων*. The latter word, here the same as *κλιμακτῆρες* in Hel. 1570, 'the rounds of a ladder,' in Hipp. 1235 are 'the linch-pins' of a chariot. Schol. *περιφραστικῶς δὲ ἐνήλατα, ὅπου ἐπιβαίνομεν· ἢ τὰς βάσεις τῶν ἐνηλάτων τῆς κλίμακος.*

1183. The effects of lightning are not, as Hermann observes, such as the poet describes them, on non-rigid substances. This therefore is a poetical hyperbole.

1188. *καθῖσεν* L. Dindorf for *καθεῖσεν*. The *ε* has no place in an aorist, where the *ι* is long by nature (*καθίζειν*), the root being *ἱδ* or *ἑδ*. The quantity of the *ι* is shown by the accent of the imperfect, *ἵζεν*.

1189. *οἱ παρ' ἡμῶν* is not, as Klotz teaches, simply 'nostri,' but it is shortly put, by a well-known idiom, for *οἱ παρ' ἡμῖν ἐξήλαυνον ὄχους παρ' ἡμῶν*. Musgrave proposed *ὄχοι*, which would further require *ἱππῆς δ' ὁπλῖταί τ'* κτλ.

ἱππῆς, ὁπλῖταί τ' εἰς μέσ' Ἀργείων ὅπλα
ξυνῆψαν ἔγχη, πάντα δ' ἦν ὁμοῦ κακά·
ἔθνησκον, ἐξέπιπτον ἀντύγων ἄπο,
τροχοί τ' ἐπήδων ἄξονές τ' ἐπ' ἄξοσι,
νεκροὶ δὲ νεκροῖς ἐξεσωρεύονθ' ὁμοῦ.
πύργων μὲν οὖν γῆς ἔσχομεν κατασκαφὰς
ἐς τὴν παροῦσαν ἡμέραν· εἰ δ' εὐτυχὴς
ἔσται τὸ λοιπὸν ἥδε γῆ, θεοῖς μέλει·
[καὶ νῦν γὰρ αὐτὴν δαιμόνων ἔσωσέ τις.]
ΧΟ. καλὸν τὸ νικᾶν· εἰ δ' ἀμείνον' οἱ θεοὶ
γνώμην ἔχουσιν, εὐτυχὴς εἴην ἐγώ.
ΙΟ. καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει·
παῖδές τε γάρ μοι ζῶσι κἀκπέφευγε γῆ.
Κρέων δ' ἔοικε τῶν ἐμῶν νυμφευμάτων
τῶν τ' Οἰδίπου δύστηνος ἀπολαῦσαι κακῶν
παιδὸς στερηθεὶς τῇ πόλει μὲν εὐτυχῶς,
ἰδίᾳ δὲ λυπρῶς. ἀλλ' ἄνελθέ μοι πάλιν,
τί τἀπὶ τούτοις παῖδ' ἐμὼ δρασείετον.
ΑΓ. ἔα τὰ λοιπά· δεῦρ' ἀεὶ γὰρ εὐτυχεῖς.
ΙΟ. τοῦτ' εἰς ὕποπτον εἶπας· οὐκ ἐατέον.
ΑΓ. μεῖζόν τι χρῄζεις παῖδας ἢ σεσωσμένους;
ΙΟ. καὶ τἀπίλοιπά γ' εἰ καλῶς πράσσω κλύειν.
ΑΓ. μέθες μ'· ἔρημος παῖς ὑπασπιστοῦ σέθεν.

1196. ἔσχομεν, Schol. διεκωλύσαμεν.

1199. If this verse be genuine, (and it is only found in three of the good MSS., and not in any of the early editions,) there is an ellipse of this kind, ('and we are hopeful that matters *will* be well for the future,) for now also' &c. Porson, Hermann, W. Dindorf, and Klotz reject it; but there is a very fair probability of its being genuine.

1200. ἀμείνονα γνώμην, better sentiments towards the two rival brothers; 'then,' says the chorus, '*I* should be happy.' This is a notable instance of the omission of ἄν. Cf. Herc. F. 1417. Hel. 991, τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος ἐλεινὸς εἶην μᾶλλον ἢ δραστήριος, where the old reading was ἐλεεινὸς ἦν or ἂν ἦν. Here Hermann gives an unknown form, εὐτυχὴς ἂν εἶν ἐγὼ, on the analogy of the contraction admitted in the other persons, εἶμεν, εἶτε, εἶτην, &c. Kirchhoff conjectures εὐτυχήσετ', οἷδ' ἐγώ. Between ἔχουσιν and ἔχοιεν the MSS. are equally balanced, and Hermann prefers the latter, which means, 'if the gods were but better disposed to the brothers, then should *I* be happy.' Porson too hastily says, "ἔχοιεν sine sensu Ald."

1205. ἀπολαῦσαι, to have experienced the consequences of.—ἄνελθε, 'recount,' διήγησαι.

1210. εἰς ὕποπτον, so as to excite suspicion. In dwelling on *present* good fortune, but shunning the mention of the future, Jocasta perceives something is suppressed. Compare El. 345, ὦ φίλτατ', εἰς ὕποπτα μὴ μόλῃς ἐμοί.

1213. παῖς σέθεν κτλ. 'Your son is wanting his attendant; I must go.' Cf. v. 1074. 1164.

ΙΟ. κακόν τι κεύθεις καὶ στέγεις ὑπὸ σκότῳ.
ΑΓ. κοὐκ ἄν γε λέξαιμ' ἐπ' ἀγαθοῖσι σοῖς κακά. 1215
ΙΟ. ἢν μή γε φεύγων ἐκφύγῃς πρὸς αἰθέρα.
ΑΓ. αἰαῖ· τί μ' οὐκ εἴασας ἐξ εὐαγγέλου
φήμης ἀπελθεῖν, ἀλλὰ μηνῦσαι κακά;
τὼ παῖδε τὼ σὼ μέλλετον, τολμήματα
αἴσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ· 1220
[λέξαντες Ἀργείοισι Καδμείοισί τε
ἐς κοινὸν οἷον μήποτ' ὤφελον λόγον.
Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεὶς
πύργου, κελεύσας σῖγα κηρῦξαι στρατῷ·
ἔλεξε δ', ὦ γῆς Ἑλλάδος στρατηλάται 1225
Δαναῶν ἀριστῆς, οἵπερ ἦλθετ' ἐνθάδε,
Κάδμου τε λαὸς, μήτε Πολυνείκους χάριν
ψυχὰς ἀπεμπολᾶτε μήθ' ἡμῶν ὕπερ.

1215. Most of the editions, after Porson, give *οὐκ ἄν γε*, but the majority of the good MSS., with Aldus, have *κοὐκ ἄν γε*. Hermann says the *καὶ* is out of place, because it virtually admits that the speaker does withhold some evil. This is the force of it; and if it were not so, the *γε* itself would be also out of place. He says, in effect, 'There *is* some evil behind, but you must not expect me to tell it.' Hence there is no reason either for rejecting *καὶ*, or for doubting the combination *ἄν γε*, which is apparent rather than actual, the *γε* exerting its usual force in the general reply, 'Yes, and I am not likely to tell what is bad close upon your successes.' Compare Orest. 784. Heracl. 966, and the note there. For the doctrine implied, of not mixing up bad with good, see on Ion 246. Porson here, misled by a false reading in Iph. A. 814, thinks we might read *οὐκ ἄν σε λέξαιμ'*, "accipiendo *σε* pro *σοι*,"—which Scholefield gravely approves,—but he also suggests, what is not less improbable, *οὐκ ἄν τι λέξαιμ' ἐπ' ἀγαθοῖσι σοῖς κακόν*. Scholefield however is right in defending *ἢν μή γε* in the next verse against Porson's reading, from some MSS., *ἢν μή με*. He compares, as does Klotz, Orest. 1593, *ἀλλ' οὔτι χαίρων, ἤν γε μὴ φεύγῃς πτεροῖς*. Here the *γε* is much more essential to the sense than *με*. 'Yes, but you shall, unless' &c.

1217—1269. There is much in this speech which sounds strange to an ear well practised in the style of Euripides. This strangeness is in many instances more easily felt than described. But what shall we say of the adjective *κεκρὸς* in v. 1235, and of the form *ἔσταν* in v. 1246? Without here going into details, the present editor desires to record his opinion, that from v. 1221 to v. 1258 is an addition to the play, although by an early and by no means an unskilful hand. The addition was made, perhaps, to give uniformity with the next messenger's speech, which at v. 1427 has a secondary narrative about the suicide of Jocasta.

1217. Compare Aesch. Agam. 619, *εὔφημον ἦμαρ οὐ πρέπει κακαγγέλῳ γλώσσῃ μιαίνειν.—ἀλλὰ μηνῦσαι*, sc. *ἀναγκάζεις*, implied by the context. So Orest. 899, *οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον εἶα, φυγῇ δὲ ζημιοῦντας εὐσεβεῖν*.

1223. *ὑπῆρξε*, Schol. *ἤρξατο τοῦ λόγου*. For *ἀπὸ*, where *ἐπὶ* might be expected, see v. 1009.

1225. This verse, the Scholiast tells us, *ἐν πολλοῖς ἀντιγράφοις οὐ φέρεται*. It is however retained in most of the editions without suspicion. Kirchhoff would omit it; and the opinion is confirmed by *Δαναῶν*, not *Δαναῶν τ'*, being found in several of the best MSS., including Ven. a. The narrative is much more forcible by the omission of a feeble and supplementary verse.

ἐγὼ γὰρ αὐτὸς τόνδε κίνδυνον μεθεὶς
μόνος συνάψω συγγόνῳ τῷμῷ μάχην·
κἂν μὲν κτάνω τόνδ', οἶκον οἰκήσω μόνος,
ἡσσώμενος δὲ τῷδε παραδώσω †μόνος.
ὑμεῖς δ' ἀγῶν' ἀφέντες Ἀργεῖοι χθόνα
νίσσεσθε βίοτον μὴ λιπόντες ἐνθάδε.
Σπαρτῶν τε λαὸς ἄλις, ὅσος κεῖται νεκρός.
τοσαῦτ' ἔλεξε· σὸς δὲ Πολυνείκης γόνος
ἐκ τάξεων ὥρουσε κἀπῄνει λόγους.
πάντες δ' ἐπερρόθησαν Ἀργεῖοι τάδε
Κάδμου τε λαὸς, ὡς δίκαι' ἡγούμενοι.
ἐπὶ τοῖσδε δ' ἐσπείσαντο, κἂν μεταιχμίοις
ὅρκους συνῆψαν ἐμμένειν στρατηλάτας.
ἤδη δ' ἔκρυπτον σῶμα παγχάλκοις ὅπλοις
δισσοὶ γέροντος Οἰδίπου νεανίαι·
φίλοι δ' ἐκόσμουν τῆσδε μὲν πρόμον χθονὸς
Σπαρτῶν ἀριστῆς, τὸν δὲ Δαναϊδῶν ἄκροι.

1229. This verse can only mean, 'disregarding this danger,'—a doubtful use of *μεθιέναι*. Kirchhoff considers it corrupt. Hermann after Valckenaer explains *μεθεὶς κίνδυνον* like *ῥίψας κίνδυνον*, Rhes. 154. The whole passage bears marks of an interpolator's hand. Porson, remarking that *αὐτὸς μόνος* is defensible, against Valckenaer's *μόνῳ συνάψω κτλ.*, is nevertheless inclined to accept another conjecture from the same critic, *μόνῳ* for *τῷ μῷ*. This however with *μόνος* in both of the following verses, is improbable. For the latter *μόνος*, for which the variants *μόνῳ, δόμον, πόλιν, πάλιν*, are found (all so many conjectural restorations) in good MSS., some critics adopt one reading, some another. Of these *μόνῳ* is certainly the most plausible.

1233. Ἀργεῖοι is the reading of nearly all the good MSS. The common reading is Ἀργείαν. The imperative *νίσσεσθε* is a form which Euripides was not very likely to use; still less *χθόνα νίσσεσθε* for *ἐς πατράν*. The same must be said of the unusual phrase *βίοτον λιπεῖν ἐνθάδε*.

1235. If any indication were wanting, that these verses are not from Euripides, it would be supplied by the incorrect use of *νεκρὸς* as an adjective. Aldus indeed, and the editions generally after Porson, give *θανών*, which is a mere gloss. Valckenaer, followed by W. Dindorf, omits the verse. Kirchhoff punctuates it thus, *σπαρτῶν τε λαός· ἄλις, ὅσος κεῖται νεκρός*. But Euripides would certainly have preferred *ὅσοι κεῖνται νεκροί*. Moreover, the good copies give *ὃς* in place of the Aldine *ὅσος*.

1237. *ὥρουσε*. This is not a common Attic word; but we have *πήδημ' ὀρούσας* in Aesch. Ag. 799. To a very practised ear even *κἀπῄνει* will suggest a suspicion.

1238. Neither *ἐπιρροθεῖν τι* nor *ὡς δίκαια ἡγεῖσθαι* is according to Attic usage. To construe *τάδε δίκαια ἡγούμενοι* is against the order of the words.

1241. *ἐμμένειν στρατηλάτας*, 'for the generals to abide by.' This is the reading which has most authority; but Flor. 2, with the Schol., has *στρατηλάται*, which is commonly received, though *στρατηλάταις* (l. *—ας*) is given as a variant by the Schol., and *—αις* by a correction in one of the best MSS. Kirchhoff adopts *ἐμμενεῖν*, with W. Dindorf, after Elmsley. Klotz renders it, in somewhat doubtful Latinity, "*ut duces utriusque exercitus obligarentur servare has pactiones.*"

ἔσταν δὲ λαμπρὼ, χρῶμά τ᾽ οὐκ ἠλλαξάτην,
μαργῶντ᾽ ἐπ᾽ ἀλλήλοισιν ἰέναι δόρυ.
παρεξιόντες δ᾽ ἄλλος ἄλλοθεν φίλων
λόγοις ἐθάρσυνόν τε κἀξηύδων τάδε·
Πολύνεικες, ἐν σοὶ Ζηνὸς ὀρθῶσαι βρέτας
τρόπαιον, Ἄργει τ᾽ εὐκλεᾶ δοῦναι λόγον·
Ἐτεοκλέα δ᾽ αὖ, Νῦν πόλεως ὑπερμαχεῖς,
νῦν καλλίνικος γενόμενος σκήπτρων κρατεῖς.
τάδ᾽ ἠγόρευον παρακαλοῦντες ἐς μάχην.
μάντεις δὲ μῆλ᾽ ἔσφαζον, ἐμπύρους τ᾽ ἀκμὰς
ῥήξεις τ᾽ ἐνώμων, ὑγρότητ᾽ ἐναντίαν,
ἄκραν τε λαμπάδ᾽, ἣ δυοῖν ὅρους ἔχει,
νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων.]
ἀλλ᾽, εἴ τιν᾽ ἀλκὴν ἢ σοφοὺς ἔχεις λόγους,
ἢ φίλτρ᾽ ἐπῳδῶν, στεῖχ᾽, ἐρήτυσον τέκνα
δεινῆς ἀμίλλης, ὡς ὁ κίνδυνος μέγας.
[καὶ τἆθλα δεινὰ δάκρυά σοι γενήσεται,

1246. That no critic should have objected to the spurious form ἔσταν is truly surprising. See on v. 824.

1249. Porson gives λόγοισι θαρσύνοντες ἐξηύδων τάδε, with Aldus; and so some of the good MSS., either as a variant or in the text.

1250. βρέτας τρόπαιον, an image in honour of Zeus τρόπαιος, occurs also *inf.* v. 1473. Heracl. 937.

1255—8. The meaning of these difficult verses has been much disputed. The Scholiasts were completely at fault; and it is quite evident from their very varied comments that no two agreed as to the sense. Under the conviction that they are a post-Attic interpolation, we might be justified in following Porson's plan of being silent altogether; but, although it is probable that some high-sounding terms derived from a later (perhaps Roman) kind of divination were strung together more for poetical effect than for definite meaning, still the pains bestowed by Valckenaer and Hermann in investigating the sense deserves a brief summary. They conclude, that ἔμπυροι ἀκμαὶ are the points or tips of the flame arising from the burning victim; ῥήξεις the cleaving or dividing of the forked flashes; ὑγρότης either the μυδῶσα κηκὶς of Soph. Antig. 1008, or the lambent and downward-tending flexure of the flame, which was *unfavourable*, as opposed to the upright direction of it; and the ἄκρα λαμπὰς, the tip of the torch-light, which portended either victory or defeat according as it burned brightly and steadily, or otherwise. Hermann would have us believe that ῥήξεις ὑγρότητα ἐναντίαν is to be construed together, *fissus in diversa sinuosis flexibus ignis*: but this is manifestly impossible. That not very dissimilar expressions are quoted from Seneca and Statius, shows, not that they copied this passage, but rather that this passage describes customs more in accordance with the late Roman than with the early Greek divination. Had they been of this latter kind, we should hardly have been so destitute of all illustrations from contemporary writers.

1256. ἐνώμων, 'observed.' Aesch. Theb. 25, ἐν ὠσὶ νωμῶν καὶ φρεσὶν πυρὸς δίχα χρηστηρίους ὄρνιθας.

1258. τὸ has quite as much authority as τὰ, and is much better in respect of sense.

1262. This and the next verse are condemned by Valckenaer, whom W. Dindorf follows. Kirchhoff thinks the last only is interpolated, and reads ὡς ὁ κίνδυ-

δισσοῖν στερείσῃ τῇδ' ἐν ἡμέρᾳ τέκνοιν.]

ΙΟ. ὦ τέκνον, ἔξελθ' Ἀντιγόνη δόμων πάρος·
οὐκ ἐν χορείαις οὐδὲ παρθενεύμασι
νῦν σοι προχωρεῖ δαιμόνων κατάστασις.
ἀλλ' ἄνδρ' ἀρίστω καὶ κασιγνήτῳ σέθεν
ἐς θάνατον ἐκνεύοντε κωλῦσαί σε δεῖ
ξὺν μητρὶ τῇ σῇ μὴ πρὸς ἀλλήλοιν θανεῖν.

ΑΝ. τίν', ὦ τεκοῦσα μῆτερ, ἔκπληξιν νέαν
φίλοις ἀϋτεῖς τῶνδε δωμάτων πάρος;

ΙΟ. ὦ θύγατερ, ἔρρει σῶν κασιγνήτων βίος.

ΑΝ. πῶς εἶπας; ΙΟ. αἰχμὴν ἐς μίαν καθέστατον.

ΑΝ. οἲ 'γὼ, τί λέξεις, μῆτερ; ΙΟ. οὐ φίλ', ἀλλ' ἔπου.

ΑΝ. ποῖ, παρθενῶνας ἐκλιποῦσ'; ΙΟ. ἀνὰ στρατόν.

ΑΝ. αἰδούμεθ' ὄχλον. ΙΟ. οὐκ ἐν αἰσχύνῃ τὰ σά.

ΑΝ. δράσω δὲ δὴ τί; ΙΟ. συγγόνων λύσεις ἔριν.

ΑΝ. τί δρῶσα, μῆτερ; ΙΟ. προσπίτνουσ' ἐμοῦ μέτα.

ΑΝ. ἡγοῦ σὺ πρὸς μεταίχμι', οὐ μελλητέον.

ΙΟ. ἔπειγ' ἔπειγε, θύγατερ· ὡς, ἢν μὲν φθάσω
παῖδας πρὸ λόγχης, οὑμὸς ἐν φάει βίος,
θανοῦσι δ' αὐτοῖς συνθανοῦσα κείσομαι.

ΧΟ. αἰαῖ αἰαῖ· στρ.
τρομερὰν φρίκᾳ τρομερὰν φρέν' ἔχω·
διὰ σάρκα δ' ἐμὰν

νος μέγας καὶ τἆθλα δεινά· δάκρυά σοι γενήσεται. But nothing can be less like the manner in which Euripides makes his speeches to conclude. Porson, believing τἆθλα to be a false crasis, because the α in ἄθλον (ἄεθλον) is long, gives κἄπαθλα δεινά. But this alteration is rightly rejected by subsequent editors. Hermann reads καὶ τἆθλα δεῖν', ἃ δάκρυα κτλ.—In the next verse στερείσῃ is Reiske's correction for στερήσῃ.

1265. παρθενεύματα are here 'the employments of unmarried girls,' perhaps with especial reference to embroidery. Cf. Ion 1425, ὦ χρόνιον ἱστὸν παρθενευμάτων ἐμῶν.—κατάστασις, the state, condition, or circumstances brought about by the gods. Matthiae compares the phrases ἐν σιωπῇ, ἐν αἰσχύνῃ, ἐν ἀβρότητι εἶναι, κεῖσθαι &c. The general sense is, τὰ πράγματα οὐ νῦν προχωρεῖ σοι ὥστε ἐν χορείαις εἶναι κτλ.

1268. ἐκνεύοντε is somewhat strangely used for παρατρεπομένω. Cf. v. 920. Iph. T. 1330.

1281. After this verse nearly all the good MSS. add ἢν δ' ὑστερήσῃς, οἰχόμεσθα, κατθανεῖ, which had before occurred, as v. 976. But a note in one of these copies states that ἐν πολλοῖς οὐ φέρεται. Klotz alone attempts to defend it. Yet nothing could be worse than κατθανεῖ here used for 'you will be undone,' while συνθανοῦσα bears its literal sense in the very next verse.—Jocasta and Antigone here leave the stage, and the chorus in a brief ode express their apprehensions about the coming contest, and their sympathy for the mother.

1286. The MSS. prefix αἲ αἲ more or less often repeated. If admitted here, the same must be added in the antistrophe.

ἔλεος ἔλεος ἔμολε ματέρος δειλαίας.
δίδυμα τέκεα πότερος ἆρα πότερον αἱμάξει,
ἰώ μοι πόνων,
ἰὼ Ζεῦ, ἰὼ γᾶ,
ὁμογενῆ δέραν, ὁμογενῆ ψυχὰν
δι' ἀσπίδων, δι' αἱμάτων;
τάλαιν' ἐγώ, τάλαινα,
πότερον ἆρα νέκυν ὀλόμενον ἀχήσω;
φεῦ δᾶ φεῦ δᾶ, ἀντ.
δίδυμοι θῆρες, φόνιαι ψυχαί,
δορὶ παλλόμεναι
πέσεα πέσεα δαΐ' αὐτίχ' αἱμάξετον.
τάλανες, ὅ τι ποτὲ μονομάχον ἐπὶ φρέν' ἠλθέτην,
βοᾷ βαρβάρῳ
ἰακχὰν στενακτὰν
μελομέναν νεκροῖς δάκρυσι θρηνήσω.
σχεδὸν τύχα πέλας φόνου·
κρινεῖ φάος τὸ μέλλον.

1287—8. *ματέρος* for *ματρὸς* is required by the metre, which in both these verses consists of a resolved iambus and a double dochmiac. The middle syllable of *δειλαίας* is pronounced short.

1288. *πότερος* is added, as *ἕκαστος* often is, as an epexegesis of a preceding plural. Perhaps we should read *πρότερον*, 'which will kill the other first?' Cf. Soph. Trach. 947, *πότερα πρότερον ἐπιστένω;* The construction is however in any way rather complicated, especially as *δέραν* and *ψυχὰν* are exegetical accusatives after *πότερον*. Schol. *τοῦτο τινὲς σολοικισμὸν ἡγήσαντο· ἔδει γὰρ εἰπεῖν, διδύμων τεκέων.*

1295. *ἀχήσω* W. Dindorf for *ἰαχήσω*, by which change the verse becomes dimeter dochmiac.

1297. Kirchhoff suggests *φονίᾳ ψυχᾷ*, which would further require *δορὶ παλλόμενοι*. However, the *ψυχὴ* itself is more properly said *πάλλεσθαι*, to palpitate with the desire of the spear. Schol. *ἐπὶ πόλεμον κινηθεῖσαι.*

1299. *αἱμάσσειν πέσος*, for *πίπτοντος σῶμα*, is a sufficiently bold phrase. A more common word in this sense is *πτῶμα*. —For *ὅ τι ποτὲ* cf. Electr. 1160, *τλάμων πόσις, ὅ τι ποτὲ τὰν τάλαιναν ἔσχεν κακόν.*

1303. By adding *μελομέναν νεκροῖς* she expresses that her strain will be a dirge, and not a strain of joy.—*ἰακχὰν* Musgrave for *ἰαχάν*. In some copies *στενακτὰν* is put first, in others last, in some altogether omitted, and in Flor. 2 it comes before *ἐπὶ φρέν'*. Kirchhoff shows that all these variants arose from the word being omitted in the text, and supplied in the margin of the archetypus.

1304. Hermann, after Porson, adopts a conjecture of Scaliger's recorded by Barnes, *σχεδὸν τύχα, πέλας φόνος*. The common reading seems just as good; "*paene fortuna prope caedem est*," as Klotz renders it.

1305. Though *κρινεῖ φάος τὸ μέλλον* is ambiguous, since *τὸ μέλλον* may be either nominative or accusative, and neither *φάος* alone nor (as Klotz contends) *φάος τὸ μέλλον* can very easily mean 'this day,' still little reliance can be placed on Hermann's *κρινεῖ ξίφος τὸ μέλλον*. The order of the words is in favour of construing *φάος τὸ μέλλον*, and the natural meaning is, 'the following morning.' Perhaps the chorus did not expect

ἄποτμος ἄποτμος ὁ φόνος ἕνεκ' Ἐρινύων,
ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συννεφῆ
πρὸς δόμους στείχοντα, παύσω τοὺς παρεστῶτας
γόους.

ΚΡ. οἴμοι, τί δράσω; πότερ' ἐμαυτὸν ἢ πόλιν
στένω δακρύσας, ἣν πέριξ ἔχει νέφος
τοιοῦτον ὥστε δι' Ἀχέροντος ἱέναι;
ἐμός τε γὰρ παῖς γῆς ὅλωλ' ὑπερθανὼν
τοὔνομα λαβὼν γενναῖον, ἀνιαρὸν δ' ἐμοί·
ὃν ἄρτι κρημνῶν ἐκ δρακοντείων ἑλὼν
αὐτοσφαγῇ δύστηνος ἐκόμισ' ἐν χεροῖν,
βοᾷ δὲ δῶμα πᾶν· ἐγὼ δ' ἥκω μετὰ
γέρων ἀδελφὴν γραῖαν Ἰοκάστην, ὅπως
λούσῃ προθῇταί τ' οὐκέτ' ὄντα παῖδ' ἐμόν.
τοῖς γὰρ θανοῦσι χρὴ τὸν οὐ τεθνηκότα
τιμὰς διδόντα χθόνιον εὐσεβεῖν θεόν.

that the event would take place quite so soon. By comparing v. 1281, *οὐμὸς ἐν φάει βίος*, we might give this meaning to the words here, 'the coming event will decide whether I am to live.' The Schol. explains thus; *ἡ παρεστῶσα ἡμέρα διδάξει τὸ πέρας, καὶ τὸ μέλλον, ἤγουν τὸ ἀποβησόμενον.*

1307. Porson and Hermann give *ἕνεκεν*, which has some authority. It does not seem necessary to the dochmiac verse to pronounce *Ἐρινύων* as of three syllables, or to write it *Ἐρινῦν*. In both verses one short syllable is redundant; but the resolved dochmiacs may be regarded as having a spondaic termination. Schol. *διὰ τὰς ἀρὰς τοῦ Οἰδίποδος, καὶ τὰς ἐπηκόους Ἐρινύς.*

1309. Aldus and one of the good MSS. give *λόγους*.

1312. Kirchhoff considers this verse spurious. Some MSS. give *τοσοῦτον*, and most give *ἱέναι*. Here *ἱέναι* is used intransitively, as occasionally *βίπτειν*. If we omit the verse, *νέφος* is rather vaguely employed for 'the troubles of war.' The Schol. however, in explaining it *πλῆθος τῶν πολεμίων*, makes no mention of the following verse.

1313. *ἐμός τε γάρ.* He was going to add, *καὶ νῦν κινδυνεύει πόλις*, or something to that effect.—The quantity of *ἀνιαρὸς*, (though in *ἀνία* the *ι* is long, as Porson observes,) is here and in Orest. 230, short after the epic use, as *αἶ αἶ Ἔρως ἀνιαρὲ*, in Theocritus.—*κρημνῶν κτλ.*, cf. v. 1010. Schol. *δεῖ νοεῖν ἔσω τῶν τειχέων τὸν σηκὸν τοῦ δράκοντος εἶναι· πῶς γὰρ εἶχε τὸ σῶμα ἀναλαβεῖν ὁ Κρέων, τῶν πολεμίων παρακαθημένων; ἀπὸ δὲ τοῦ τείχους ἔρριψεν ἑαυτὸν ὁ παῖς, εἰς ἐπίδειξιν τῆς ὑπὲρ τῆς πατρίδος προθυμίας.*

1318. *γέρων* is interposed between the preposition and its case on account of *γραῖαν*. Cf. Bacch. 193, *γέρων γέροντα παιδαγωγήσω σ' ἐγώ.* From not noticing this, some of the later transcribers introduced a gloss found in the Aldine and other copies, *ἥκω μεταστέλλων ἀδελφὴν Ἰοκάστην.* Hermann thinks *μετὰ* rather than *στέλλων* is the interpolation; and he edits thus, *ἐγὼ δ' ἥκω στελῶν γέρων ἀδελφὴν κτλ.*

1319. Compare Hec. 613, *ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν — λούσω προθῶμαί τ'.* Photius in v. *πρόθεσις*: *τὸ τὸν νεκρὸν προθεῖναι· προετίθεσαν δὲ πρὸ τῶν θυρῶν, ὥστε φανερὸν γίνεσθαι ὅτι οὐκ ἐξ ἐπιβουλῆς τινὸς ἀνῄρηται.* This explains the allusion in Alcest. 90. 99. Hence *κλαύσῃ*, the reading of Flor. 2, has the less probability.

1320—1. Quoted by Stobaeus, Fl. cxxv. 9. For *εὐσεβεῖν* Porson and others give *εὖ σέβειν*. But *εὐσεβεῖν τινα* is used like *ἁλιτέσθαι τινά*, 'to sin against one.'

ΧΟ. βέβηκ' ἀδελφὴ σὴ, Κρέων, ἔξω δόμων,
κόρη τε μητρὸς Ἀντιγόνη κοινῷ ποδί.
ΚΡ. ποῖ κἀπὶ ποίαν συμφορὰν, σήμαινέ μοι.
ΧΟ. ἤκουσε τέκνα μονομάχῳ μέλλειν δορὶ
εἰς ἀσπίδ' ἥξειν βασιλικῶν δόμων ὕπερ.
ΚΡ. πῶς φῄς; νέκυν τοι παιδὸς ἀγαπάζων ἐμοῦ
οὐκ ἐς τόδ' ἦλθον ὥστε καὶ τάδ' εἰδέναι.
ΧΟ. ἀλλ' οἴχεται μὲν σὴ κασιγνήτη πάλαι·
δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον,
ἤδη πεπρᾶχθαι παισὶ τοῖσιν Οἰδίπου.
ΚΡ. οἴμοι, τὸ μὲν σημεῖον εἰσορῶ τόδε,
σκυθρωπὸν ὄμμα καὶ πρόσωπον ἀγγέλου
στείχοντος, ὃς πᾶν ἀγγελεῖ τὸ δρώμενον.
ΑΓ. ὦ τάλας ἐγὼ, τίν' εἶπω μῦθον ἢ τίνας λόγους;
ΚΡ. οἰχόμεσθ'· οὐκ εὐπροσώποις φροιμίοις ἄρχει λόγου.
ΑΓ. ὦ τάλας, δισσῶς ἀϋτῶ· μεγάλα γὰρ φέρω κακὰ
πρὸς πεπραγμένοισιν ἄλλοις πήμασιν. ΚΡ. λέγεις
δὲ τί;
ΑΓ. οὐκέτ' εἰσὶ σῆς ἀδελφῆς παῖδες ἐν φάει, Κρέον.

See on Aesch. Ag. 329. Troad. 85. Schol. *τιμᾶν τὸν χθόνιον θεόν.*

1322. The Aldine reading, which has been commonly received, δόμων ἔξω, Κρέον, has been corrected by Kirchhoff after Brunck, the best MSS. giving Κρέον ἔξω δόμων.

1324. After this verse Kirchhoff marks the loss of one verse, on account of the stichomythia, which here proceeds in couplets.

1327. *ἀγαπάζων*, 'while bestowing care upon.' For this use of *ἀγαπᾶν* see on Suppl. 764, *φαίης ἂν, εἰ παρῆσθ', ὅτ' ἠγάπα νεκρούς.*

1330. On *ἀγὼν περὶ ψυχῆς* see Orest. 848.

1332. For *τὸ μὲν* we might have expected *κακὸν*, or some similar epithet. If the text be right, the sense is *τόδε τὸ σημεῖόν ἐστι τοῦ λόγου· εἰσορῶ γάρ* κτλ., or *τὸ μὲν σημεῖον, ὃ εἰσορῶ, τόδε ἐστίν.*

1333. Porson, Hermann, and W. Dindorf adopt, and Kirchhoff is inclined to approve, *πρόσοψιν* for *πρόσωπον*, on account of the similar termination with *σκυθρωπόν*. All the good copies however agree in *πρόσωπον*.

1336. Porson and Hermann give *οἰχόμεσθ'* to the messenger, after Valckenaer. This seems a needless change, as *ὦ τάλας* are the ominous words alluded to by Creon. Klotz well observes, that the repetition of *ὦ τάλας* alone proves that this was the expression which had caused the alarm, and not *οἰχόμεσθα*. For *ἄρχει* the MSS. and edd. give *ἀρχὴ*, corrected by Valckenaer.

1337. "Quum *δισσῶς ἀϋτῶ* dicit nuntius, non fratrum duorum mortem, sed fratrum et Jocastae in mente habet." Hermann. All the messenger means is, 'I say *ὦ τάλας* twice.' But Hermann rightly observes that *μεγάλα κακὰ* mean the death of Jocasta (cf. v. 1427) over and above that of her sons; and rightly also he assigns the first part of the next verse to the messenger, instead of Creon, to whom it is commonly given with an interrogation.—Porson, following, as usual, Valckenaer and Brunck, reads *πρὸς πεπραγμένοισιν ἄλλα πήμασιν λέγεις ἔτι;* where *ἄλλα* is in place of their *ἄλλο*. But this is a bad alteration, because contrary to the natural order of the syntax.

ΚΡ. αἰαῖ·
μεγάλα μοι θροεῖς πάθεα καὶ πόλει,
ΧΟ. ὦ δώματ' εἰσηκούσατ' Οἰδίπου τάδε;
ΚΡ. παίδων ὁμοίαις συμφοραῖς ὀλωλότων.
ΧΟ. ὥστ' ἐκδακρῦσαί γ', εἰ φρονοῦντ' ἐτύγχανεν.
ΚΡ. οἴμοι ξυμφορᾶς βαρυποτμωτάτας,
οἴμοι κακῶν δύστηνος· ὦ τάλας ἐγώ.
ΑΓ. εἰ καὶ τὰ πρὸς τούτοισί γ' εἰδείης κακά.
ΚΡ. καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα;
ΑΓ. τέθνηκ' ἀδελφὴ σὴ δυοῖν παίδοιν μέτα.
ΧΟ. ἀνάγετ' ἀνάγετε κωκυτὸν,
†ἐπὶ κάρᾳ τε λευκοπήχεις κτύπους χεροῖν.
ΚΡ. ὦ τλῆμον, οἷον τέρμον', Ἰοκάστη, βίου
γάμων τε τῶν σῶν Σφιγγὸς αἰνιγμοὺς ἔτλης.
πῶς καὶ πέπρακται διπτύχων παίδων φόνος
ἁρᾶς τ' ἀγώνισμ' Οἰδίπου, σήμαινέ μοι.
ΑΓ. τὰ μὲν πρὸ πύργων εὐτυχήματα χθονὸς
οἶσθ'· οὐ μακρὰν γὰρ τειχέων περιπτυχαὶ
ὥστ' οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα.

1340

1345

1350

1355

1341–2. These verses, commonly, but wrongly, given to the messenger, are distributed by Hermann in the manner given in the text. Kirchhoff, with one of his MSS., assigns them to Creon, but thinks v. 1342 is an interpolation. If the chorus take any part at all in this place, (and all assign to it v. 1343,) it was most fitting that they should speak *two* verses, addressing the family with whom they had no other connexion than that of sympathy, and replied to by Creon, who is the person now in need of their consolation.

1343. *ἐκδακρῦσαι* rests on but little authority, though most editions retain it from the Aldine. The best MSS. give *ὥστε δακρῦσαι*. Kirchhoff reads *ὥστ' ἂν δακρῦσαί γ'*, after Hartung. But *ἂν* is not rightly placed, except it follows the emphatic word (Donaldson, Gr. Gr. § 508). Either *ἐνδακρῦσαι* or *ἐκδακρῦσαι* seems at least likely to be right.—For *ἐτύγχανεν* most MSS. give *ἐτύγχανον*, resulting perhaps from the plural *εἰσηκούσατε* in v. 1341.

1351. This verse, which should be dochmiac, is corrupt. Perhaps *ἄναγε — κτύπους ἐπιβαλοῦ χεροῖν*. Kirchhoff would read, *ἄναγ' ἄναγε κωκυτὸν ἐπὶ κρᾶτα λευ|κοπήχεις κτύπους [τιθεμένα] χεροῖν*. Hermann edits thus; *ἀνάγετ', ἀναγετ', ἔ ἔ, κωκυτὸν, χεροῖν | ἐπὶ κάρα τε λευκοπήχεις κτύπους*.

1353. Some copies give *αἰνιγμούς τ'*, and Geel proposed *αἰνιγμοῖς*. But the phrase is a short one for *οἷος τέρμων βίου, καὶ γάμων, ὃν ἔτλης, γέγονεν ὁ τῆς Σφιγγὸς αἰνιγμός. Qualem finem vitae ac nuptiarum tuarum Sphingis aenigma habuisti*, Klotz. *Sphingis aenigma Jocastae attulit infelicem cum vitae tum nuptiarum finem*, Porson.

1354. Porson, in a good note on this passage, shows that *καὶ πῶς* implies an objection (rather, an ironical question,) and *πῶς καὶ* a desire to be informed, (i. e. a sincere question,) as Hec. 515, *πῶς καί νιν ἐξεπράξατ'; ἆρ' αἰδούμενοι;* Compare *sup.* v. 1347.

1355. *ἁρᾶς ἀγώνισμα*, the contest resulting from the curse.

1358. *ὥστ' οὐχ*. We might have expected *ὡς μὴ οὐχ*, as the Schol. appears indeed to have found, (as well as *ἅπανταν* for *ἅπαντά σ'*,) *οὐ μακρὰν εἰσὶν, ὥστε μὴ οὐχὶ πάντας εἰδέναι τὰ δρώμενα*. Another

ἐπεὶ δὲ χαλκέοις σῶμ' ἐκοσμήσανθ' ὅπλοις
[οἱ τοῦ γέροντος Οἰδίπου νεανίαι,]
ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον
[δισσὼ στρατηγὼ καὶ διπλῶ στρατηλάτα]
ὡς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός.
βλέψας δ' ἐς Ἄργος ἦκε Πολυνείκης ἀρὰς,
Ὦ πότνι' Ἥρα, σὸς γάρ εἰμ', ἐπεὶ γάμοις
ἔζευξ' Ἀδράστου παῖδα καὶ ναΐω χθόνα,
δός μοι κτανεῖν ἀδελφὸν, ἀντήρη δ' ἐμὴν
καθαιματῶσαι δεξιὰν νικηφόρον.
[αἴσχιστον αἰτῶ στέφανον, ὁμογενῆ κτανεῖν.
πολλοῖς δ' ἐπῄει δάκρυα τῆς τύχης ὅση,
κἄβλεψαν ἀλλήλοισι διαδόντες κόρας.]
Ἐτεοκλέης δὲ Παλλάδος χρυσάσπιδος
βλέψας πρὸς οἶκον ηὔξατ', Ὦ Διὸς κόρη,
δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς
ἐς στέρν' ἀδελφοῦ τῆσδ' ἀπ' ὠλένης βαλεῖν,
κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.

has ὡς μὴ πάντα σε εἰδέναι. But the vulgate is defended by Hel. 108, ὥστ' οὐδ' ἴχνος γε τειχέων εἶναι σαφές. The present passage has created a difficulty to Mr. Shilleto (on Dem. Fals. Leg., Append. B. p. 204) and Dr. Donaldson, Gr. Gr. § 596 *d*., who says (without telling us how) that "we ought to restore the indicative." We cannot be sure that the passage is right even though ὥστε οὐ is capable of defence. Something seems wanting to connect τὰ μὲν πρὸ πύργων with the affairs in the camp without, after this fashion; στρατοῦ δὲ πλῆθος ἀναμένει πόλεως πρόσω, in which case οὐχ ἅπαντα would be taken strictly together, 'so that you know not *all* that is being done, (but only part of it).'

1360. Kirchhoff considers this verse as repeated from 1243. The next but one is rejected by Porson and W. Dindorf after Valckenaer. Both in fact seem to have been added to supply a nominative, which however is easily implied from v. 1354; yet Klotz and Hermann strenuously maintain their genuineness, while Kirchhoff does not question the latter. It is not easy to believe that so weak and useless a verse could have proceeded from Euripides.

1363. For μονομάχου τ' most MSS. give μονομαχοῦντ', and a variant μονόμαχόν τ' is recorded.

1369—71. These three verses are also omitted by Porson after Valckenaer. W. Dindorf too places them within brackets. Hermann and (as a matter of course) Klotz defend them; the former however adopting Canter's very plausible reading αἰτῶν for αἰτῶ, (by which the verse becomes part of the narrative and not part of the prayer,) and εὐχῆς for τύχης. To enter into details respecting the objections that have been made and the replies that have been given, would occupy much space. According to the judgment of the present editor, these verses are in all probability an interpolation. The use of ὅση for ὡς δεινὴ ἦν is rather harsh. It may be remarked, that καὶ does not very often make a crasis with the syllabic augment of a verb, as in κἄβλεψαν. In Soph. Antig. 1009, ἔτυφε might be read without detriment to the sense, for κἄτυφε. *Infra* v. 1457, we have κἄπραξε, in v. 1468 κἄφθημεν, and a few such instances may be elsewhere found.

1376. This verse occurred before at

ἐπεὶ δ' ἀφείθη πυρσὸς ὡς Τυρσηνικῆς
σάλπιγγος ἠχὴ, σῆμα φοινίου μάχης,
ᾔξαν δρόμημα δεινὸν ἀλλήλοις ἔπι·
κάπροι δ' ὅπως θήγοντες ἀγρίαν γένυν
ξυνῆψαν ἀφρῷ διάβροχοι γενειάδας·
ἦσσον δὲ λόγχαις· ἀλλ' ὑφίζανον κύκλοις,
ὅπως σίδηρος ἐξολισθάνοι μάτην.
εἰ δ' ὄμμ' ὑπερσχὸν ἴτυος ἄτερος μάθοι,
λόγχην ἐνώμα στόματι προφθῆναι θέλων.
ἀλλ' εὖ προσῆγον ἀσπίδων κεγχρώμασιν
ὀφθαλμὸν, ἀργὸν ὥστε γίγνεσθαι δόρυ.
πλείων δὲ τοῖς ὁρῶσιν ἐστάλασσ' ἱδρὼς
ἢ τοῖσι δρῶσι διὰ φίλων ὀρρωδίαν.
Ἐτεοκλέης δὲ ποδὶ μεταψαίρων πέτρον
ἴχνους ὑπόδρομον, κῶλον ἐκτὸς ἀσπίδος
τίθησι· Πολυνείκης δ' ἀπήντησεν δορὶ
πληγὴν σιδήρῳ παραδοθεῖσαν εἰσιδών,
κνήμης τε διεπέρασεν Ἀργεῖον δόρυ·
στρατὸς δ' ἀνηλάλαξε Δαναϊδῶν ἅπας.
κἀν τῷδε μόχθῳ γυμνὸν ὦμον εἰσιδὼν
ὁ πρόσθε τρωθεὶς στέρνα Πολυνείκους †βίᾳ

756. In this place some critics defend, others reject it. There is some truth in Hermann's remark, that it seems almost necessary in order to modify and excuse so atrocious a wish as had just been expressed.

1377. *πυρσὸς ὡς*, like the torch at the lampadephoria, which was thrown as the signal to start, Ar. Ran. 132. Klotz prefers the old reading *πυρσὸς, ὡς* T. *σ. ἠχὴ*, and thinks that a torch was really thrown, which, in so far as it was a signal for a fight, the poet compares to the blast of a trumpet. The converse however is far more natural.

1380. After this verse Hermann ventures to introduce one from Gregory of Nazianzum, who quotes the present (T. ii. p. 28 D) with the addition, *λοξὸν βλέποντες ἐμπύροις τοῖς ὄμμασι*, whence Valckenaer proposes to insert it, giving *ἐμπύροισιν*. But Kirchhoff judges better, "versus è Gregorio petitus non est Euripidis, sed Gregorii."

1382. *κύκλοις*, their circular shields, behind which they crouched or drew themselves up to avoid the lance aimed by the adversary, which thus glanced harmlessly off. Compare *ὑφίζειν*, Rhes. 730.

1385. *στόματι*, '*at* his face,' as we say. The genitive however is more common, as *θύρσους ἴεσαν Πενθέως*, Bacch. 1100.

1386. *κεγχρώματα* were small barred apertures which seem to have been left as spy-holes in the margin of the shields. Hesych. *τὸν περὶ τὰς ἴτυς τῶν ἀσπίδων κόσμον*. And so one of the Scholiasts, who adds, *τινὲς δὲ μικρὰς ὀπὰς περὶ τὴν ἴτυν, δι' ὧν ἐθεῶντο τοὺς ἐναντίους*.

1390. *μεταψαίρων*, scraping away, trying to remove with his foot, a stone rolling loose under it; *μεταφέρων*, Hesychius.

1394. For *κνήμης* many give *κνήμην*. See v. 1398.—*δόρυ* is the nominative, not the accusative.

1397. *βίᾳ* is omitted in Kirchhoff's best MS. (Ven. a.), and he thinks it a conjectural addition in the rest. Probably

διῆκε λόγχην, κἀπέδωκεν ἡδονὰς
Κάδμου πολίταις, ἀπὸ δ' ἔθραυσ' ἄκρον δόρυ.
ἐς δ' ἄπορον ἥκων δορὸς ἐπὶ σκέλος πάλιν
χωρεῖ, λαβὼν δ' ἀφῆκε μάρμαρον πέτρον,
μέσον δ' ἄκοντ' ἔθραυσεν· ἐξ ἴσου δ' Ἄρης
ἦν κάμακος ἀμφοῖν χεῖρ' ἀπεστερημένοιν.
ἔνθεν δὲ κώπας ἁρπάσαντε φασγάνων
ἐς ταὐτὸν ἦκον, συμβαλόντε δ' ἀσπίδας
πολὺν ταραγμὸν ἀμφιβάντ' εἶχον μάχης.
καί πως νοήσας Ἐτεοκλῆς τὸ Θεσσαλὸν

we should read ἔπι, 'directed his spear against Polynices' breast,' *pectus hasta petebat*. Though διΐέναι (ἵημι) τινά τι is a very unusual syntax, still Porson does not seem justified in reading λόγχῃ. Cf. Aesch. Pers. 506, ἡλίου κύκλος μέσον πόρον διῆκε, i. e. ἀκτῖνας. Hermann, who contends that Eteocles could not have aimed at (nor, if he had, hit) his adversary's breast merely because he saw the shoulder exposed, gives στερχνὰ for στέρνα. In truth, if the man had a spear *through his breast*, he would hardly have risen after it and fought valiantly with his sword. It seems best to take στέρνα in a somewhat laxer sense for the shoulder; by which both difficulties will be avoided, and Hermann's very improbable alteration rendered unnecessary. Klotz adopts the explanation of the Scholiast, εἰς τὰ στέρνα τοῦ Πολυνείκους ἔπεμψε σὺν βίᾳ τὴν λόγχην, which, while it recognizes βίᾳ, also confirms ἔπι as suggested above. If he did not find ἔπι, he must have regarded στέρνα as the accusative of motion towards, whereas διῆκε στέρνων would be more correct, if the actual piercing of his adversary were meant. Cf. v. 1092. All this is deserving of consideration; and yet if Polynices were not really wounded, but the spear-head broke short off in the shield, where was the occasion of triumph for the Thebans?

1400. The phrase ἐπὶ σκέλος χωρεῖν, 'to retire backwards a step,' literally 'to retire to (the support of) the leg,' viz. that leg which is behind, is well illustrated by Klotz from Xen. Cyr. vii. 5. 6, ἀπῆεσαν — ἐπὶ πόδα, *ibid.* iii. 3. 69, ἐπὶ πόδα ἀνάγειν, and Anab. v. 2. 32, ἐπὶ πόδα ἀνεχώρησαν. Compare also χωρεῖν πρύμναν in Androm. 1120. The weapons they were now fighting with were not javelins, but spears; for both the combatants were ὁπλῖται. Polynices had struck his into his brother's knee, and withdrawn it. Eteocles on the other hand had broken his spear-point in his adversary's shield; and now he breaks that adversary's spear-shaft by hurling a stone at it.—This mode of warfare was, of course, not the usual one with the Greeks of the more civilized time; but in treating of events so remote the poet was justified in adopting a well-known Homeric figure.—The adjectival use of μάρμαρον is to be observed.

1404. ἐνθένδε Porson and others, against the MSS. ἔνθεν is for ἐντεῦθεν, as ἔνθα for ἐνταῦθα in Aesch. Suppl. 33. Schol. ἀπὸ τούτου δέ.

1406. ἀμφιβάντε, *dum circumaguntur*, Klotz.

1407. τὸ Θεσσαλὸν σόφισμα, 'that crafty trick of the Thessalians,' who were noted for cunning, deceit, and the practice of secret arts. Kirchhoff quotes Hesychius; Θετταλὸν σόφισμα, παροιμία ἐπὶ τῶν σοφιζομένων λεγομένη καὶ μὴ εὐθυμαχούντων. By ὁμιλίᾳ χθονὸς he means that Eteocles, living on the confines of Thessaly, was conversant with the customs of that country. Schol. οὐχ ὡς τραφέντος τοῦ Ἐτεοκλέους ἐν Θετταλίᾳ, ἀλλ' ὡς ἐν (qu. ὡσεί?) ξυντυχίᾳ αὐτοῦ πεποιηκότος σχῆμα Θετταλόν· οὐχ ὡς Θετταλῶν οὕτω τιτρωσκόντων, ἀλλ' ὡς δι' ἀπάτης νικώντων. Photius in Θετταλῶν σόφισμα· καὶ ἐπὶ μάχης καὶ ἐπὶ σχήματος καὶ ἐπὶ παρακρούσεως καὶ ἄλλων μυρίων τάσσουσιν. And he adds an anecdote in explanation of the proverb, for such it was. *Id.* in Θεσσαλὸν νόμισμα· παροιμιῶδες τοῦτο τασσόμενον ἐπὶ ἀπάτης.

εἰσήγαγεν σόφισμ' ὁμιλίᾳ χθονός.
ἐξαλλαγεὶς γὰρ τοῦ παρεστῶτος πόνου
λαιὸν μὲν ἐς τοὔπισθεν ἀναφέρει πόδα
πρόσω τὰ κοῖλα γαστρὸς εὐλαβούμενος·
προβὰς δὲ κῶλον δεξιὸν δι' ὀμφαλοῦ
καθῆκεν ἔγχος, σφονδύλοις τ' ἐνήρμοσεν.
ὁμοῦ δὲ κάμψας πλευρὰ καὶ νηδὺν τάλας
ξὺν αἱματηραῖς σταγόσι Πολυνείκης πίτνει.
ὁ δ', ὡς κρατῶν δὴ καὶ νενικηκὼς μάχῃ,
ξίφος δικὼν ἐς γαῖαν ἐσκύλευέ νιν
τὸν νοῦν πρὸς αὐτὸν οὐκ ἔχων, ἐκεῖσε δέ.
ὃ καί νιν ἔσφηλ'· ἔτι γὰρ ἐμπνέων βραχὺ,
σώζων σίδηρον ἐν λυγρῷ πεσήματι,
μόλις μὲν, ἐξέτεινε δ' εἰς ἧπαρ ξίφος
Ἐτεοκλέους ὁ πρόσθε Πολυνείκης πεσών.
γαῖαν δ' ὀδὰξ ἑλόντες ἀλλήλοιν πέλας
πίπτουσιν ἄμφω, κοὐ διώρισαν κράτος.

ΧΟ. φεῦ φεῦ, κακῶν σῶν, Οἰδίπου, σ' ὅσων στένω·
τὰς σὰς δ' ἀρὰς ἔοικεν ἐκπλῆσαι θεός.

ΑΓ. ἄκουε δή νυν καὶ τὰ πρὸς τούτοις κακά.
ἐπεὶ τέκνω πεσόντ' ἐλειπέτην βίον,

1409. ἐξαλλαγεὶς, 'withdrawing himself for a moment from the contest he was engaged in,' i. e. pretending to give in; for in this consisted the craft of the trick. The reading of all the MSS. except Flor. 2, which has ἀπαλλαγεὶς, is clearly right. The latter, which Porson has edited, and after him W. Dindorf, would mean 'retiring altogether from the contest.'

1412. προβῆναι πόδα is not, of course, grammatically identical with προβῆσαι πόδα, but is used like ἐλθεῖν πόδα, περᾶν πόδα, and other similar phrases, for which see Alcest. 869. Hec. 53. Orest. 1470, Μυκηνίδ' ἀρβύλην προβάς. So we say 'to advance a step,' meaning, 'by a single step.' In a case like the present, the usage became virtually confounded with that of the active participle.

1413. ἐνήρμοσεν, 'locked it in the vertebrae,' 'infixed it in the joints of the back-bone.' The use of ἔγχος for φάσγανον is here very clearly established.

1418. The best MSS. give πρὸς αὐτὸν, which is defensible, and is retained by Klotz. This would mean, that he was not attending to the action of the man who lay wounded, but only to the getting of the spoils. So the Schol. explains, τὸν νοῦν πρὸς τὸν Πολυνείκην οὐκ ἔχων.

1419. ὃ καί. Cf. Hec. 13, ὃ καί με γῆς ὑπεξέπεμψεν. *Supra*, v. 155. 263.

1422. This verse looks like the insertion of a grammarian for the sake of explicitness.—γαῖαν ὀδὰξ ἑλεῖν is a phrase borrowed from Homer.—κράτος, i. e. ὁπατέρου εἴη ἡ νίκη.

1425. The reading of the best MSS. is Οἰδίπου σὸς ὢν στένω, and so Aldus gives. Porson edits Οἰδίπους, ὅσον στένω with a few of the later copies. The reading in the text is Kirchhoff's, 'Alas! for thy misfortunes, Oedipus, how many are they, for which I lament thee!' Hermann, followed by Klotz, gives Οἰδίπου, σ' ὅσον στένω.

1428. ἐπεὶ τέκνω κτλ. This is the

ἐν τῷδε μήτηρ ἡ τάλαινα προσπίτνει
[σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός.]
τετρωμένους δ' ἰδοῦσα καιρίους σφαγὰς
ᾤμωξεν, ὦ τέκν', ὑστέρα βοηδρόμος
πάρειμι. προσπίτνουσα δ' ἐν μέρει τέκνα
ἔκλαι', ἐθρήνει τὸν πολὺν μαστῶν πόνον
στένουσ', ἀδελφή θ' ἡ παρασπίζουσ' ὁμοῦ,
Ὦ γηροβοσκὼ μητρὸς, ὦ γάμους ἐμοὺς
προδόντ' ἀδελφὼ φιλτάτω· στέρνων δ' ἄπο
φύσημ' ἀνεὶς δύσθνητον Ἐτεοκλῆς ἄναξ
ἤκουσε μητρὸς, κἀπιθεὶς ὑγρὰν χέρα
φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ' ἄπο
προσεῖπε δακρύοις, ὥστε σημῆναι φίλα.
ὁ δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην δ' ἰδὼν
γραῖάν τε μητέρ' εἶπε Πολυνείκης τάδε·
ἀπωλόμεσθα, μῆτερ· οἰκτείρω δὲ σὲ
καὶ τήνδ' ἀδελφὴν καὶ κασίγνητον νεκρόν.
φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος.

old reading, and is fully as good as that adopted by Porson from two or three inferior MSS., (given also as a variant in Ven. a.,) *ὡς γὰρ πεσόντε παῖδ' ἐλειπέτην βίον*.

1430. This verse is omitted as spurious by most of the critics after Valckenaer. Klotz defends it, as is his wont; but his advocacy of any suspected verse in particular loses all its force from the fact that he *invariably* retains such verses against objectors. Hermann well observes, that *ἡ παρασπίζουσα* in v. 1435, 'who was her companion,' implies that no mention of Antigone had been made before. Klotz evades this, by taking it to mean, with the Schol., *συμπονοῦσα, καὶ συναγωνιζομένη*.

1431. *καιρίους σφαγὰς*, 'mortal wounds,' is a cognate accusative, equivalent to *καίρια τρώματα*. Cf. *ἐς καιρὸν τυπεὶς*, Andr. 1120.

1436. This is said by Antigone on her own account, 'O my brothers, who have left my marriage unaccomplished.' Supply therefore with *ἀδελφὴ, λέγουσα τοιάδε*.

1438. *δυσθνῆσκον* is the not improbable emendation of Hermann for *δύστλητον*, the Schol. explaining *δυσέκπνευστον*, and Ven. a. giving *δύσθνητον*, which Kirchhoff has rightly adopted. This compound may be defended by *εὐθνήσιμος* in Aesch. Ag. 1264; but Euripides uses *δυσθνήσκων* in two other passages, Rhes. 791 and Electr. 843, and it was a form very likely to be corrupted by transcribers on account of its rarity and its termination in *—ον*. It is to be observed that Klotz, who defends the vulgate, calls Ven. a., which Kirchhoff justly reckons the very best of all the MSS., "liber non bonus," and its authority for a unique reading a "leve indicium."

1439. *ὑγρὰν*, clammy with the damp of death.

1442. *ὁ δὲ*, but he, Polynices, was yet conscious; while the other was dying. This is rightly said; and there is not the least ground for preferring, (what is at first sight an obvious alteration,) *ὃς δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην ἰδών*. So however Porson has edited on Valckenaer's conjecture. The antithesis between *φωνὴν οὐκ ἀφῆκεν* and *εἶπε τάδε* is much better maintained by contrasting the persons strongly.

θάψον δέ μ', ὦ τεκοῦσα καὶ σὺ, σύγγονε,
ἐν γῇ πατρῴᾳ, καὶ πόλιν θυμουμένην
παρηγορεῖτον, ὡς τοσόνδε γοῦν τύχω
χθονὸς πατρῴας, κεἰ δόμους ἀπώλεσα.
ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χερὶ,
μῆτερ· τίθησι δ' αὐτὸς ὀμμάτων ἔπι·
καὶ χαίρετ'· ἤδη γάρ με περιβάλλει σκότος.
ἄμφω δ' ἄμ' ἐξέπνευσαν ἄθλιον βίον.
μήτηρ δ', ὅπως εἰσεῖδε τήνδε συμφορὰν,
ὑπερπαθήσασ' ἥρπασ' ἐκ νεκροῦ ξίφος
κἄπραξε δεινά· διὰ μέσου γὰρ αὐχένος
ὠθεῖ σίδηρον, ἐν δὲ τοῖσι φιλτάτοις
θανοῦσα κεῖται περιβαλοῦσ' ἀμφοῖν χέρας.
ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων,
ἡμεῖς μὲν ὡς νικῶντα δεσπότην ἐμόν,
οἱ δ' ὡς ἐκεῖνον· ἦν δ' ἔρις στρατηλάταις,
οἱ μὲν πατάξαι πρόσθε Πολυνείκην δορὶ,
οἱ δ', ὡς θανόντων οὐδαμοῦ νίκη πέλοι.
κἀν τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα,
οἱ δ' εἰς ὅπλ' ἦσσον· εὖ δέ πως προμηθίᾳ
καθῆστο Κάδμου λαὸς ἀσπίδων ἔπι·
κἄφθημεν οὔπω τεύχεσιν πεφραγμένον
Ἀργεῖον εἰσπεσόντες ἐξαίφνης στρατόν.
κοὐδεὶς ὑπέστη, πεδία δ' ἐξεπίμπλασαν

1447—50. Quoted by Teles *περὶ φυγῆς*, in Stobaeus, Fl. xl. 8, who shortly after adds *συνάρμοσον—μῆτερ*, and interposes a verse which Hermann inserts in the text, *καὶ γῆς φίλης ὄχθοισι κρυφθῆναι τάφῳ*, changing however *καὶ* into *ἐν*. Kirchhoff judges that the verse, if from the pen of Euripides, does not belong here.

1451. Teles gives *μου βλέφαρα*, which may be defended. See on Suppl. 1196.

1458. The Schol. records a variant *σὺν τέκνοις δὲ φιλτάτοις*.

1461. *ὡς νικῶντα*, sc. *νομίζοντες*, by a common ellipse. So *λέγοντες* must be supplied in 1463.

1464. *οὐδαμοῦ*, 'no where,' for *οὐδετέρου*, 'on neither side.'

1465. Valckenaer would omit this verse, and W. Dindorf assents. Hermann however contends, that the poet could not have left it to be supposed that Antigone was present while the armies fought; and also that her absence here was properly noticed, because she afterwards returns on the stage with the bodies of her brothers and mother (v. 1482).

1466. *εὖ δέ πως*. Cf. Iph. A. 66. *Sup.* v.-1126. This clause is parenthetical, and explains how it came to pass that the Theban army were able to resume arms in a moment, and to do so before the enemy could get ready for the fight. For *ἐπ' ἀσπίδων*, 'in arms' (leaning against or sitting on them), Abresch compares Thuc. vii. 79, *ἐπ' ἀσπίδων παρατεταγμένοι*.

1469. *στρατὸν*, as Klotz remarks, depends on *εἰσπεσόντες*, not on *ἔφθημεν*.

φεύγοντες, ἔρρει δ' αἷμα μυρίων νεκρῶν
λόγχαις πιτνόντων. ὡς δ' ἐνικῶμεν μάχῃ,
οἱ μὲν Διὸς τρόπαιον ἵστασαν βρέτας,
οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν
σκυλεύματ' εἴσω τειχέων ἐπέμπομεν.
ἄλλοι δὲ τοὺς θανόντας Ἀντιγόνης μέτα
νεκροὺς φέρουσιν ἐνθάδ' οἰκτίσαι φίλοις.
πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι
τῇδ' ἐξέβησαν, οἱ δὲ δυστυχέστατοι.

ΧΟ. οὐκ εἰς ἀκοὰς ἔτι δυστυχία
δώματος ἥκει· πάρα γὰρ λεύσσειν
πτώματα νεκρῶν τρισσῶν ἤδη
τάδε πρὸς μελάθροις κοινῷ θανάτῳ
σκοτίαν αἰῶνα λαχόντων.

ΑΝ. οὐ προκαλυπτομένα βοτρυχώδεος
ἁβρὰ παρηίδος,
οὐδ' ὑπὸ παρθενίας τὸν ὑπὸ βλεφάροις
φοίνικ', ἐρύθημα προσώπου,
αἰδομένα φέρομαι βάκχα νεκύων
κράδεμνα δικοῦσα κόμας ἀπ' ἐμᾶς,
στολίδα κροκόεσσαν, ἀνεῖσα †τρυφᾶς,

1471. *μυρίων* has been restored by Kirchhoff from the best MSS. Recent editions give *μυρίον* with the inferior MSS. The Schol. however explains it *πλεῖστον*.

1473. *βρέτας τρόπαιον*. See v. 1250.

1480. *εἰς ἀκοὰς ἥκει*, extends to mere hearsay.—For *πάρα γὰρ* Porson gives *πάρα καὶ*, from the corrupt reading of one MS. *παρακελεύσειν*, "miro judicio," says Hermann.

1484. *αἰὼν*, like *αἰθήρ*, was sometimes used feminine by the poets.

1485. The following monody or threnos of Antigone is divided by Hermann into antithetical systems so exceedingly complex and unnatural, that his opinion, except as that of a high authority in metrical matters, will carry but little weight with it to the mind of the ordinary reader. The first part, to v. 1503, is almost wholly composed of dactylic verses, sometimes, as in 1483 and 1490, with the anacrusis; it then passes into choriambics, occasionally with cretic and bacchiac variations.—In the first verse *βοτρυχώδεος* was restored by Hermann from one MS. for *βοστρυχώδεος*. He quotes the authority of the Etym. Mag. p. 205, 32, *παρὰ τὸν βότρυν βότρυχος καὶ βόστρυχος, ὁ βοτρυείδης*. Porson had conjectured *βοτρυώδεος*. With *ἁβρὰ* we must supply *καλύμματα* from the context, and translate thus; 'Not having a delicate veil thrown before my cheek with its clustering locks, nor feeling abashed, through maiden modesty, at the redness that is beneath my eyes, the blush on my face, I hurry along, a frantic mourner of the dead, having cast the covering from off my hair, and having let loose (i. e. ungirdled) the saffron hem of my delicately embroidered stola, an escort to the dead full of lamentation.' See on Bacch. 936. Orest. 1435. Theocr. xv. 134, *ἐπὶ σφυρὰ κόλπον ἀνεῖσαι*. For *καλύπτειν τι*, 'to place a thing as a covering over another,' see Herc. F. 642. Iph. T. 312.

1491. *κροκόεσσαν*, Schol. *τὴν ἐκ κρόκης*

ἀγεμόνευμα νεκροῖσι πολύστονον. αἰαῖ, ἰώ μοι.
ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος, ὤμοι, Θήβαι,
σὰ δ' ἔρις οὐκ ἔρις, ἀλλὰ φόνῳ φόνος
Οἰδιπόδα δόμον ὤλεσε κρανθεὶς
[αἵματι δεινῷ,] αἵματι λυγρῷ.
†τίνα προσῳδὸν
ἢ τίνα μουσοπόλον στοναχὰν ἐπὶ
δάκρυσι δάκρυσιν, ὦ δόμος, ὦ δόμος,
†ἀνακαλέσομαι,
τρισσὰ φέρουσα τάδε †σώματα σύγγονα,

στολήν. Rather, 'saffron-dyed,' the κροκωτὸν of Aristophanes, κρόκου βαφαὶ of Aesch. Ag. 230. For τρυφᾶς Kirchhoff adopts χλιδᾶς from the scholium χλιδᾶς· τρυφῆς. So also Klotz, and there is much probability in this reading. Porson prefers στολίδος — τρυφὰν, which W. Dindorf admits. The Schol. however found the vulgate reading, which he explains, though wrongly, τὴν ἐμὴν στολὴν πάσης τρυφῆς ἐκβαλοῦσα.

1492. ἀγεμόνευμα, Schol. ἑαυτὴν λέγει προηγήτειραν τῶν νεκρῶν. Rather perhaps for πομπὴν, in apposition to the sentence.

1494. ἐπώνυμος. Compare v. 636, ὄνομα Πολυνείκους — νεικέων ἐπώνυμον. Hermann gives Θήβαις. The MSS. and edd. have ὤμοι μοι. By omitting μοι this verse ends like the preceding, where ἰὼ is a monosyllable (*yo*).

1498. The repetition of αἵματι with an epithet so nearly the same in meaning is weak, and W. Dindorf seems to be right in omitting the words within brackets. Hermann edits thus (to suit his antistrophe, which he supposes to commence at v. 1570), αἵματι | δεινῷ κρανθεῖσ', αἵματι λυγρῷ. One of the Scholiasts recognizes κρανθεῖσ', by explaining it ἄχρι φόνων ἐπαλλήλων διελθοῦσα, and φόνος ἐπὶ φόνῳ κρανθεῖσα, and one of the best MSS. gives κρανθεὶς by the first hand; but the masculine is evidently as good. 'Thy quarrel, which was not merely a quarrel, but a double slaughter, ruined the house of Oedipus, having been accomplished with lamentable shedding of blood.' So τέρας οὐ τέρας ἀλλ' ἔριν, Hel. 1134.

1499. There is certainly some corruption here, as also in v. 1502, though none of the critics seem to have suspected it. Schol. τίνα θρῆνον ἄξιον καὶ τίνα στεναγμὸν σύμφωνον τῆς προκειμένης συμφορᾶς καὶ τῶν τριῶν τούτων νεκρῶν ἀνακαλέσω; προσάδοντα, φησὶ, καὶ ἁρμόζοντα τοῖς νῦν πάθεσι. μουσοπόλον δὲ, μουσικήν. ἔστι γὰρ καὶ θρῆνος μουσικός. And again, μουσοπόλον, θρηνητικήν. But (to say nothing of the unmetrical character of the two short lines, which Hermann makes antistrophic) the poet would hardly have said τίνα προσῳδὸν ἢ τίνα μουσοπόλον στοναχὴν, especially as προσῳδὸς means 'accordant,' as in Ion 359, οἴμοι, προσῳδὸς ἡ τύχη τὠμῷ πάθει, and μουσοπόλος is 'a poet,' Alcest. 445, πολλά σε μουσοπόλοι μέλψουσι. One cannot help thinking that προσῳδὸν is a gloss on μουσοπόλον, and that ἀγκαλέσω should be restored from the scholia. The MSS. give ἀνακαλέσομαι, but most critics have adopted ἀνακαλέσωμαι, which is the reading by the second hand in one of the best MSS. We suspect the true reading to be, ἢ τινὰ μουσοπόλον στοναχᾶς ἐπὶ | δάκρυσι δάκρυσιν ὦ δόμος ὦ δόμος ἀγκαλέσω; 'Would you have me call up from the dead some Orpheus to sing my woes?' For, as explained on Med. 190, the Greeks seem to have regarded poetry, μοῦσα, alien from grief, and accordant only with joy. For the repetition of ὦ δόμος compare Androm. 1186, ὦ γάμος, ὦ γάμος, ὃς τάδε δώματα καὶ πόλιν ὤλεσας, where perhaps we should read ὦ γάμος, οὐ γάμος, κτλ., like σὰ δ' ἔρις οὐκ ἔρις above.

1503. This verse again is corrupt. From the Aldine reading αἱμακτὰ, which is not supported by any of the good MSS., Porson and others adopt the "certissima Musgravii emendatio," τάδ' αἵματα. Kirchhoff suggests πεσήματα σύγγονα.

μάτερα καὶ τέκνα, χάρματ' Ἐρινύος;
ἃ δόμον Οἰδιπόδα πρόπαν ὤλεσε;
τᾶς ἀγρίας ὅτε
δυσξύνετον ξυνετὸς μέλος ἔγνω
Σφιγγὸς ἀοιδοῦ σῶμα φονεύσας.
τῷ μοι, πάτερ,
τίς Ἑλλὰς ἢ βάρβαρος, ἢ τῶν προπάροιθ' εὐγενε-
τᾶν
ἕτερος ἔτλα κακῶν τοσῶνδ'
αἵματος ἀμερίου
τοιάδ' ἄχεα φανερά; τάλαιν',
†ὡς ἐλελίζει. τίς ἄρ' ὄρνις

1504. *χάρματα*, the sport of the Erinys, or paternal curse.

1505. *πρόπαν* is used adverbially. Hermann thinks that *πρόπαρ* may be right, which is found in one MS., and Klotz adopts this.

1507. *ξυνετὸν* is the reading of the best MSS. and the Scholiasts, but the latter recognize also *δυσξυνέτου* (the Aldine) and *ξυνετὸς*, which last is said to be found in Flor. 2.

1509. Hermann, followed by W. Dindorf, omits *πάτερ*, and gives *πρόπαρ* for *προπάροιθ'* in the next verse after Seidler. The metre is choriambic with an iambic dipodia preceding.—*τίς Ἑλλὰς*, sc. *γυνή*. Antigone speaks in reference to herself; nor is it necessary, with some of the Scholiasts, to suppose Ἑλλὰς is used for Ἕλλην in the masculine. Perhaps however we should restore *τίς Ἑλλάδος, ἢ κτλ.* Schol. *τίς Ἑλλήνων ἢ βαρβάρων.*

1512. *αἵματος ἀμερίου*, Schol. *γένους ἀνθρωπείου*. Kirchhoff proposes *ἀμετέρου*. Perhaps these words should come next after *εὐγενετᾶν*.

1515. Here also the text is very uncertain. The best MSS., and Aldus, with Eustathius on Il. A. p. 125, give *ἐλελίζει*, but *ἐλελίζω* is found in Flor. 2, and so the Scholiasts read. This is not a matter of importance, since Antigone is speaking of herself in either case. But *ἐλελίζεσθαι* occurs as a medial form in Hel. 1111, and here it is doubtless the second person. But for *ὡς* we should read either *ὧν*, 'on account of which you are trilling a sad strain,' or *οἷ'*, the correlative to *τοιάδε*. Hermann reads as follows; *τάλαινα, | τίς ποτ' ἄρ' ὄρνις ἐλελί-|ζει δρυὸς ἢ ἐλάτας κτλ.*, and so W. Dindorf, Aldus and the inferior copies omitting *ἢ* before *δρυός*. The passage as it is commonly given is very difficult. The best comment on it is Hel. 1107, where the chorus in very similar terms invoke the aid of the nightingale in singing their griefs, *ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα, θρήνοις ἐμοῖς ξυνεργός*. Here then it is clear that Antigone asks, 'What nightingale, perching on boughs crowned with foliage, of oak or silver-fir (will come) to help me, bereaved of my mother, in my grief?' It is manifest that some verb is wanting. The Schol. explains *συνῳδὸς καὶ σύμφωνος ἔσται τοῖς ἐμοῖς ὀδυρμοῖς ἐν ἄχεσι καὶ λύπαις*, and again, *ἐγὼ, φησὶ, τάλαινα, ἥτις ἀλινον ἀνακλαίω καὶ ἀναθρηνῶ, — καθάπερ τις ὄρνις θρηνοῦσα ἀπηχεῖ δρυὸς πετάλοις ἐφεζομένη*. He seems to have construed *ὡς ἐλελίζω τις ὄρνις* as if it could mean *ἐλελίζω ὥς τις ὄρνις ἐλελίζει*. Porson, who throughout the whole of this difficult threnos shows little or no consideration for the metre, adopts the "corta Musgravii emendatio," *ἀχήσει ξυνῳδός*. It is however much more likely that *ὀδυρμοῖς*, which follows *μονομάτορος* in the copies, has been interpolated in place of the lost word, which at once restores sense and a legitimate metre, *εἶσιν*. That word the present editor has ventured to insert. It is probable that one of the Scholiasts so read, for he gives *τίς ἄρα ὄρνις — ἐστὶν* (qu. *εἶσιν*?) *ἐν τοῖς οἰκείοις ἄχεσι συνῳδός*; For *μονομάτορος*, the genitive depending on *ἐμοῖς*, Hermann gives *μονομάτωρ*, from

ἢ δρυὸς ἢ ἐλάτας
ἀκροκόμοις ἀμφὶ κλάδοις ἑζομένα μονομάτορος
*εἶσιν ἐμοῖς ἄχεσι ξυνῳδός ;
αἴλινον αἰάγμασιν ἃ τοῖσδε προκλαίω μονάδ' αἰ-
ῶνα διάξουσα τὸν ἀεὶ χρόνον ἐν λειβομένοισιν δάκ-
ρυσιν.
τίν' ἐπὶ πρῶτον ἀπὸ χαίτας σπαραγμοῖς ἀπαρχὰς
βάλω ;
ματρὸς ἐμᾶς διδύμοισι †γάλακτος παρὰ μαστοῖς,
ἢ πρὸς ἀδελφῶν
οὐλόμεν' αἰκίσματα νεκρῶν ;
ὀτοτοτοῖ,
λεῖπε σοὺς δόμους,
ἁλαὸν ὄμμα φέρων
πάτερ γεραιὲ, δεῖξον,
Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐπὶ
δώμασιν ἀέριον σκότον ὄμμασι σοῖσι βαλὼν ἕλκεις
μακρόπνουν ζωάν.

the Schol. ἡ μεμονωμένη τῆς μητρός. But this only shows, as Kirchhoff observes, that he took *μονομάτορος* for a form of the nominative, as some take ὀλεσίθηρος in v. 664.

1520. *αἰὼν* again appears to be feminine. Cf. v. 1484. W. Dindorf observes that *μονάδ'* was wrongly taken by some for *μόνα δ'*, (the Aldine reading,) and hence *ἀχήσω* was added after *δάκρυσιν*. Aldus, against all the good MSS., gives *δακρύοισιν*, and hence Porson and Hermann adopt the improbable and unmetrical conjecture of Musgrave, *τίν' ἰαχήσω;*

1523. This verse is composed wholly of cretics, the two first of which consist of resolved syllables. Translate; 'On whom first shall I throw offerings from my hair by rending it? By the two breasts of my mother's milk? Or upon the fatal disfiguring wounds of my dead brothers?' The reading of v. 1525 is suspected. The best copies give *ἐν διδύμοισι — μαστοῖσιν*, and *μαστοὶ γαλακτὸς*, 'breasts of milk,' is hardly a Greek expression. The Schol. was well aware of this, as he says *λείπει τοῖς ποιητικοῖς*. See however on Orest. 225.

1527. *νεκρῶν* is the reading of the good MSS., but one or two have the variant *δισσῶν*, which has been commonly adopted, with most of the later MSS.

1530. Aldus, with Ven. a., has *λεῖπε*, the rest *λίπε*. It is hard to say which is right, the metre here being very irregular and uncertain. She calls to Oedipus, who had been kept shut up in the interior of the house, to leave the rooms where he resides, (*δόμοι* or *δώματα*, see on Med. 378,) and to show to the light his wretched life, i. e. way of living.

1534. For *ἐπὶ δώμασιν* Hermann gives *ἐπὶ δάκρυσιν*. A less change would be *ἐνὶ δώμασιν*, but *ἐπὶ* seems to have the same force as in our phrase, '*at* home.' Translate, 'You who in your chamber, having cast a misty darkness on your eyes, are dragging on a long-protracted life.' Klotz gives the Aldine *μακρόπνουν*, not being aware that all the good MSS. agree in *μακρόπνουν*. The Schol. also found *μακρόπουν*, which might be defended by *χρόνου πόδα*, Bacch. 889. W. Dindorf gives *ζόαν*, but the dochmius is equally good with the long *ω*.

κλύεις, ὦ κατ' αὐλὰν ἀλαίνων γεραιὸν πόδ' *ἐν δεμνίοισιν
δυστάνοις ἰαύων ;
ΟΙ. τί δ', ὦ παρθένε, βακτρεύμασι τυφλοῦ ποδὸς ἐξάγαγες ἐς
φῶς *με λεχήρη σκοτίων ἐκ θαλάμων οἰκτροτάτοισιν δακρύοισιν,
πολιὸν αἰθ΄ρος ἀφανὲς εἴδωλον, ἢ νέκυν ἔνερθεν, ἢ ποτανὸν ὄνειρον ;
ΑΝ. δυστυχὲς ἀγγελίας ἔπος οἴσει,
*ὦ πάτερ, οὐκέτι σοι τέκνα λεύσσει
φάος, οὐδ' ἄλοχος, παραβάκτροις
ἃ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει,
*ὦ πάτερ, ὤμοι.

1538. *δυστάνοις* the present editor for *δύστανον*, Flor. 2 having *δύστανος*. It is impossible to accept the interpretation of the Scholiast, *ἰαύων δύστηνον πόδα δεμνίοις*, 'reposing your wretched foot (or body) on the bed.' There can be no doubt that *ἀλαίνειν πόδα* is used like *βῆναι, ἐλθεῖν, περᾶν πόδα*, &c., a form of expression very common in Euripides.—For *πόδα δεμνίοις* the metre (bacchiac) seems to require *ἐν δεμνίοισιν*. The Schol. explains *διατρίβων καὶ κινῶν ἐν τοῖς δεμνίοις γηραιὸν πόδα δύστηνον*. Were it not that the metres in this part are obscure and uncertain, we might easily restore a glyconean verse with pherecratean ending, (a very favourite form,) *γηραιὸν πόδα δεμνίοις δυστήνοισιν ἰαύων*.

1539. Oedipus comes forth, guided, apparently, by the hand of his daughter, who meets him at the door. This was an excellent tragic device, and one sure to inspire both awe and commiseration in the audience. The blind old man, whose latter life had been buried in the obscurity of the palace, once more is brought out to the gaze of the people and the light of day.—Hesychius, quoted by Kirchhoff, has *βακτρεύμασιν, τοῖς ἐρείσμασιν*. This and the next verse are choriambic. Hermann inserts *με* before *λεχήρη*, giving *τί δ'* at the beginning with Flor. 2, though the best MSS. have *τί μ'*.

1543. W. Dindorf gives *αἰθέριον* from the Harleian MS., which is not of high authority. The metre, two dochmii with two cretics interposed, will allow the short syllable at the end of the first dochmius, though it is a rather rare licence. Hermann, to avoid it, gives *πολιὸν αἰθέρ' ὡς*, by which Oedipus is compared to the air. But *αἰθέρος εἴδωλον* is a phrase justified by Hel. 34, 584, and other passages in that play, where the semblance of Helen is described as composed of air. If *ὡς* is to be inserted any where, it should rather come in v. 1545, where *πτανὸν ὄνειρον ὡς* would be a dochmius. Hermann and W. Dindorf give *ποτανὸν* after Seidler.

1546—50. These anapaestics seem antithetical with *v. 1555—9*. They are composed, like the rest as far as *v. 1564*, with a dactylic rhythm, forming a contrast to the other species of irregular anapaestic verse, which consists wholly of spondees, and is of much more common occurrence. In this passage, the dactylics occasionally break into regular hexameters.

1547. The *ὦ* here and in v. 1550 is wanting in the MSS., and was supplied by Hermann.—In the next verse the best copies give *ἃ* before as well as after *παραβάκτροις*. The error arose either from an attempt to transpose the relative to its natural place at the beginning of the clause, or from the usual desire of transcribers to complete catalectic verses.

ΟΙ. ὤμοι μοι ἐμῶν παθέων· πάρα γὰρ† στενάχειν τάδ' ἀϋτεῖν.
τρισσαὶ ψυχαὶ ποίᾳ μοίρᾳ,
πῶς ἔλιπον φάος, ὦ τέκνον, αὔδα.
ΑΝ. οὐκ ἐπ' ὀνείδεσιν οὐδ' ἐπιχάρμασιν, 1555
ἀλλ' ὀδύναισι λέγω· σὸς ἀλάστωρ
ξίφεσιν βρίθων * *
καὶ πυρὶ καὶ σχετλίαισι μάχαις ἐπὶ παῖδας ἔβα σοὺς,
ὦ πάτερ, ὤμοι.
ΟΙ. αἰαῖ, ΑΝ. τί τάδε καταστένεις; 1560
ΟΙ. τέκνα. ΑΝ. δι' ὀδύνας ἔβας,
εἰ τὰ τέθριππ' εἰς ἅρματα λεύσσων
ἀελίου τάδε σώματα νεκρῶν
ὄμματος αὐγαῖς [σαῖς] ἐπενώμας.
ΟΙ. τῶν μὲν ἐμῶν τεκέων φανερὸν κακόν· 1565
ἃ δὲ τάλαιν' ἄλοχος τίνι μοι, τέκνον, ὤλετο μοίρᾳ;
ΑΝ. δάκρυα γοερὰ φανερὰ πᾶσι τιθεμένα

1551—4. These verses also appear to be anapaestic. Commonly, an hexameter is made, *ὤμοι ἐμῶν παθέων, πάρα γὰρ στενάχειν τάδ', ἀϋτεῖν*. Hermann supposed that *στενάχειν* was a mere interpolation. Porson, from some of the inferior copies, gives *πάρα γὰρ στενάχειν, καὶ τάδ' ἀϋτεῖν*. Hermann, *ὤ μοι ἐμῶν παθέων, πάρ' ἀϋτεῖν*. In defence of the vulgate Seidler compares Ion 1446, *τίν' αὐδὰν ἀΰσω, βοάσω;* But it would be a very slight change to read *πάρα γὰρ στοναχῇ* (or *στοναχαῖς*) *τάδ' ἀϋτεῖν*, or *ταῦτα στενάχειν, τὰ δ' ἀϋτεῖν*, sc. *τὰ μὲν — τὰ δέ*.

1554. Porson gives on his own conjecture *πῶς ἔλιπον φῶς, τέκνον, αὔδα*.

1555. 'Not to reproach you, nor to exult over you, but in grief I say it, Your curse, heavy with [deadly] swords, with fire and with wretched battles, has come upon your children.' The MSS. give *ὁ σὸς ἀλάστωρ*, where the article is clearly against the metre. Some epithet seems to be lost after *βρίθων*. W. Dindorf, after Seidler, adds *φονίοισιν*, some of the later copies having *φονίαισι* as a variant to *σχετλίαισι* in the next verse.

1561. Hermann prefers *ὦ* before *τέκνα*. The metre is uncertain; perhaps the passage should be arranged in dochmiacs thus: O. *αἰαῖ*. A. *τί δὲ καταστένεις*, O. *ὦ τέκνα*. | A. *δι' ὀδύνας ἔβας*. Porson, who imagined that all the verses from 1539 to the end were to be forced into anapaestics, with one or two dactylic hexameters interposed, here reads, OI. *ὤ μοι αἰ αἰ*. AN. *τί τάδε στενάχεις;* OI. *ὤ μοι τέκνα*. AN. *δι' ὀδύνας ἂν ἔβας*. But these readings are from one or two very inferior copies.

1562. The common reading is *τὰ τέθριππά γ' ἐς ἅρματα*. Hermann gives *ἔθ'* for *ἐς*, W. Dindorf *τέθριππ' εἰς*. The meaning is, 'You would have been pained if, being able to look at the four-horsed chariot of the sun, you had surveyed (or contemplated) these corpses of the slain with the light of your eyes.' Porson omits *σαῖς*, after Valckenaer. For *ἐπινωμᾶν* see v. 1256.

1567. This and the next two verses are trochaic. 'Making her tears and groans conspicuous to all, she set out to carry as a suppliant her suppliant breast to her sons.' Without caring to conceal her grief from the vulgar gaze, she set out to meet her sons, resolved to try the effects

τέκεσι μαστὸν ἔφερεν ἔφερεν
ἱκέτις ἱκέτιν ὀρομένα.
ηὗρε δ' ἐν Ἠλέκτραισι πύλαις τέκνα
λωτοτρόφον κατὰ λείμακα λόγχαις
κοινὸν ἐνυάλιον
μάτηρ, ὥστε λέοντας ἐναύλους,
μαρναμένους ἐπὶ τραύμασιν, αἵματος
ἤδη ψυχρὰν λοιβὰν, φονίαν,
ἃν ἔλαχ' Ἅιδας, ὤπασε δ' Ἄρης.
χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον εἴσω
σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεσ' ἀμφὶ τέκνοισιν.
πάντα δ' ἐν ἅματι τῷδε συνάγαγεν,
ὦ πάτερ, ἀμετέροισι δόμοισιν ἄχη θεὸς, ὅστις
τᾷδε τελευτᾷ.

ΧΟ. πολλῶν κακῶν κατῆρξεν Οἰδίπου δόμοις
τόδ' ἦμαρ· εἴη δ' εὐτυχέστερος βίος.

ΚΡ. οἴκτων μὲν ἤδη λήγεθ', ὡς ὥρα τάφου
μνήμην τίθεσθαι· τῶνδε δ', Οἰδίπου, λόγων

of that sacred appeal to their feelings, the exposure of the breasts which had nourished them. The old reading *αἰρομένα*, (Schol. *μετεωρίζουσα*,) has given place in Kirchhoff's and W. Dindorf's texts to *ὀρομένα*, recorded as a variant in the scholia and found in the best MS., Ven. a. The reading in the Cambridge MS., *αἰωρομένα*, evidently came from ο or αι superscribed. Hermann doubts whether *ἱκέτιν*, as a feminine form, could agree with *μαστόν*. Most of the good MSS. give *ἱκέταν* or *ἱκέτην*. Hermann himself reads *ἱκέτις ἵκτορ' ὀρομένα*. It is certain that *ἱκέταν* is against the metre, while it is possible that *ἱκέτις μαστὸς* may be an anomaly like *φοιτὰς πτερὸν* in v. 1024.

1574. *μάρνασθαι κοινὸν ἐνυάλιον* means 'to fight a battle that is waged between relations.'—*ἐπὶ τραύμασιν*, 'with the intention of wounding.' The Scholiast, not without reason, observes *ὁ δὲ λόγος ἀσύνετος*. Either some partieiple seems wanting after 1576, like *ἀποχευομένους*, (cf. Ion 147,) or we should read *ἐπὶ τραύμασί θ' αἵματος — λοιβὰν*, 'a chilled (or congealed) outpouring of blood on their wounds.' By 'a now cold libation of blood to Hades,' the life-blood of the combatants already shed may be meant. So in Aesch. Ag. 1358, Clytemnestra calls the death-blow dealt to her husband Ἅιδου εὐκταίαν χάριν. Hermann gives *ἀμφὶ τύχαν* for *αἵματος*, from an attempted explanation, by one of the Scholiasts, of a reading *αἵματος τύχην* (for *ψυχράν*).

1577. *λαβοῦσα*. Cf. v. 1456.

1578. *ἔβαψεν*. The best MS. gives *ἔβαλεν*, by the mistake of a single letter; others *ἔπεμψεν*; several *ἔβαψεν*. Cf. Prom. 882, *δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος*.

1579. *ὅστις τᾷδε τελευτᾷ* Klotz and W. Dindorf after Hermann, for *ὃς τάδε τελευτᾷ*. Porson gives *ταῦτα* for *τάδε*. We might compare *Διόθεν τῇδε τελευτᾶν*, Aesch. Cho. 299.

1581. This verse is variously read, *ὑπῆρξεν, δόμος, πολλῶν κατῆρξεν*. The order in the text is that of the best MSS. Porson compares El. 213, after Valckenaer, *πολλῶν κακῶν Ἕλλησιν αἰτίαν ἔχει*.

ἄκουσον· ἀρχὰς τῆσδε γῆς ἔδωκέ μοι
Ἐτεοκλέης παῖς σὸς γάμων φερνὰς διδοὺς
Αἵμονι, κόρης τε λέκτρον Ἀντιγόνης σέθεν.
οὔκουν σ' ἐάσω τήνδε γῆν οἰκεῖν ἔτι·
σαφῶς γὰρ εἶπε Τειρεσίας οὐ μή ποτε 1590
σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν·
ἀλλ' ἐκκομίζου. καὶ τάδ' οὐχ ὕβρει λέγω,
οὐδ' ἐχθρὸς ὢν σοι, διὰ δὲ τοὺς ἀλάστορας
τοὺς σοὺς δεδοικὼς μή τι γῆ πάθῃ κακόν.
ΟΙ. ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον 1595
καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφυ·
ὃν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,

1587. Hermann gives *σὸς παῖς* with Aldus, but against the good MSS., on the ground that *σὸς* is too emphatic if the ictus falls on it. To which Klotz well replies, "permirum est doctos nunquam desinere confundere sonum metricum cum grammatico." He observes that in Latin the very converse would be the case; *tuus filius* has more emphasis on the pronoun than *filius tuus*.—*γάμων φερνὰς*, as Haemon's fortune in right of his wife. Eteocles had nominated as his heir Creon's son Haemon, who was about to marry his sister Antigone. Creon therefore, on the death of Eteocles, assumes the right of holding the empire in place of his yet unmarried son, who would not be entitled to it except by actual marriage. Literally, 'he gave me the empire when he was assigning a marriage-portion to Haemon, and the bed (hand) of your daughter Antigone.'

1590. The actual words of Teiresias, *οὐ μή ποτε εὖ πράξει πόλις*, 'there is no chance of the state ever prospering, while you live in it,' are converted into the infinitive by the preceding *εἶπε*. It would be easy, were it necessary, to read *εὖ πράξει πόλις*. Scholefield, in his brief note, has contrived to show that neither he nor Elmsley rightly understood the idiom.

1595. Although a careful critical perusal of the following speech of Oedipus suggests some doubts if it is not the addition of a somewhat later hand, especially as the tenor of the play would proceed uninterruptedly without it; still it is possible that the various faults and repetitions it contains may be due rather to the interpolation of single verses. The dialogue at 1646 seqq. implies that Creon had ordered the expulsion of Oedipus and also denied the burial of Polynices. But, when we consider that v. 1626 is only v. 1589 somewhat clumsily repeated, it seems very likely that from v. 1627 originally formed a continuation of Creon's speech after v. 1594.

1596. Both Hermann and L. Dindorf have independently ejected this verse, as both Valckenaer and Kirchhoff suspect some corruption in it. We prefer to leave it, because it is as likely to be one of the indications of an inferior hand in the composition of the whole *ῥῆσις*. For the repetition *ἄθλιον* and *τλήμονα*, see on Orest. 352. 1564.

1597. *ὃν καὶ κτλ.* 'With respect to whom, even before I came into the light after being born from my mother, Apollo declared to Laius that I, as yet unborn, should become the murderer of my father.' The clumsiness and even incorrectness of the diction here is apparent. Porson says, "suspectum istud *ὃν* propter *μ'* in versu sequenti;" and he proposes to read *οὐ, καὶ πρὶν κτλ.* interrogatively. Kirchhoff suggests *Λαΐῳ 'τεθεσπίκει*. No critic seems to have objected to the strange phrase *ἐκ γονῆς μητρὸς*, for *γεννήσεως*, rendered still more strange by *ἄγονον* closely following. And yet some of the late transcribers felt the difficulty, and omitted *μητρὸς*, giving *εἰς φῶς ἐκ γονῆς μολεῖν ἔτι ἄγονον κτλ.* It was an ingenious idea of Valckenaer, that Aristophanes was ridiculing the tautology of

ἄγονον Ἀπόλλων Λαΐῳ μ' ἐθέσπισε
φονέα γένεσθαι πατρός· ὦ τάλας ἐγώ.
ἐπεὶ δ' ἐγενόμην, αὖθις ὁ σπείρας πατὴρ
κτείνει με νομίσας πολέμιον δυσδαίμονα·
χρῆν γὰρ θανεῖν νιν ἐξ ἐμοῦ· πέμπει δέ με
μαστὸν ποθοῦντα θηρσὶν ἄθλιον βοράν·
οὗ σωζόμεσθα. Ταρτάρου γὰρ ὤφελεν
ἐλθεῖν Κιθαιρὼν εἰς ἄβυσσα χάσματα,
ὅς μ' οὐ διώλεσ', ἀλλὰ δουλεῦσαί τέ μοι
δαίμων ἔδωκε Πόλυβον ἀμφὶ δεσπότην,
κτανών τ' ἐμαυτοῦ πατέρ' ὁ δυσδαίμων ἐγὼ
ἐς μητρὸς ἦλθον τῆς ταλαιπώρου λέχος,
παῖδάς τ' ἀδελφοὺς ἔτεκον οὓς ἀπώλεσα,
ἀρὰς παραλαβὼν Λαΐου καὶ παισὶ δούς.
οὐ γὰρ τοσοῦτον ἀσύνετος πέφυκ' ἐγὼ
ὥστ' εἰς ἔμ' ὄμματ' ἔς τ' ἐμῶν παίδων βίον

this very passage in Ran. 1184, ὄντινά γε, πρὶν φῦναι μέν, Ἀπόλλων ἔφη ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι. If we could feel sure of this, the genuineness of this ῥῆσις is of course established.

1601. κτείνει με, viz. ἐκτιθεὶς, was for putting me to death by exposing me. The syntax is κτείνει με δυσδαίμονα, but we may translate, 'exposes me to die, regarding me as an enemy, luckless that I was.' There is indeed a variant πεφυκέναι, which is commonly received, after the Aldine; but the other is the reading of the good MSS., and there is little doubt that it was altered on mere conjecture. The Greek paraphrast however has νομίσας γεγονέναι πολέμιον.

1603. ἄθλιον the best MSS., ἀθλίαν the later ones. Porson gives an improbable and needless punctuation, μαστὸν ποθοῦντα, θηρσὶν, ἄθλιον, βορὰν, after Valckenaer.

1604. οὗ is not 'where' (*qua in re*, Klotz), but οὗ κινδύνου, 'from which we were delivered,' as the poets say σωθῆναι κακῶν, πόνων, &c. But the phrase excites suspicion, especially on account of the present tense. Euripides, we think, would have said οὗ δὴ σέσωσμαι.

1606—7. These verses are rejected as spurious by W. Dindorf; Porson thinks them corrupt, and proposes ἀλλὰ δουλεύσοντά με Μοῖρ' ἐξέδωκε Πόλυβον ἀμφὶ δεσπότην, some of the inferior MSS. having Πόλυβον (or πρὸς Π.) ἐξέδωκεν ἀμφὶ δεσπότην. Klotz reads ἀλλὰ δουλεῦσαί γέ μοι. The vulgate, while it is capable of being construed, betrays an inferior writer; 'Would that Cithaeron had sunk below the earth, for not destroying me; but (instead of that) not only did fortune allot to me that I should be a slave to Polybus as my master, but also (τε — τε) after killing my father, unhappy that I was, I came to marry my mother.' The best MSS. give κτανὼν δ', which might be defended. κτανών τ' however appears to have respectable authority. The phrase δουλεύειν ἀμφί τινα is questionable. Moreover, no mention is elsewhere made of Oedipus having ever been the slave of Polybus.

1610. ἔτεκον, i. e. ἐγέννησα. See Herc. F. 3. The next verse is regarded as spurious by W. Dindorf. The meaning seems to be, 'having taken an ancestral curse from Laius, and given it to (uttered it against) my sons.' The Schol. says that Pelops had cursed Laius, because Laius had carried off his son Chrysippus.

1613. Not only ἔμ' for ἐμὰ, but the construction ὥστε ἐμηχανησάμην, where οὐ precedes, is questionable. The Attics say, οὕτως ἀσύνετος ἦν, ὥστε ταῦτα ἔδρασα, but οὐχ οὕτω ἀσύνετος ἦν, ὥστε δρᾶσαι. The first contemplates the act

ἄνευ θεῶν του ταῦτ' ἐμηχανησάμην.
εἶεν· τί δράσω δῆθ' ὁ δυσδαίμων ἐγώ;
τίς ἡγεμών μοι ποδὸς ὁμαρτήσει τυφλοῦ;
ἦδ' ἡ θανοῦσα; ζῶσά γ' ἂν σάφ' οἶδ' ὅτι.
ἀλλ' εὔτεκνος ξυνωρίς; ἀλλ' οὐκ ἔστι μοι.
ἀλλ' ἔτι νεάζων αὐτὸς εὕροιμ' ἂν βίον;
πόθεν; τί μ' ἄρδην ὧδ' ἀποκτείνεις, Κρέον;
ἀποκτενεῖς γὰρ, εἴ με γῆς ἔξω βαλεῖς.
οὐ μὴν ἐλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ
κακὸς φανοῦμαι· τὸ γὰρ ἐμόν ποτ' εὐγενὲς
οὐκ ἂν προδοίην οὐδέπερ πράσσων κακῶς.
ΚΡ. σοί τ' εὖ λέλεκται, γόνατα μὴ χρῴζειν ἐμά,
ἐγώ τε ναίειν σ' οὐκ ἐάσαιμ' ἂν χθόνα.
νεκρῶν δὲ τῶνδε τὸν μὲν ἐς δόμους χρεὼν
ἤδη κομίζειν, τόνδε δ', ὃς πέρσων πόλιν
πατρίδα σὺν ἄλλοις ἦλθε, Πολυνείκους νέκυν
ἐκβάλετ' ἄθαπτον τῆσδ' ὅρων ἔξω χθονός.
κηρύξεται δὲ πᾶσι Καδμείοις τάδε,
ὃς ἂν νεκρὸν τόνδ' ἢ καταστέφων ἁλῷ
ἢ γῇ καλύπτων, θάνατον ἀνταλλάξεται.

as really done; in the other, the doing of it is negatived by the very conditions of the sentence. Nor is this construction defended by v. 595, which is equivalent to οὐδεὶς οὕτω ἄτρωτος ἐστὶν, ὅστις οὐκ ἀποίσεται μόρον, where ὅστις οὐκ ἀποίσεται represents, not ὥστε οὐκ ἀποίσεται, but ὥστε μὴ ἀποφέρεσθαι.

1615. A better poet than the interpolator would hardly have repeated ὁ δυσδαίμων ἐγὼ after v. 1608. The same remark may be made on the unwonted ending of 1619 and 1626. (See on v. 1595).

1617. ζῶσά γ' ἄν. Klotz prefers ζῶσα γὰρ, the reading of Aldus and some good MSS.

1619. ἔτι νεάζων κτλ. 'Or am I still young enough to find a livelihood myself? Impossible,' &c.

1621. Kirchhoff thinks that this verse was interpolated. Thus, while nearly every other verse in the speech has been questioned by one critic or another, none have suspected that the whole of it is spurious, as well as v. 1625—6.

1622. ἐλίξας. Cf. Iph. T. 1270, χέρα παιδνὸν ἕλιξεν ἐκ Διὸς θρόνων.

1625. Porson gives σοί γ', which he too readily adopted from Valckenaer. This would mean, '*You* at all events have spoken well,' &c. The verse however seems not more genuine than those preceding it from 1595. It was probably suggested by Hel. 831, ὡς οὐκ ἄχρωστα γόνατ' ἐμῶν ἔξει χερῶν, compared with Med. 497.

1628. Porson, who is followed by W. Dindorf, thought we should read τὸν δὲ Πολυνείκους νέκυν, omitting the intermediate words. His chief reason however was founded on a mistake, that πόλιν πατρίδα could not be construed together; whereas the construction is, ὃς ἦλθε πατρίδα, πέρσων πόλιν. In the sense of ἐπελθεῖν, 'to invade,' we often find ἐλθεῖν used with an accusative. Hermann retains the verse, but gives σὺν ὅπλοις for σὺν ἄλλοις on the conjecture of King. But ἦλθε alone, as above remarked, implies a *hostile* invasion, especially in connexion with πέρσων πόλιν. Hence, if σὺν ἄλλοις is "ineptum," not less so is σὺν ὅπλοις.

[ἐὰν δ' ἄκλαυστον, ἄταφον, οἰωνοῖς βοράν.]
σὺ δ' ἐκλιποῦσα τριπτύχων νεκρῶν γόους
κόμιζε σαυτὴν, Ἀντιγόνη, δόμων ἔσω,
καὶ παρθενεύου τὴν ἰοῦσαν ἡμέραν
μένουσ', ἐν ᾗ σε λέκτρον Αἵμονος μένει.
ΑΝ. ὦ πάτερ, ἐν οἵοις κείμεθ' ἀθλίοις κακοῖς.
ὡς σε στενάζω τῶν τεθνηκότων πλέον·
οὐ γὰρ τὸ μέν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρύ,
ἀλλ' εἰς ἅπαντα δυστυχὴς ἔφυς, πάτερ.
ἀτὰρ σ' ἐρωτῶ τὸν νεωστὶ κοίρανον,
τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;
τί θεσμοποιεῖς ἐπὶ ταλαιπώρῳ νεκρῷ;
ΚΡ. Ἐτεοκλέους βουλεύματ', οὐχ ἡμῶν, τάδε.
ΑΝ. ἄφρονά γε, καὶ σὺ μῶρος, ὃς ἐπίθου τάδε.
ΚΡ. πῶς; τἀντεταλμέν' οὐ δίκαιον ἐκπονεῖν;
ΑΝ. οὔκ, ἦν πονηρά γ' ᾖ κακῶς τ' εἰρημένα.
ΚΡ. τί δ'; οὐ δικαίως ὅδε κυσὶν δοθήσεται;

1634. Klotz's determination to defend and retain every suspected verse is conspicuously shown here, where he devotes a page and a half of notes to uphold a verse rejected by all the editors since Valckenaer, and reasonably believed to have been imported from Soph. Antig. 29, *ἐᾶν δ' ἄκλαυστον, ἄταφον, οἰωνοῖς γλυκὺν θησαυρόν.*

1635. The reading of Aldus, given in the text, is also recorded as a variant in Ven. a., which has *τριπτύχους θρήνους νεκρῶν.* Porson and W. Dindorf give *τριπτύχων θρήνους νεκρῶν,* with the later copies. Hermann chooses to read *τριπτύχους νεκρῶν γόους,* although against the Schol., who explains *ἐκλιποῦσα τοὺς θρήνους τῶν τριῶν νεκρῶν.*

1637—8. These two verses are rejected by W. Dindorf. One would be rather inclined to suppose the only really genuine parts of this speech are from 1627 to 1633 inclusive. Kirchhoff thinks these two verses are corrupt rather than spurious. The best MSS. give *τὴν εἰσιοῦσαν ἡμέραν,* but Flor. 2, *τὴν ἰοῦσαν* by a correction of *τὴν ἐπιοῦσαν.* It seems doubtful if *ἰοῦσα ἡμέρα* could signify 'a coming day.' It should rather mean 'a day now partly spent.' There is something very improbable and absurd in telling Antigone to prepare for marriage on the very day after her brothers and her mother had been killed. Besides, she appears to be first informed of this, as a stern command, at v. 1674.

1639. *ἄθλιοι* Porson, W. Dindorf, and Kirchhoff, after Barnes, against all the copies.

1641. Aesch. Pers. 798, *συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὔ.* Eur. Hel. 647, *δυοῖν γὰρ ὄντοιν οὐχ ὁ μὲν τλήμων, ὁ δ' οὔ.*

1644. W. Dindorf agrees with Valckenaer in rejecting this verse, chiefly because Creon takes no notice in his reply of this question, but only of the next. Hermann gives *εἰ τόνδ' ὑβρίζεις κτλ.,* after Siebelis; but it would be as easy and as probable to give *καὶ* for *τί* in the next verse. Creon is asked, as a newly-appointed king, why he commences his legislation by enactments against a helpless corpse. This is clearly the force of *θεσμοποιεῖς.*

1647. *ἐπίθου* is the reading of two good MSS., others having *ἐπείθου.* The rhythm of the verse is displeasing. Perhaps Hermann is right in suggesting *ὃς πείθει τάδε.*

1648. Klotz gives *ἐκτελεῖν,* apparently not aware that the best MSS. have *ἐκπονεῖν.*

ΑΝ. οὐκ ἔννομον γὰρ τὴν δίκην πράσσεσθέ νιν.
ΚΡ. εἴπερ γε πόλεως ἐχθρὸς ἦν, οὐκ ἐχθρὸς ὤν.
ΑΝ. οὐκοῦν ἔδωκε τῇ τύχῃ †τὸν δαίμονα.
ΚΡ. καὶ τῷ τάφῳ νῦν τὴν δίκην παρασχέτω.
ΑΝ. τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς;
ΚΡ. ἄταφος ὅδ' ἀνὴρ, ὡς μάθῃς, γενήσεται.
ΑΝ. ἐγώ σφε θάψω, κἂν ἀπεννέπῃ πόλις.
ΚΡ. σαυτὴν ἄρ' ἐγγὺς τῷδε συνθάψεις νεκρῷ.
ΑΝ. ἀλλ' εὐκλεές τοι δύο φίλω κεῖσθαι πέλας.
ΚΡ. λάζυσθε τήνδε κεἰς δόμους κομίζετε.
ΑΝ. οὐ δῆτ', ἐπεὶ τοῦδ' οὐ μεθήσομαι νεκροῦ.
ΚΡ. ἔκριν' ὁ δαίμων, παρθέν', οὐχ ἃ σοὶ δοκεῖ.
ΑΝ. κἀκεῖνο κέκριται, μὴ 'φυβρίζεσθαι νεκρούς.
ΚΡ. ὡς οὔτις ἀμφὶ τῷδ' ὑγρὰν θήσει κόνιν.
ΑΝ. ναὶ πρός σε τῆσδε μητρὸς Ἰοκάστης, Κρέον.
ΚΡ. μάταια μοχθεῖς· οὐ γὰρ ἂν τύχοις τάδε.
ΑΝ. σὺ δ' ἀλλὰ νεκρῷ λουτρὰ περιβαλεῖν μ' ἔα.
ΚΡ. ἓν τοῦτ' ἂν εἴη τῶν ἀπορρήτων πόλει.
ΑΝ. ἀλλ' ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.
ΚΡ. οὐκ ἔσθ' ὅπως σὺ τόνδε τιμήσεις νέκυν.

1651. *οὐκ ἔννομον κτλ.* 'For the punishment you are exacting is not a lawful one;' it being contrary to divine law to leave the dead unburied, Soph. Antig. 1072.

1652. *εἴπερ γε.* See on v. 725. Schol. *ναί, φησίν, ἔννομος, εἴπερ ἦν ἐχθρὸς τῆς πόλεως, οὐκ ἐχθρὸς ὤν, ἤτοι οὐκ ὀφείλων εἶναι ἐχθρός.*

1653. Kirchhoff thinks *τὸν δαίμονα* corrupt; but his conjecture is not very felicitous, *τῇ τύχῃ δὺκ εὐδαίμονα.* Schol. *κατ' ἐρώτησιν ὁ λόγος, οὐκ ἔδωκεν οὖν τῇ ἀποβάσει τὴν κόλασιν; δαίμονα δὲ φησὶ τὸν ἐξ εἱμαρμένης καὶ δαίμονος θάνατον, τύχην δὲ τὴν κατὰ τὸν πόλεμον συντυχίαν.* Klotz, by translating "Submisit igitur fortunae genium suum, vel salutem suam, vel potius, obtulit igitur animam suam fortunae," shows that he did not know what to make of it. Perhaps, *οὐκ οὖν ἔδωκε τὴν τύχην εὐδαίμονα*, i. e. *ἡ τύχη, ἣν ἔδωκε, οὐκ εὐδαίμων ἦν*, where *τύχην διδόναι* would be a variation of the common formula *δίκην διδόναι.* So *τύχη* and *εὐδαίμων* are combined in Hel. 697, with the very same use of the article; *εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος τύχοιτε.* This conjecture is confirmed by the tenor of the following verse. The meaning, as indicated by the context, should be this: 'if he *was* an enemy, he met with the punishment he deserved, by being slain.' To which Creon replies, 'In his tomb also, (as well as when alive,) let him pay the satisfaction that is due.' —'Why, what outrage did he commit, if he only came to recover his share in the land?'—'I will not argue the matter; if you wish to hear the whole, this man shall be unburied.'

1663. *κἀκεῖνο* Porson and Kirchhoff, with the best MSS. Others give *κἀκεῖνα.*

1669. *τελαμῶνας*, bandages. Troad. 1232, *τελαμῶσιν ἕλκη τὰ μὲν ἐγώ σ' ἰάσομαι.*

ΑΝ. ὦ φίλτατ', ἀλλὰ στόμά γε σὸν προσπτύξομαι.
ΚΡ. οὐ *μὴ εἰς γάμους σοὺς ξυμφορὰν κτήσει γόοις;
ΑΝ. ἦ γὰρ γαμοῦμαι ζῶσα παιδὶ σῷ ποτέ;
ΚΡ. πολλή σ' ἀνάγκη· ποῖ γὰρ ἐκφεύξει λέχος;
ΑΝ. νὺξ ἆρ' ἐκείνη Δαναΐδων μ' ἕξει μίαν.
ΚΡ. εἶδες τὸ τόλμημ' οἷον ἐξωνείδισεν;
ΑΝ. ἴστω σίδηρος ὅρκιόν τέ μοι ξίφος.
ΚΡ. τί δ' ἐκπροθυμεῖ τῶνδ' ἀπηλλάχθαι γάμων;
ΑΝ. ξυμφεύξομαι τῷδ' ἀθλιωτάτῳ πατρί.
ΚΡ. γενναιότης σοι, μωρία δ' ἔνεστί τις.
ΑΝ. καὶ ξυνθανοῦμαί γ', ὡς μάθῃς περαιτέρω.
ΚΡ. ἴθ', οὐ φονεύσεις παῖδ' ἐμὸν, λίπε χθόνα.
ΟΙ. ὦ θύγατερ, αἰνῶ μέν σε τῆς προθυμίας.
ΑΝ. ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ;
ΟΙ. μέν' εὐτυχοῦσα, τἄμ' ἐγὼ στέρξω κακά.
ΑΝ. καὶ τίς σε τυφλὸν ὄντα θεραπεύσει, πάτερ;

1671. *ὦ φίλτατ', κτλ.* She here kisses the corpse.

1672. The common reading, *οὐκ εἰς γάμους—γόοις*, will hardly stand, because it does not convey a direct command 'you shall not,' but merely a statement, 'you will not;' whereas the context requires 'you will.' When *οὐ* is apparently used in this sense with a future, as *inf.* v. 1682, *ἴθ', οὐ φονεύσεις παῖδ' ἐμὸν*, the *result* is really contemplated; 'it shall never be said that you slew my son.' The correction in the text is proposed by Kirchhoff, and had been independently made by the present editor. 'Do not win for yourself calamity against your marriage, by lamentations.' The usual dread of combining joy and grief, as ill-omined, is here shown.

1674. *πολλή γ'* Hermann and Klotz.

1675. *ἆρ'* is the reading of the old copies. *ἄρ'* Barnes. *τἄρ'* Hermann. She means, 'I will slay my husband.' Cf. Aesch. Prom. 881.

1677. Porson gives *ὅρκιόν τ' ἐμοὶ*, but there is no emphasis on the pronoun. 'My witness be the steel, the sword that I swear by.'

1678. Not only is *ἐκπροθυμεῖ* found in this place alone, but the question itself is a somewhat simple one, and the reply to it is inappropriate. It is more likely that Creon repeats the question that was left unanswered before, and that we should read *ποῖ γὰρ προθυμεῖ κτλ.* When *δὲ* and *γὰρ* had been interchanged, as they very often are, *ἐκπροθυμεῖ* may have followed as a metrical correction. Compare v. 1709.

1680. Cf. Ion 238, *γενναιότης σοι, καὶ τρόπων τεκμήριον τὸ σχῆμ' ἔχεις τόδ'.*

1682. *λεῖπε* Porson and Hermann, but against the best MSS.

1684. It is rather singular that Porson allowed the old reading *φεύγεις* to pass unquestioned. The correction was quite obvious; and *φεύγοις* has been restored by Matthiae, Kirchhoff, and Hermann, from the best MS. 'But what if I were to marry, and you were to go alone into exile, my father?' Some wrongly print this verse without an interrogation. Cf. Iph. T. 750, *εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;* Klotz takes *σὺ δὲ κτλ.* for the apodosis, 'why, then *you* go into exile all alone.'

1685. Cf. Iph. T. 687, *εὔφημα φώνει· τἀμὰ δεῖ φέρειν κακά.*

1686. *καὶ τίς κτλ.* As usual, an objection is implied under the form of an ironical question. So Hel. 583, where see the note, and Herc. F. 297.

OI. πεσὼν ὅπου μοι μοῖρα κείσομαι πέδῳ.
AN. ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλείν' αἰνίγματα;
OI. ὄλωλ'· ἓν ἦμάρ μ' ὤλβισ', ἓν δ' ἀπώλεσεν.
AN. οὐκ οὖν μετασχεῖν κἀμὲ δεῖ τῶν σῶν κακῶν;
OI. αἰσχρὰ φυγὴ θυγατρὶ σὺν τυφλῷ πατρί.
AN. οὔ, σωφρονούσῃ γ', ἀλλὰ γενναία, πάτερ.
OI. προσάγαγέ νύν με, μητρὸς ὡς ψαύσω σέθεν.
AN. ἰδού, γεραιᾶς φιλτάτης ψαῦσον χερί.
OI. ὦ μῆτερ, ὦ ξυνάορ' ἀθλιωτάτη.
AN. οἰκτρὰ πρόκειται πάντ' ἔχουσ' ὁμοῦ κακά.
OI. Ἐτεοκλέους δὲ πτῶμα Πολυνείκους τε ποῦ;
AN. τώδ' ἐκτάδην σοι κεῖσθον ἀλλήλοιν πέλας.
OI. πρόσθες τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχῆ.
AN. ἰδού, θανόντων σῶν τέκνων ἅπτου χερί.
OI. ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός.
AN. ὦ φίλτατον δῆτ' ὄνομα Πολυνείκους ἐμοί.
OI. νῦν χρησμὸς, ὦ παῖ, Λοξίου περαίνεται.
AN. ὁ ποῖος; ἀλλ' ἦ πρὸς κακοῖς ἐρεῖς κακά;
OI. ἐν ταῖς Ἀθήναις κατθανεῖν μ' ἀλώμενον.
AN. ποῦ, τίς σε πύργος Ἀτθίδος προσδέξεται;
OI. ἱερὸς Κολωνὸς, δώμαθ' ἱππίου θεοῦ.
ἀλλ' εἶα, τυφλῷ τῷδ' ὑπηρέτει πατρὶ,
ἐπεὶ προθυμεῖ τῆσδε κοινοῦσθαι φυγῆς.

1687. For *πέδῳ* there is a variant *θανὼν*, which Klotz prefers. The other has greater authority, and is rightly adopted by the rest of the editors.

1688. *ὁ δ' Οἰδίπους.* This verse is twice quoted by Plutarch (ap. Kirch.), De adul. et amic. p. 72, and An Seni gerenda &c., p. 784. The article is especially to be noticed: 'the great Oedipus and those famed riddles.' So Suppl. 127, *τὸ δ' Ἄργος ὑμῖν ποῦ 'στιν; ἢ κόμποι μάτην;* Cf. Herc. F. 1414, *ὁ κλεινὸς Ἡρακλῆς ποῦ κεῖνος ὤν;*

1690. Most of the recent editions give *οὐκοῦν — κακῶν.*

1692. *οὔ, σωφρονούσῃ γ'.* So Hermann for *οὐ σωφρονούσῃ γ'.*

1694. *γεραιὰ* is here used for *γραῖα* or *γραῦς.* Person gives *φιλτάτῃ*, but against the good MSS.

1697. *πτῶμα*, the corpse. Cf. v. 1482. Orest. 1196, *Ἑλένης πτῶμ' ἰδὼν ἐν αἵματι.*

1698. *'κτείνεσθαι* is the word properly used of a corpse. Cf. Hippol. 786. Soph. Phil. 857, *ἀνὴρ δ' ἀνόμματος — ἐκτέταται νύχιος.*

1699. *ἐπὶ* governs the accusative, because *πρόσθες* implies *φέρουσα.* Antigone accordingly guides her blind father's hand that he may pass it over the faces of his dead sons; a very natural and touching tragic device.

1705. *ταῖς Ἀθήναις*, i. e. *ταῖς κλειναῖς.* See on Ion 577.

1707. The old copies give *ἱππείου.* Soph. Oed. Col. 59, *οἱ δὲ πλησίοι γῆς τόνδ' ἱππότην Κολωνὸν εὔχονται σφίσιν ἀρχηγὸν εἶναι.* Between *δώμαθ'* and *δῶμά θ'* MSS. and editors vary; indeed, it is hard to say which is the better.

ΑΝ. ἴθ' ἐς φυγὰν τάλαιναν· ὄρεγε χέρα φίλαν, 1710
πάτερ γεραιὲ, πομπίμαν
ἔχων ἔμ', ὥστε ναυσίπομπον αὔραν.
ΟΙ. ἰδοὺ, πορεύομαι, τέκνον,
σύ μοι ποδαγὸς ἀθλία γενοῦ. 1715
ΑΝ. γενόμεθα γενόμεθ' ἄθλιοί
γε δῆτα Θηβαιᾶν μάλιστα παρθένων.
ΟΙ. πόθι γεραιὸν ἴχνος τίθημι;
βάκτρα πρόσφερ', ὦ τέκνον.
ΑΝ. τᾷδε τᾷδε βαθί μοι, 1720
τᾷδε πόδα τίθει, τᾷδε,
ὥστ' ὄνειρον ἰσχύν.
ΟΙ. ἰὼ ἰὼ, δυστυχεστάτας φυγὰς
ἐλαύνων τὸν γέροντά μ' ἐκ πάτρας.
ἰὼ ἰώ, δεινὰ δεῖν' ἐγὼ τλάς. 1725
ΑΝ. τί τλάς; τί τλάς; οὐχ ὁρᾷ Δίκα κακοὺς,
οὐδ' ἀμείβεται βροτῶν ἀσυνεσίας.
ΟΙ. ὅδ' εἰμὶ μοῦσαν ὃς ἐπὶ καλλίνικον οὐράνιον ἔβαν
παρθένου κόρας αἴνιγμ' ἀσύνετον εὑρών. 1730
ΑΝ. Σφιγγὸς ἀναφέρεις ὄνειδος·

1710. *χέρα* Hermann for *χεῖρα*.—*ἐμὲ* is emphatic, as if she had said *ἐγὼ γὰρ ἡγήσομαι*.

1716. *ἄθλιοι* Porson for *ἄθλιαι*, because Antigone is speaking of herself alone.—After *παρθένων* the MSS. add *δή*, which the editors have rightly expunged, as this verse seems to be a semarius. Porson however omits *γε*, W. Dindorf *γε δῆτα*. In this case we might read *Θηβαΐδων*, the metre as in 1715.

1718. Perhaps *πίθω*; In either case, if *γεραιὸν* be scanned as three short syllables, we have a trochaic verse. Of course, *πίθημι* must mean, 'Where am I setting my foot?' The Schol. missed the sense; *ὅπου μέλλω τὸ ἴχνος πιθέναι, ἐκεῖ χειραγώγει με*.

1722. After *ἰσχὺν* the MSS. add *ἔχων*, which Hermann ejected as a gloss. The sense is, 'like a dream in respect of strength.' Cf. Herc. F. 111, *ἔπεα μόνον καὶ δόκημα νυκτερωπόν*. Prom. 557, *ὀλιγοδρανίαν ἄκικυν ἰσόνειρον*.

1724. *ἐλαύνων*. This is addressed to Creon. Good MSS. give *φυγᾶς*. Hermann denies that Euripides could have written this, and marks the loss of several words. But in doing this he seems rather carried away by a desire of working out a complex antistrophic arrangement, than really doubtful about the syntax.

1726. *τί τλάς;* 'What is the use of repeating the words *δεινὰ τλὰς*, &c.?' See on this idiom Alcest. 807. Ion 286. Hermann, who remarks that the expression rather implies the refutation of a mistaken opinion, gives *ἔτλας, ἔτλας*. But it is impossible to have the least confidence in such arbitrary changes.

1727. *ἀσυνεσία*, like many words implying 'folly' (see on Hipp. 161), has a deeper import, and is rightly explained by the Scholiast; *οὐδὲ μέφερχεται αὐτῶν τὰς ἀσελγείας*. Perhaps this verse should be read with a question, 'Does not Justice requite men's follies?'

1729. *βῆναι ἐπὶ μοῦσαν* is 'to aspire to literature,' 'to ascend to lofty victorious wisdom,' as *διὰ μούσας καὶ μετάρσιος ᾖξα*, Alcest. 963. The best MSS. add *τε* after *οὐράνιον*, Aldus also after *καλλίνικον*.

1731. The Schol. explains *ὄνειδος* by

ἄπαγε τὰ πάρος εὐτυχήματ' αὐδῶν.
τάδε σ' ἐπέμενε μέλεα πάθεα ·
φυγάδα πατρίδος ἄπο γενόμενον,
ὦ πάτερ, θανεῖν που.
ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις
λιποῦσ' ἄπειμι πατρίδος ἀποπρὸ γαίας
ἀπαρθένευτ' ἀλωμένα.
OI. φεῦ τὸ χρήσιμον φρενῶν.
AN. ἐς πατρός γε συμφορὰς
εὐκλεᾶ με θήσει·
τάλαιν' ἐγὼ *σῶν συγγόνου θ' ὑβρισμάτων,
ὃς ἐκ δόμων ἄθαπτος οἴχεται νέκυς,
μέλεος, ὃν, εἴ με καὶ θανεῖν, πάτερ, χρεὼν,
σκότια γᾷ καλύψω.
OI. πρὸς ἥλικας φάνηθι σάς.
AN. ἅλις ὀδυρμάτων ἐμῶν.

κλέος, but this is certainly an error: τὸ κλέος τῆς Σφιγγὸς ἀναμιμήσκεις. οὐχ ὃ εἶχεν ἡ Σφίγξ, ἀλλ' ὃ ἔλαβεν αὐτὸς διὰ τὴν Σφίγγα. She means, 'You are bringing up again the reproach brought on us by the Sphinx.' So in Aesch. Theb. 534, that monster is called τὸ πόλεως ὄνειδος.

1734. ἐπέμενε. All the time that you were priding yourself in your prosperity, this fate awaited you (though you knew it not), to die somewhere in exile.

1740. ἀπαρθένευτα, 'not in the manner becoming maidens.' So Iph. A. 993, ἀπαρθένευτα μὲν τάδ', εἰ δέ σοι δοκεῖ, ἥξει.

1741. The MSS. and early editions assign this verse to Oedipus. The more recent editors agree in giving it to Antigone, after the Schol., τινὲς καὶ τοῦτο τῆς Ἀντιγόνης λέγουσιν. He adds a long and varied explanation; but the simple sense is this: 'yes, my goodness of heart (which induces me to follow a parent into exile) will make me renowned hereafter in respect of my father's misfortunes.' The preceding φεῦ expresses admiration for his daughter's affection.

1744. Musgrave, followed by Porson, Hermann, and W. Dindorf, adds σοῦ after ἐγὼ, from the Schol. ἀθλία εἰμὶ ἕνεκα τῶν σῶν κακῶν καὶ τῶν τοῦ ἀδελφοῦ Πολυνείκους ὕβρεων. But this suggests σῶν rather than σοῦ. Thus ὑβρισμάτων applies alike to the exile of Oedipus and to the disrespect shown to the corpse of Polynices. Cf. v. 1644, τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;—In the next verse the best MSS. give the less harmonious order, νέκυς ἄθαπτος οἴχεται.

1747. σκότια Hermann for σκοτίᾳ. The Schol. explains γῇ σκοτίᾳ by τάφῳ. The correction was only just missed by Barnes, who says, "σκοτίᾳ exponendum est *clam*, et γᾷ καλύψω simul ordinanda." She means, 'I will bury him stealthily, if I am forbidden to do so openly.'

1748. Oedipus suggests to his daughter several plans, which appear better than accompanying him into exile; and this is done, that by rejecting them all she may show her firm attachment to her father's fortunes. 'Show yourself,' he says, 'to your companions.'—'I want no condolence,' she replies. 'It is enough that I grieve for myself.'—'Then betake yourself to the altars, and petition the gods for deliverance.'—'They are weary of my prayers.'—'At all events then join the Bacchic company on Cithaeron, where Bromius is, and the tomb of Semele.' The Schol. has this remark on the passage: ὁ δὲ χορὸς ἀσυμπαθὴς παρθένον οὕτως ἀτυχῶς φεύγουσαν μὴ οἰκτιζόμενος. Either he meant, that the chorus was silent when it ought to have condoled, or he found the person of the chorus instead of that of Oedipus prefixed to these verses,

ΟΙ. σὺ δ' ἀμφὶ βωμίους λιτάς.
ΑΝ. κόρον ἔχουσ' ἐμῶν κακῶν.
ΟΙ. ἴθ' ἀλλὰ Βρόμιος ἵνα τε σηκὸς ἄβατος ὄρεσι μαινάδων.
ΑΝ. Καδμείαν ᾧ
νεβρίδα στολιδωσαμένα ποτ' ἐγὼ
Σεμέλας ἱερὸν
θίασον ὄρεσιν ἀνεχόρευσα,
χάριν ἀχάριτον ἐς θεοὺς διδοῦσα;
ΟΙ. ὦ πάτρας κλεινοὶ πολῖται, λεύσσετ', Οἰδίπους ὅδε,
[ὃς τὰ κλεὶν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνὴρ,]
ὃς μόνος Σφιγγὸς κατέσχον τῆς μιαιφόνου κράτη,
νῦν ἄτιμος αὐτὸς οἰκτρὸς ἐξελαύνομαι χθονός.
ἀλλὰ γὰρ τί ταῦτα θρηνῶ καὶ μάτην ὀδύρομαι;
τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν.
ΧΟ. ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

1753 &c. Schol. Καδμείαν, ἀντὶ τοῦ ἐπιχωρίαν, καὶ ἣν εἰθίσμεθα ἡμεῖς οἱ Θηβαῖοι φορεῖν. 'Mean you *him*, in whose honour, in by-gone days, I dressed myself in the Theban attire of the fawn-skin, and joined the sacred company of Semele in the dance on the mountains, giving to divine beings a worship that has had no return?' Schol. πῶς οὖν με κελεύεις καὶ νῦν αὐτῷ χορεῦσαι τῷ ἄπαξ καταφρονήσαντί μου; It was to be expected that Antigone would give some reply to this last suggestion, as to those before. Perhaps, placing the question at ἀνεχόρευσα, we should here read χάριν γ' ἀχάριτον κτλ., 'Truly, I should be doing a thankless favour to the gods,' were I to join a dance in which I have no pleasure. On the form στολιδοῦν see Herc. F. 1318. For ἀναχορεύειν τινά, Orest. 582.

1758—9. These two verses so closely resemble Soph. Oed. R. 1524, which ends, like the present, with six trochaic verses (one being probably interpolated), that Valckenaer would omit them both. The latter, which is identical with that of Sophocles, with only the variation ἔγνω for ᾔδη, has been omitted by Porson, Hermann, and W. Dindorf, and retained only by Klotz, according to his usual custom. Kirchhoff agrees with Valckenaer. It is a difficult question; but on the whole, it seems likely that the accidental resemblance of v. 1758, with Oed. R. 1523, ὦ πάτρας Θήβας ἔνοικοι, λεύσσετ', Οἰδίπους ὅδε, induced the addition of the next verse of Sophocles wrongly in this place.—For κλεινοὶ Porson and others give κλεινῆς, with the inferior copies, though the Schol. also recognizes it.

1760. κατέσχον κράτη, put a stop to the victories, or victorious career, of the Sphinx.—αὐτὸς is used in the next verse in opposition to Σφιγγός, 'Having conquered the Sphinx, I am now myself conquered,' &c. Porson places a comma after ἄτιμος, if it be not by a mere misprint. He also ventures upon a very arbitrary change in the preceding verse, first introduced by Barnes, Σφιγγὸς ὃς μόνος κατέσχον κτλ. Hermann as well as Kirchhoff has doubts as to αὐτὸς being right; and the former gives οἰκτρὸς οἰκτρῶς. There are variants οἰκτρὸς οἰκτρὸς (so Aldus), αὐτὸς αὐτὸς, αὐτὸς οἰκτρῶς, and οἰκτρὸς singly. Some render αὐτὸς 'alone;' but he is accompanied by his daughter. Perhaps αὐτός.—The concluding verses of the chorus occur also at the end of the *Orestes*; where see the note.

ΕΥΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.

ΥΠΟΘΕΣΙΣ

Ὀρέστης τὸν φόνον τοῦ πατρὸς μεταπορευόμενος ἀνεῖλεν Αἴγισθον καὶ Κλυταιμνήστραν· μητροκτονῆσαι δὲ τολμήσας παραχρῆμα τὴν δίκην ἔδωκεν ἐμμανὴς γενόμενος. Τυνδάρεω δὲ τοῦ πατρὸς τῆς ἀγχιρημένης κατηγορήσαντος κατ' αὐτοῦ, ἔμελλον Ἀργεῖοι κοινὴν ψῆφον ἐκφέρεσθαι περὶ τοῦ τί δεῖ παθεῖν τὸν ἀσεβήσαντα· κατὰ τύχην δὲ Μενέλαος ἐκ τῆς πλάνης ὑποστρέψας νυκτὸς μὲν Ἑλένην εἰσαπέστειλε, μεθ' ἡμέραν δὲ αὐτὸς ἦλθε. καὶ παρακαλούμενος ὑπ' Ὀρέστου βοηθῆσαι αὐτῷ, ἀντιλέγοντα Τυνδάρεων μᾶλλον ηὐλαβήθη· λεχθέντων δὲ λόγων ἐν τοῖς ὄχλοις, ἐπηνέχθη τὸ πλῆθος ἀποκτείνειν Ὀρέστην. * * * ἐπαγγειλάμενος αὐτὸν ἐκ τοῦ βίου προίεσθαι. συνὼν δὲ τούτοις ὁ Πυλάδης ὁ φίλος αὐτοῦ συνεβούλευσε πρῶτον Μενελάου τιμωρίαν λαβεῖν, Ἑλένην ἀποκτείναντας. αὐτοὶ μὲν οὖν ἐπὶ τούτοις ἐλθόντες διεψεύσθησαν τῆς ἐλπίδος, θεῶν τὴν Ἑλένην ἁρπασάντων· Ἠλέκτρα δὲ Ἑρμιόνην ἐπιφανεῖσαν ἔδωκεν εἰς χεῖρας αὐτοῖς· οἱ δὲ ταύτην φονεύειν ἔμελλον· ἐπιφανεὶς δὲ Μενέλαος, καὶ βλέπων ἑαυτὸν ἅμα γυναικὸς καὶ τέκνου στερούμενον ὑπ' αὐτῶν, ἐπεβάλετο τὰ βασίλεια πορθεῖν· οἱ δὲ φθάσαντες ὑφάψειν ἠπείλησαν. ἐπιφανεὶς δὲ Ἀπόλλων Ἑλένην μὲν ἔφησεν εἰς θεοὺς διακομίζειν, Ὀρέστῃ δὲ Ἑρμιόνην ἐπέταξε λαβεῖν, Πυλάδῃ δὲ Ἠλέκτραν συνοικίσαι, καθαρθέντι δὲ τοῦ φόνου Ἄργους ἄρχειν.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ὀρέστης διὰ τὴν τῆς μητρὸς σφαγὴν ἅμα καὶ ὑπὸ τῶν Ἐρινύων δειματούμενος καὶ ὑπὸ τῶν Ἀργείων κατακριθεὶς θανάτῳ, μέλλων φονεύειν Ἑλένην καὶ Ἑρμιόνην ἀνθ' ὧν Μενέλαος παρὼν οὐκ ἐβοήθησε, διεκωλύθη ὑπὸ Ἀπόλλωνος. παρ' οὐδενὶ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἄργει· ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν Ἀργείων, ἡλικιωτίδων Ἠλέκτρας, αἳ καὶ παραγίνονται ὑπὲρ τῆς

τοῦ Ὀρέστου πυνθανόμεναι συμφορᾶς. προλογίζει δὲ Ἠλέκτρα. τὸ δὲ δρᾶμα κωμικωτέραν ἔχει τὴν καταστροφήν. ἡ δὲ διασκευὴ τοῦ δράματός ἐστι τοιαύτη. πρὸς τὰ τοῦ Ἀγαμέμνονος βασίλεια ὑπόκειται Ὀρέστης κάμνων καὶ κείμενος ὑπὸ μανίας ἐπὶ κλινιδίου, ᾧ προσκαθέζεται πρὸς τοῖς ποσὶν Ἠλέκτρα. διαπορεῖται δὲ τί δήποτε οὐ πρὸς τῇ κεφαλῇ καθέζεται· οὕτω δὲ μᾶλλον ἐδόκει τὸν ἀδελφὸν τημελεῖν, πλησιαίτερον προσκαθεζομένη. ἔοικεν οὖν διὰ τὸν χορὸν ὁ ποιητὴς διασκευάσαι· διηγέρθη γὰρ ἂν ὁ Ὀρέστης, ἅρπι καὶ μόγις καταδραθεὶς, πλησιαίτερον αὐτῷ τῶν κατὰ τὸν χορὸν γυναικῶν παρισταμένων. ἔστι δὲ ὑπονοῆσαι τοῦτο ἐξ ὧν φησιν Ἠλέκτρα τῷ χορῷ,

Σίγα σίγα, λεπτὸν ἴχνος ἀρβύλης· (v. 140.)

πιθανὸν οὖν ταύτην εἶναι τὴν πρόφασιν τῆς τοιαύτης διαθέσεως. τὸ δρᾶμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων· χείριστον δὲ τοῖς ἤθεσι. πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἦσαν.

ORESTES.

THERE is evidence to show, that of all the Attic tragedies none was so celebrated or so generally read in the post-Attic times as the *Orestes*. Of all the extant dramas not one has been so much or so severely criticized by modern scholars. The circumstance is curious, and demands consideration.

On the one hand, there are more quotations by ancient writers from this single play, than from all the plays of Aeschylus and Sophocles put together. Stobaeus, for instance, cites the *Orestes* much more frequently than any other, even of his favourite author Euripides. Written, as Hermann contends [1], in the decline of the tragic art, and with the object rather of entertaining the audience, than of exciting the emotions of pity and fear, it contains "many things which are not only not praiseworthy, but blameable, as either useless or inconsistent with the nature of tragedy [2]." A. W. Von Schlegel, though he admits the play opens with much pathos, says that "afterwards all takes a perverse turn, and ends with violent strokes of stage effect." He acquiesces in the somewhat singular judgment of Aristophanes (in the Greek Argument), τὸ δρᾶμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων· χείριστον δὲ τοῖς ἤθεσι. πλὴν γὰρ Πυλάδου πάντες φαῦλοι ἦσαν. The author of a long and much later argument (omitted in this edition, as of little value,) objects that the play is not a true tragedy, because it ends happily; a remark which carries no weight whatever with it, so far as the alleged reason is concerned, because this applies equally to many other tragedies. Aristophanes however makes a similar remark, τὸ δὲ δρᾶμα κωμικώτεραν ἔχει τὴν καταστροφήν. K. O. Müller, who in his Dissertations on the *Eumenides* calls the *Orestes* a strange mixture of old legends with modern opinions, disparages it also in his 'Literature of Ancient Greece,' where he says (p. 377) "the only impression produced by such a drama as the *Orestes* is a feeling of the comfortless confusion of human exertions and relations."

How then are we to account for the great celebrity of the *Orestes*

[1] Praefat. ad ed. 1841.

[2] *Ibid.* p. vi.

in the early ages? It is not enough to say, that rhetorical displays, sententious remarks, and ingeniously expressed common-places, were more pleasing than true tragic effects in an age when scholastic subtleties were uppermost in men's minds; for the *Orestes* is not more remarkable for these qualities than many, perhaps most, of the other plays of Euripides. We do not attempt to give an answer. Viewed impartially, and solely on its own merits, the *Orestes* appears to be, not indeed a first-rate, but certainly an interesting play, with so much of suspense as to the result of critical positions in the principal characters, and so much doubt how persons will act who may not unreasonably act in either of two ways, as to enlist the active sympathies of readers and hearers alike. We might go further, and say that the first half of the play is singularly well-written and eminently pathetic, while we admit that the latter half degenerates, because the devices adopted in the final complication of affairs are not such as are likely in themselves to resolve them, and besides, are not carried out at all, but suddenly stopped by the unexpected appearance of a god.

The following is an outline of the plot. Orestes, as soon as he had slain his mother, and on the very day of her burial, was seized with madness. For six days he had taken no food, and was now lying a ghastly spectacle, feeble and fevered in his lucid intervals, raving at times, as he fancies he sees the forms of the Furies pursuing him. His sister Electra sits by his bed, and administers to every want with the most tender affection. Menelaus, who has just returned from Troy, has sent his wife Helen and their daughter Hermione into the palace of the Atridae, where Orestes now lies. Helen has an interview with Electra at the outset: and they agree that Hermione shall be sent with an offering to Clytemnestra's tomb. The chorus, Argive ladies, approach the couch, and there follows a very touching and natural scene, in which the alternate ravings and reasonings of Orestes are graphically pourtrayed. After the first stasimon, on the subject of the awful power of the Erinyes, Menelaus enters, having just reached Argos from Nauplia. He had before heard of Agamemnon's murder, and has just learned the retribution dealt by the son to the mother. In a conversation held with Orestes, he learns that the latter, with his sister, is to be tried on the capital charge that very day by the Argive people in full assembly. Menelaus is conjured, by the obligations conferred on him by Agamemnon, which he is bound to repay to the son, to lend his powerful aid in saving them. At this conjuncture old Tyndareus, the father of Clytemnestra, arrives, and inveighs against Orestes in terms which, though categorically replied to by Orestes, who argues the justice of

his cause, determine Menelaus to hold aloof from rendering active assistance. He coldly replies, that he will see what temporizing and craft may effect in his favour, but will not interfere in any other way. Tyndareus avows his determination to be present at the assembly, and to set the populace against the accused. Pylades now comes in haste to announce that the meeting is about to be held, and to urge Orestes to attend it in person, if perchance his eloquence in a just cause should prevail with the people. The two friends depart, and after the second stasimon a message arrives, giving a full account of all that had passed in the assembly, the sum of which is, that Orestes and his sister are condemned to die, with this single reservation in their favour, that they may choose in what manner, and may inflict death on themselves. With this the first part of the play ends, in which it is hard to see what objection can fairly be raised to the naturalness of the characters or the probability of the events.

While Orestes and Electra are taking a final farewell, Pylades comes forward with a suggestion, which offers a ray of hope. Helen, he says, is within the palace, guarded only by a few cowardly eunuchs. Let them slay her, and so revenge themselves on Menelaus for his baseness. Let them do yet more than this, adds Electra. Hermione is still absent at Clytemnestra's tomb; if they seize her as a hostage on her return, they will compel Menelaus to befriend them. The plans are duly formed, with the aid of the chorus. Helen is seized, and the sword is at her throat within the house, while Hermione from without is waylaid and secured. One of the eunuchs, who has escaped in the confusion of the affray, relates the fate of Helen in a long narrative, designed, apparently, to illustrate the pusillanimity of the eastern character, and the effeminacy of eastern luxury. Menelaus, having heard what has been done, arrives at the palace in haste, but is refused admittance; Orestes and Pylades are now seen on the roof of the house, prepared not only to kill Hermione, but to set fire to the palace. At this moment Apollo appears, with Helen raised aloft in the air. She has been rescued miraculously from the point of the sword, and is henceforth to reign immortal in heaven with her brothers the Dioscuri. To Orestes, Pylades, and Electra, happiness is promised for the rest of their lives.

It is unnecessary to discuss Hermann's objections in detail, but it may be well to give them briefly. (1) Fear on the part of the audience is not sufficiently raised, but for it is substituted a very different thing, the fear of Orestes and Electra for themselves. (2) The whole scene in which Pylades advises Orestes to be present at his own trial (v. 729 seqq.) is inserted merely to lengthen out the play, and to introduce Pylades, who is wanted in the end.

(3) The proposal to kill Helen and seize Hermione was badly planned, because it would rather exasperate Menelaus to find his wife had been slain, than induce him, through fear of losing his daughter also, to aid them. (4) The appearing of Apollo at the end is a clumsy expedient (*rude inventum*) to bring to a sudden close a drama that had already been too long protracted. (5) Helen and Hermione are needlessly brought on the stage, since it was enough to have had them unseen within the house. (6) Orestes, who at the beginning of the play is a feeble and wasted maniac, appears at the end in full vigour, able to fight the eunuchs and to hurl a stone from the roof at the head of Menelaus. (7) It was unlikely that Pylades, who had helped Orestes to slay his mother (v. 406), should have retired after that to Phocis, and thence been banished and returned to Argos (v. 765) all within the space of six days (v. 422).

That some of these criticisms are captious will hardly be denied. Those especially (viz. 6 and 7) which relate to manifest violations of *unity of time*, apply equally to many other of the most approved Greek dramas. Little weight indeed is to be attributed to modern judges of Attic tragedy, when a Porson can say of the eunuch-scene (v. 1369 seqq.) "Vereor ne plerisque lectoribus hodiernis haec scena multis partibus justo longior videatur, et tragicae gravitati non ubique conveniens," while a Hermann can designate the same as "egregia arte elaborata," and say "necessariam fuisse istam prolixitatem ad exprimendam ignavi hominis formidinem." Again, whereas the author of the Greek argument above referred to says, that "all the characters in the play are bad except that of Pylades," Hermann comes just to the opposite conclusion, that all are good except Pylades. Menelaus, he justly observes, is purposely made base and treacherous, because he was a Spartan. Thus a character bad in the moral sense may, by its fitness, be a good one in a dramatic sense. The poet has represented him in much the same light, and for the same reason, in the *Andromache*.

The *Orestes* was acted, as the Schol. on v. 371 informs us, in the Archonship of Diocles, Ol. xcii. 4, B.C. 408. The political allusion in v. 1682 has been pointed out by the Scholiast. The Athenians had rejected terms of peace offered by Sparta, and the poet, by representing a compromise effected between the rival thrones of Sparta and Argos, evidently wishes his countrymen to take the more conciliatory course.

The scene of the play is at Argos, in the ancestral palace of the Atridae, though, strictly speaking, this was at the neighbouring Mycenae. The chorus consist of Argive ladies, apparently fifteen in number. It seems to have been an ancient opinion, still maintained

by many critics, that the *Orestes* was designed as a tragi-comedy [1], to be classed with the *Alcestis*. We do not think this a correct definition. There is not a single scene really partaking of comedy, unless some should choose to except that where Orestes banters the fugitive slave on his fear of death (v. 1506 seqq.).

Several of the scenes in this play require three actors, a feature characteristic of the later plays. In the last scene, Menelaus, Orestes, Pylades, and Apollo, appear to be all present at once, besides Helen (who however was perhaps a mere εἴδωλον). Probably at v. 1620, where Pylades is told to fire the house, he retires as if for that purpose, thus leaving room for Apollo to appear immediately after.

[1] Theatre of the Greeks, p. 100].

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΗΛΕΚΤΡΑ.

ΕΛΕΝΗ.

ΧΟΡΟΣ.

ΟΡΕΣΤΗΣ.

ΜΕΝΕΛΑΟΣ.

ΠΥΛΑΔΗΣ.

ΑΓΓΕΛΟΣ.

ΕΡΜΙΟΝΗ.

ΦΡΥΞ.

ΑΠΟΛΛΩΝ.

ΤΥΝΔΑΡΕΩΣ.

ΕΥΡΙΠΙΔΟΥ ΟΡΕΣΤΗΣ.

ΗΛΕΚΤΡΑ.

Οὐκ ἔστιν οὐδὲν δεινὸν ὧδ' εἰπεῖν ἔπος,
οὐδὲ πάθος, οὐδὲ συμφορὰ θεήλατος,
ἧς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.

The celebrity of the prologue to this play may be judged by the fact that, of the first half at least, nearly every line is cited by some ancient author or grammarian, and very many by several independently. The references, given at length in Porson's and (more fully) in Kirchhoff's notes, need not here be repeated, because no various readings of importance are obtained from them.—Electra, seated beside the couch of her brother, who is deeply sleeping during an interval of cessation from his phrenzy, recounts the calamitous history of her family since the time of Tantalus, to whose presumptuous folly she indirectly attributes all her present woe. Orestes, she says, has slain his mother, instigated by the oracle of Apollo—an invidious act, but one that was committed in obedience to the divine will. Hence he has been seized by madness, and for the six days that have elapsed since his mother's funeral, he has tasted nothing. Added to this calamity is the fact, that both she and her brother have been outlawed by the Argives, and the present day will decide their fate; for a meeting of the citizens is to be held to determine the mode of their death. One ray of hope alone remains: Menelaus has just returned from his long wanderings, and, desirous to avoid the clamour of an angry mob, has had his wife secretly conveyed into the house of the Atridae; so that at this moment she is within, attended and consoled by her daughter Hermione. Menelaus himself is momentarily expected to arrive.

1—3. 'There is nothing so terrible, that is capable of being described in words, be it either bodily suffering or calamity sent by heaven (e. g. madness, such as that of Orestes), of which human nature may not have to bear the burden.' In fewer words, 'there is nothing so dreadful, but that man is liable to endure it.' Cicero, Tusc. iv. 29, in translating these three not very easy verses, appears rightly to have construed ὧδε δεινὸν εἰπεῖν, '*tam terribilis fando*,' though ἔπος is not *oratio*, but any thing, event, or circumstance, that can be put in words, or that has a definite name.—It is remarkable that Kirchhoff's two best MSS. give *συμφορὰν θεήλατον*, and in one of them (A, or Ven. a., "omnium facile praestantissimum," as he calls it) this scholium is given, *γράφουσί τινες*, Οὐδὲ *συμφορὰ θεήλατος, ἀγνοοῦντες δέ· ἀπὸ κοινοῦ γὰρ ληπτέον, οὐκ ἔστ' ἰδεῖον.* The latter words Kirchhoff wrongly corrects, *οὐκ ἔστιν οὐδὲν δεινόν*. Read, *οὐκ ἔστιν εἰπεῖν*. The reading arose from an opinion that the syntax was, *οὐκ ἔστιν εἰπεῖν ὧδε δεινὸν ἔπος, οὐδὲ πάθος, οὐδὲ συμφοράν*. Of the numerous writers who cite these first three verses, all agree in *συμφορὰ*, except D. Chrysost. iv. p. 81, who gives *συμφορὰν δαιμόνιον*.—The best MS. (Ven. a.) and Lucian (Ocypus, v. 167,) give *ἀνθρώπων φύσις*.

ὁ γὰρ μακάριος, κοὐκ ὀνειδίζω τύχας,
Διὸς πεφυκὼς, ὡς λέγουσι, Τάνταλος
κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον
ἀέρι ποτᾶται, καὶ τίνει ταύτην δίκην,
ὡς μὲν λέγουσιν, ὅτι θεοῖς ἄνθρωπος ὢν
κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον
ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.
οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρεὺς ἔφυ,
ᾧ στέμματα ξήνασ' ἐπέκλωσεν θεὰ

4. *ὁ γὰρ κτλ.* She illustrates the foregoing proposition by the case of Tantalus, the progenitor of Orestes, through whose original fault the *συμφορὰ θεήλατος* has now come upon the house of the Atridae. 'For the once happy Tantalus (and I am not now concerned to reproach him with the consequences of his fault, but am merely using his case by way of illustration), born of Zeus, as men say, ever fearing a rock towering high above his head, flits in air, and pays this penalty, because,' &c. Porson, who has written a long note on the punishment here and elsewhere recorded of Tantalus, as different from the Homeric account, Od. xi. 567 seqq., has not a word to say on the meaning of *ἀέρι ποτᾶται*. That these words must be taken together is certain, though a verse of Lucretius, iii. 993, 'Nec miser impendens magnum timet aere saxum Tantalus,' might seem to indicate that *ὑπερτέλλοντα ἄέρι* should be joined. The explanation of the Schol. must be accepted, *οὔτε ἐν οὐρανῷ αὐτὸν τιμωρεῖται* (*ὁ θεὸς*), *ἵνα μὴ συνδιαλέγηται τοῖς θεοῖς, ἢ λαλούντων ἀκούῃ, οὔτε ἐπὶ γῆς, ὅπως μὴ ἐξείποι τοῖς ἀνθρώποις ἅ τινα εἶδεν ἐν τῷ οὐρανῷ, οὔτε καθ' Ἅιδου, ἵνα μὴ καὶ ἄλλους ὁρῶν κολαζομένους ἁμαρτωλοὺς παραμυθοῖτο, ἀλλ' ἐν ἀέρι μετεώρῳ, ὅπως μηδένι φθεγγόμενος μᾶλλον ἀνιῶτο.* Of the many writers from Pindar downwards who mention this punishment of the overhanging rock, not one says a word about his being suspended *μετέωρος*, midway between earth and Hades, or earth and sky.—It is rather remarkable that *κορυφῆς*, for which D. Chrys. vi. p. 111, gives *κεφαλῆς*, is a word properly applicable to a mountain top, as *ὑπερτέλλειν* naturally means 'projecting above,' not 'hanging over,' *impendens*. Compare *inf.* v. 840, *φαρέων μαστὸν ὑπερτέλλοντ' ἐσιδών*. Hec. 1010, *μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω*. It is clear therefore that the words here might mean, 'a rocky mass rising high above a mountain summit.' The Schol. however explains it *πέτραν τὴν ὑπερκειμένην τῆς κεφαλῆς*, and Aeschylus has *κορυφᾷ Διός*, Suppl. v. 86.—From v. 983 seqq. it would seem that by *πέτρον* the sun itself was meant, which is there called *πέτρα τετραμένη ἀλύσεσι*. For Electra expresses a wish that she could fly away to the sun, that she might tell her griefs to Tantalus. Where the Schol. adds, *τινὲς δὲ κυρίως ἀκούουσι βῶλον χρυσῆν ἐπηωρεῖσθαι τῇ κεφαλῇ τῇ Ταντάλου*. The same statement is made by the Schol. on Pind. Ol. i. 97 (quoted by Porson on v. 971 *inf.*).

7. *ὡς μὲν λέγουσι.* "Istud *μέν*, cui non respondet *δὲ*, innuit Electram parum credulam esse." *Porson.* The more common legend was, that he had served up his son Pelops at a banquet to the gods, Hel. 388. Cf. Iph. T. 386, *ἐγὼ μὲν οὖν τὰ Ταντάλου θεοῖσιν ἑστιάματα ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾷ*. The *ἀκόλαστος γλῶσσα* appears to refer to his having revealed to mortals the secret converse, *τὰ ἀπόρρητα*, held by the gods at their entertainment.

12. Hermann, partly to avoid the *ε* made long before *κλ*, and partly because he regards v. 15 as equivalent to the apodosis, here gives *ὅτ' ἐπέκλωσεν*. Few probably will care to follow him in this. See on Suppl. 296. Iph. T. 51.—*στέμματα*, the woollen thread, so called from its resemblance to the fillet by which the olive-bough was attached to the neck of suppliants.—*θεὰ*, i. e. *Μοῖρα*. There is a variant *Ἔρις*, recorded by the Schol., but cf. Iph. T. 812, ΟΡ. *Ἀτρέως Θυέστου τ' οἶσθα γενομένην ἔριν;* ΙΦ. *ἤκουσα, χρυσῆς ἀρνὸς ἠνίκ' ἦν πέρι.*

ἔριν, Θυέστῃ πόλεμον ὄντι συγγόνῳ
θέσθαι. τί τἄρρητ' ἀναμετρήσασθαί με δεῖ;
ἔδαισε δ' οὖν νιν τέκν' ἀποκτείνας Ἀτρεύς·
Ἀτρέως δὲ, τὰς γὰρ ἐν μέσῳ σιγῶ τύχας,
ὁ κλεινὸς, εἰ δὴ κλεινὸς, Ἀγαμέμνων ἔφυ
Μενέλεώς τε Κρήσσης μητρὸς Ἀερόπης ἄπο.
γαμεῖ δ' ὁ μὲν δὴ τὴν θεοῖς στυγουμένην
Ἑλένην Μενέλεως, ὁ δὲ Κλυταιμνήστρας λέχος
ἐπίσημον εἰς Ἕλληνας Ἀγαμέμνων ἄναξ·
ᾧ παρθένοι μὲν τρεῖς ἔφυμεν ἐκ μιᾶς,
Χρυσόθεμις Ἰφιγένειά τ' Ἠλέκτρα τ' ἐγὼ,
ἄρσην τ' Ὀρέστης, μητρὸς ἀνοσιωτάτης,
ἢ πόσιν ἀπείρῳ περιβαλοῦσ' ὑφάσματι
ἔκτεινεν· ὧν δ' ἔκατι παρθένῳ λέγειν
οὐ καλόν· ἐῶ τοῦτ' ἀσαφὲς ἐν κοινῷ σκοπεῖν.
Φοίβου δ' ἀδικίαν μὲν τί δεῖ κατηγορεῖν;
πείθει δ' Ὀρέστην μητέρ', ἥ σφ' ἐγείνατο,
κτεῖναι, πρὸς οὐχ ἅπαντας εὔκλειαν φέρον.

14. *τἄρρητα*, sc. *τὸ τέκνα ἀποκτεῖναι*, which is added specifically immediately after, on the principle explained on Iph. T. 37.—*ἀναμετρήσασθαι*, to go over the tale again. Cf. Ion 250, *μνήμην παλαιὰν ἀνεμετρησάμην τινά*.—*δ' οὖν*, 'however,' i. e. to cut a long story short. The force of these particles has been explained on Aesch. Ag. 34.—*ἔδαισε*, like *ἑστιᾶν τινα*, 'feasted him.'

18. *Ἀερόπης*. Hel. 391, *ὃς ἐξέφυσεν Ἀερόπης λέκτρων ἄπο Ἀγαμέμνονί τ' ἐμέ τε Μενέλεων, κλεινὸν ζυγόν*.

20. As all the best copies agree in *Μενέλεως Ἑλένην*, the suggestion of Hermann has been adopted, that the words should probably be transposed. The ordinary reading is *Μενέλαος Ἑλένην*. See v. 1196.

21. *ἐπίσημον*. The words *κλυτὸς* and *μνηστεύειν* in *Κλυταιμνήστρα* seem to be alluded to. See the note on Iph. T. 208.

24. On the *τε* answering to *μέν*, in enumerating proper names, see Phoen. 57.—The name *Ὀρέστης*, according to Photius in v., means 'mountaineer,' *ἐν ὄρεσι διαιτώμενος*. Compare *Πενέστης* with *ὄρεσφι* and *ὀρεσκόος*.

25. *ἀπείρῳ*. Aesch. Eum. 604, *ἐν δ' ἀτέρμονι κόπτει πεδήσας' ἄνδρα δαιδάλῳ πέπλῳ*. Agam. 1353, *ἄπειρον ἀμφίβληστρον, ὥσπερ ἰχθύων, περιστιχίζω*.

26. *παρθένῳ*. There is a variant *παρθένον*, but the best copies agree in the dative. She hints, of course, at her mother's adultery with Aegisthus. Hermann thinks the poet may have designed to pourtray the prudishness commonly shown by women who have lived long unmarried.—*ἐῶ τοῦτ'* κτλ., 'I dismiss this, with a mere allusion to it, for all who may please to examine into the matter.'

28. *Φοίβου δ'* κτλ. 'Now I do not intend to charge Phoebus with injustice; but he instigates Orestes to slay the mother who had borne him, a deed that brings credit not to all,' i. e. much less to a son. For the cautious way of impeaching the justice of the god cf. Electr. 1245, *Φοῖβός τε Φοῖβος, ἀλλ', ἄναξ γάρ ἐστ' ἐμὸς, σιγῶ· σοφὸς δ' ὢν οὐκ ἔχρησέ σοι σοφά*. The Aldine reading *φέρων* has the authority of no good MS. If the participle had agreed with Phoebus, the sense should have been very differently expressed, *πρὸς οὐχ ἁπάντων εὔκλειαν φερόμενος*, 'blamed by many, praised by few.'

ὅμως δ' ἀπέκτειν' οὐκ ἀπειθήσας θεῷ·
κἀγὼ μετέσχον, οἷα δὴ γυνὴ, φόνου,
Πυλάδης θ', ὃς ἡμῖν συγκατείργασται τάδε.
ἐντεῦθεν ἀγρίᾳ συντακεὶς νόσῳ †νοσεῖ
τλήμων Ὀρέστης ὅδε πεσὼν ἐν δεμνίοις
κεῖται· τὸ μητρὸς δ' αἱμά νιν τροχηλατεῖ
μανίαισιν· ὀνομάζειν γὰρ αἰδοῦμαι θεὰς
Εὐμενίδας, αἳ τόνδ' ἐξαμιλλῶνται φόβῳ.
ἕκτον δὲ δὴ τόδ' ἦμαρ ἐξ ὅτου σφαγαῖς
θανοῦσα μήτηρ πυρὶ καθήγνισται δέμας,
ὧν οὔτε σῖτα διὰ δέρης ἐδέξατο,
οὐ λούτρ' ἔδωκε χρωτί· χλανιδίων δ' ἔσω
κρυφθεὶς, ὅταν μὲν σῶμα κουφισθῇ νόσου,
ἔμφρων δακρύει, ποτὲ δὲ δεμνίων ἄπο

34—5. The common reading, adopted by Porson, is *ὁ δὲ πεσὼν*, a colon being placed after *Ὀρέστης*. But this, as Hermann truly objects, is to distinguish and contrast two things altogether identical, the pining with sickness and the being confined to the bed; besides that *ὅδε* is required, since, as she sits by her brother's bed as she speaks, she could not avoid pointing to him. Hermann's correction, formerly adopted by W. Dindorf, is ingenious and probable, *συντακεὶς νόσῳ δέμας*, the last word having been, as he supposes, corrupted on account of the similar word *δεμνίοις* ending the next verse. The poet, had he used *νόσῳ νοσεῖ*, might so easily have added *ὃς* (*ὃτ οὗ*) *πεσὼν κτλ.*, that it is surprising he should have preferred the awkward expedient of *superadding κεῖται* at the end, as if no finite verb had preceded. So however W. Dindorf, and apparently also Kirchhoff, explain the reading in the text. Some of the inferior copies give *οὐδὲ πεσὼν*, which Hermann attributes to the superscribed correction *οὗ*, to which the *δὲ* had become wrongly attached. Reiske's correction *πεσὼν δ' ἐν δεμνίοις* is worthy of consideration.

37. *ὀνομάζειν γάρ*. She meant to say, *Ἐρινύες νιν τροχηλατοῦσι*, but prefers to use *τὸ μητρὸς αἷμα*. Cf. Oed. Col. 129 seqq.

38. *ἐξαμιλλῶνται*, a metaphor from driving a person out of a race-course or other place of games, as appears from Hel. 387. 1471, *inf.* v. 431. Schol. *εἶπε δὲ τὸ ἐξαμιλλῶνται, ἐπειδὴ οἱ ἀγωνιζόμενοι πρὸς ἀλλήλους ἐν γυμνασίοις ἄνω καὶ κάτω στρέφονται τοῖς ἀγωνίσμασιν.* But this is incorrect; the notion of chasing out of one land into the other by constant and untiring efforts is conveyed by this compound, of which Euripides was rather fond. See Cycl. 628.

40. *καθήγνισται*. Schol. *καθωσίωται, κέκαυται*. See on this word Iph. T. 705, *ἀμφὶ βωμὸν ἀγνισθεὶς φόνῳ*. The immolation and burning of sacred victims gave rise to the employment of similar terms to the disposal of the dead, especially as tombs themselves were sometimes used as sacrificial altars.

41. *ὧν*, for *ἐντὸς ὧν*, 'during which six days,' or *ἀφ' ὧν*, 'from the commencement of which.'

42. *χλανιδίων*, the outer garment, *ἱμάτιον*, which was spread on the bed, like the Roman *pallium*. Cf. Suppl. 110, *σὲ τὸν κατήρη χλανιδίοις ἀνιστορῶ*. Perhaps all that is meant in both passages is the muffling of the face in grief within the folds of the robe. But *inf.* v. 166, Orestes is said *ἐν πέπλοισι κινεῖν δέμας*, which must refer to the coverlet. In Thucyd. ii. 49, *λεπτῶν ἱματίων ἐπιβολαὶ* means, the throwing light outer garments on the bed of fevered patients.

44. *ποτὲ*, 'at other times.' This use of an enclitic at the beginning of a sentence is not easily defended by similar examples in the earlier Attic. We have

πηδᾷ δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ.
ἔδοξε δ' Ἄργει τῷδε μήθ' ἡμᾶς στέγαις
μὴ πυρὶ δέχεσθαι, μήτε προσφωνεῖν τινα
μητροκτονοῦντας· κυρία δ' ἥδ' ἡμέρα,
ἐν ᾗ διοίσει ψῆφον Ἀργείων πόλις,
εἰ χρὴ θανεῖν νὼ λευσίμῳ πετρώματι,
ἢ φάσγανον θήξαντ' ἐπ' αὐχένος βαλεῖν.
ἐλπίδα δὲ δή τιν' ἔχομεν ὥστε μὴ θανεῖν·
ἥκει γὰρ ἐς γῆν Μενέλεως Τροίας ἄπο,
λιμένα δὲ Ναυπλίειον ἐκπληρῶν πλάτῃ
ἀκταῖσιν ὁρμεῖ δαρὸν ἐκ Τροίας χρόνον
ἄλαισι πλαγχθείς· τὴν δὲ δὴ πολύστονον
Ἑλένην, φυλάξας νύκτα, μή τις εἰσιδὼν
μεθ' ἡμέραν στείχουσαν, ὧν ὑπ' Ἰλίῳ
παῖδες τεθνᾶσιν, ἐς πέτρων ἔλθῃ βολάς,
προὔπεμψεν ἐς δῶμ' ἡμέτερον· ἔστιν δ' ἔσω
κλαίουσ' ἀδελφὴν ξυμφορᾶς τε δωμάτων.
ἔχει δὲ δή τιν' ἀλγέων παραψυχήν·
ἦν γὰρ κατ' οἴκους ἔλιφ', ὅτ' ἐς Τροίαν ἔπλει,
παρθένον ἐμῇ τε μητρὶ παρέδωκεν τρέφειν
Μενέλαος ἀγαγὼν Ἑρμιόνην Σπάρτης ἄπο,

however in Phoen. 401, ποτὲ μὲν ἐπ' ἦμαρ εἶχον, εἶτ' οὐκ εἶχον ἄν. Cf. *inf.* v. 356. He might have written τότε, but this would be ambiguous, since the sense is not τότε ὅταν κονφισθῇ, but the contrary, ὅταν μαίνηται.

47. προσφωνεῖν. See Iph. T. 951.

49. διαφέρειν ψῆφον is to give a vote on one side or the other of a question: See *inf.* v. 1652.

51. Hermann remarks that αὐχὴν is improperly used for δέρη, the two words differing in sense as *neck* and *throat*. Properly, a person is said φέρειν τι ἐπ' αὐχένος. Why should he not be said to cast a sword on, or outside of, a neck to wound it? The same critic observes, that in v. 757 the citizens are about to decide, not as to the method of death, but whether the culprits are to die at all, θανεῖν ἢ ζῆν.

52. Here, as in v. 62, the δὴ qualifies τινὰ, as in δήποτε, δήπου &c., 'some sort of hope' (though not much to be relied on).

54. ἐκπληρῶν, occupying. So Ion 1107, παντα χοῦ γὰρ ἄστεος ζητῶν νιν ἐξέπλησα. Iph. T. 804, τὸ δ' Ἄργος αὐτοῦ μεσταν ἢ τε Ναυπλία. Hel. 1570, πλήσασα κλιμακτῆρας εὐσφύρου ποδός. If the poet had meant, as W. Dindorf suggests, 'filling the harbour with his fleet,' he would have preferred to use πλάταις, or στόλῳ. The return of Menelaus, according to Od. iii. 309, took place on the very day that Aegisthus was buried; (αὐτῆμαρ δέ οἱ ἦλθε βοὴν ἀγαθὸς Μενέλαος.) This is not inconsistent with the account of Euripides, who does not say that Menelaus has only that day arrived; besides that Clytemnestra's funeral might have taken place a little earlier than that of Aegisthus.

56. τὴν δὲ δὴ πολύστονον Ἑλένην is said with some irony, 'her who is called, forsooth, the *unfortunate* Helen.' It is harsh to interpret 'the cause of many woes.'

58. μεθ' ἡμέραν, 'in open day.' See on Bacch. 485.

ταύτῃ γέγηθε κἀπιλήθεται κακῶν.
βλέπω δὲ πᾶσαν εἰς ὁδὸν, πότ' ὄψομαι
Μενέλαον ἥκοντ'· ὡς τά γ' ἄλλ' ἐπ' ἀσθενοῦς
ῥώμης ὀχούμεθ', ἤν τι μὴ κείνου πάρα
σωθῶμεν. ἄπορον χρῆμα δυστυχῶν δόμος.

ΕΛΕΝΗ.

ὦ παῖ Κλυταιμνήστρας τε καὶ γαμέμνονος,
παρθένε μακρὸν δὴ μῆκος, Ἠλέκτρα, χρόνου,
πῶς, ὦ τάλαινα, σύ τε κασίγνητός τε σός
[τλήμων Ὀρέστης μητρὸς ὅδε φονεὺς ἔφυ] ;
προσφθέγμασιν γὰρ οὐ μιαίνομαι σέθεν
ἐς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν.
καίτοι στένω γε τὸν Κλυταιμνήστρας μόρον,
ἐμῆς ἀδελφῆς, ἥν, ἐπεὶ πρὸς Ἴλιον
ἔπλευσ' ὅπως ἔπλευσα θεομανεῖ πότμῳ,

67. *εἰς ὁδὸν* Musgrave. The MSS. and Schol. seem to agree in *εἴσοδον* (though Kirchhoff believes the true reading is found in two good copies). In defence of *εἴσοδον* might be quoted Herc. F. 77, *θαυμάζω δ' ὅταν πύλαι ψοφῶσι, πᾶς τ' ἀνίστησιν πόδα, ὡς πρὸς πατρῷον προσπεσούμενοι γόνυ.*

71. Helen, of whose indwelling in the palace the spectators have just been apprised, here appears, and in no unamiable spirit inquires after Electra and her brother. Of the state of the latter she is not supposed to have any idea, till Electra points to him at v. 81 ; after which she inquires, how long he has been ill (v. 88). It follows from these considerations alone, that v. 74 must be an interpolation, though Kirchhoff appears to be the first who detected it. Porson remarks on the very unusual phrase *πῶς ἔφυ* for *πῶς ἔχει*, which latter word Heath conjectured, and Hermann has admitted into the text. Porson was inclined to read *ὃς* for *ὅδε*. But neither expedient has much probability. Scholefield, who failed to perceive the point of the difficulty, says that *ὅδε* is quite right, and that *ἔφυ* is for *ἔφυτε*, and that for *ἔχετε*. But the only correct meaning of *πῶς ἔφυ ὅδε φονεὺς μητρὸς* would be, 'how came it that this man was born to be his mother's murderer?' But this can hardly be said to suit the context. It is possible that we should read *σύ τε κασίγνητός τ' ἔχει ;* But the *ἔχει* is not necessary. Cf. Cycl. 206, *πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα ;*

75. There is an emphasis on *σέθεν*, 'By *your* speaking to me I contract no defilement, regarding, as I do, Phœbus as the real author of the crime.' See above, v. 47. Herc. F. 1284, *οὐ γὰρ ἄταις εὐπροσηγόρους ἔχω.* — *ἀναφέρουσα*, Ion 827. Electr. 1296, *Φοίβῳ τήνδ' ἀναθήσω πρᾶξιν φονίαν.*

77. *καίτοι — γε.* 'And yet, though I cannot justly blame or impugn, I am sorry for my sister's death.'

79. All the copies appear to have *ὅπως δ' ἔπλευσα*, which arose from a misapprehension of a very common idiom in Euripides, for which see Iph. A. 649. The sense is, 'whom, since the unfortunate voyage to Troy, I had not seen ; and now being bereaved of her, I bewail both her fortune and mine.' The Schol. took *ὅπως δ' — πότμῳ* as a parenthesis, *εἰ δὲ θέλεις γνῶναι ὅπως ἔπλευσα, γίνωσκε ὅτι θεομανεῖ πότμῳ.* The error however was detected by Porson. It seems to have been the cause of a very curious mistake in Hesychius, who (as Nauck ap. Kirch. indicates) took from this passage the gloss *δαιάζω· ἀναβοῶ, στενάζω.* He probably read the verses thus ; *ἦν* (or *ἧς*), *ἐπεὶ πρὸς*

οὐκ εἶδον, ἀπολειφθεῖσα δ' αἰάζω τύχας.
ΗΛ. Ἑλένη, τί σοι λέγοιμ' ἂν ἄ γε παροῦσ' ὁρᾷς,
[ἐν ξυμφοραῖσι τὸν Ἀγαμέμνονος γόνον ;]
ἐγὼ μὲν ἄϋπνος, πάρεδρος ἀθλίῳ νεκρῷ,
νεκρὸς γὰρ οὗτος οὕνεκα σμικρᾶς πνοῆς,
θάσσω· τὰ τούτου δ' οὐκ ὀνειδίζω κακά·
σὺ δ' ἡ μακαρία μακάριός θ' ὁ σὸς πόσις
†ἥκετον ἐφ' ἡμᾶς ἀθλίως πεπραγότας.
ΕΛ. πόσον χρόνον δὲ δεμνίοις πέπτωχ' ὅδε ;
ΗΛ. ἐξ οὗπερ αἷμα γενέθλιον κατήνυσεν.
ΕΛ. ὦ μέλεος, ἡ τεκοῦσά θ', ὡς διώλετο.
ΗΛ. οὕτως ἔχει τάδ', ὥστ' ἀπείρηκεν κακοῖς.
ΕΛ. πρὸς θεῶν, πίθοι' ἂν δῆτά μοί τι, παρθένε ;
ΗΛ. ὡς ἄσχολός γε συγγόνου προσεδρίᾳ.
ΕΛ. βούλει τάφον μοι πρὸς κασιγνήτης μολεῖν ;
ΗΛ. μητρὸς κελεύεις τῆς ἐμῆς ; τίνος χάριν ;

Ἴλιον ἔπλευσ', (ὅπως δ' ἔπλευσα — οὐκ εἶδον, i. e. οὐκ οἶδα,) ἀπολειφθεῖσα δαιάζω τύχας.

81. The γε is used, as if she had said οὐκ ἂν εἴη ἀνάγκη τά γε ἔνδηλα σοι λέγειν. The next verse is regarded by Kirchhoff as spurious. He assigns no reason, but adds, "fortasse pro γόνον scribendum δόμον." A little consideration will show that, by omitting this verse, Electra will reply *in order* to Helen's question, πῶς σύ τε κασίγνητός τε σός ; She then says, ἐγώ μεν ἄϋπνός εἰμι τούτῳ παρεδρεύουσα, οὗτος δὲ — she should have said, μανίᾳ κατέχεται, but, speaking κατ' εὐφημισμὸν, she evades the statement by adding τὰ τούτου δ' οὐκ ὀνειδίζω κακά.

84. νεκρὸς γάρ κτλ. Schol. τουτέστιν ἐγγύς ἐστι νεκροῦ, διότι σμικρὰν ἔχει πνοήν.

87. The reading ἥκετον must be considered very doubtful, for Eustathius cites the verse three times with ἥκεις, and ignorance of a not uncommon idiom would account for the less harmonious ἥκετον being introduced. In the preceding verse, the copies vary between σὺ δ' εἶ and σὺ δ' ἡ, the preponderance of authority being rather in favour of σὺ δ' εἶ, which Hermann and Kirchhoff prefer. The truth probably is, that grammarians were misled by the unusual syntax μακάριος ὁ σὸς πόσις for ὁ μακάριος πόσις σὸς, and thought that the meaning must be, μακαρίός τε (ἐστιν) ὁ σὸς πόσις. This however is not necessarily the case ; cf. Electr. 1006, μῆτερ, λάβωμαι μακαρίας τῆς σῆς χερός ; and the note there. The reading σὺ δ' εἶ involved, in all probability, the change of ἥκεις into ἥκων or ἥκοντε, and this in turn became ἥκετον under the influence of the other variant σὺ δ' ἡ μακαρία.

89. For κατανύσαι γενέθλιον αἷμα, to effect the murder of a parent, compare Herc. F. 1271, ποίους λέοντας — ἢ πόλεμον οὐκ ἐξήνυσα ; So we have ἐργάσασθαι, πρᾶξαι φόνον or αἷμα, and the like.

91. ἀπείρηκεν, restored by Porson on conjecture for ἀπείρηκ' ἐν, i. e. ἀπείρηκα ἐν, is now given by Kirchhoff as the reading of his best MS. It is clear that the conversation is about Orestes, who has given way under his afflictions. For the construction ἀπειπεῖν τινὶ see Alc. 487. Hec. 941, τάλαιν', ἀπείπον ἄλγει.

93. The Scholiasts found some difficulty in explaining this verse. Hermann's note is a good comment :—"Hoc dicit ; πιθοίμην ἄν σοι οὕτως, ὡς ἄσχολός γε οὖσα συγγόνου προσεδρίᾳ. *Ita tibi obtemperabo, ut quidem occupata assidendo apud fratrem*, h. e. quantum potero, quae non habeam otium."

ΕΛ. κόμης ἀπαρχὰς καὶ χοὰς φέρουσ' ἐμάς.
ΗΛ. σοὶ δ' οὐχὶ θεμιτὸν πρὸς φίλων στείχειν τάφον;
ΕΛ. δεῖξαι γὰρ Ἀργείοισι σῶμ' αἰσχύνομαι.
ΗΛ. ὀψέ γε φρονεῖς εὖ, τότε λιποῦσ' αἰσχρῶς δόμους.
ΕΛ. ὀρθῶς ἔλεξας, οὐ φίλως δέ μοι λέγεις.
ΗΛ. αἰδὼς δὲ δὴ τίς σ' ἐς Μυκηναίους ἔχει;
ΕΛ. δέδοικα πατέρας τῶν ὑπ' Ἰλίῳ νεκρῶν.
ΗΛ. δεινὸν γάρ· Ἄργει τ' ἀναβοᾷ διὰ στόμα.
ΕΛ. σύ νυν χάριν μοι τὸν φόβον λύσασα δός.
ΗΛ. οὐκ ἂν δυναίμην μητρὸς εἰσβλέψαι τάφον.
ΕΛ. αἰσχρόν γε μέντοι προσπόλους φέρειν τάδε.
ΗΛ. τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας;
ΕΛ. εἰς ὄχλον ἔρπειν παρθένοισιν οὐ καλόν.
ΗΛ. καὶ μὴν τίνοι γ' ἂν τῇ τεθνηκυίᾳ τροφάς.
ΕΛ. ὀρθῶς ἔλεξας, πείθομαί τέ σοι, κόρη.
ναὶ, πέμψομαί γε θυγατέρ'· εὖ γάρ τοι λέγεις.
ὦ τέκνον, ἔξελθ', Ἑρμιόνη, δόμων πάρος,
καὶ λάβε χοὰς τάσδ' ἐν χεροῖν κόμας τ' ἐμάς·
ἐλθοῦσα δ' ἀμφὶ τὸν Κλυταιμνήστρας τάφον
μελίκρατ' ἄφες γάλακτος οἰνωπόν τ' ἄχνην,

96. The emphasis on ἐμὰς should be noticed; 'libations and hair sent by me (though offered by another hand).'

101. αἰδὼς δὲ δὴ τίς. 'But what bashfulness is it towards the citizens which, as you profess, possesses you?' On δὲ δὴ see v. 52.

103. The Scholiast takes ἀναβοᾷ for the second person passive, 'you are talked about.' Hermann gives δεινὸν γὰρ Ἄργει γ' ἀναβοᾷ, after Matthiae, in the same sense. Porson and Kirchhoff read δεινὸν γάρ· Ἄργει τ' ἀναβοᾷ. 'Well, it *is* to be feared; and you are talked of' &c. And this is probably the correct explanation.

104. τὸν φόβον, 'the fear that I have conceived.' Cf. v. 118. One good MS. gives λύουσα.

107. For the periphrasis Ἑρμιόνης δέμας see Iph. A. 417. The next verse is quoted by Stobaeus, Fl. lxxxv. 5.

109. καὶ μὴν — γε. 'And yet, she would thus be paying her that is dead for her education.' Cf. v. 64, ἐμῇ μητρὶ παρέδωκεν τρέφειν Μενέλαος ἀγαγὼν Ἑρμιόνην Σπάρτης ἄπο.

110. καλῶς Porson, Hermann, W. Dindorf. Kirchhoff gives ὀρθῶς with the majority of the good copies.

111. This verse is omitted as spurious by Hermann and W. Dindorf. The common reading is καὶ πέμψομαί γε, but καὶ πέμψομέν γε has equal MSS. authority. The καὶ however cannot be explained in combination with γε, as it can in Phoen. 1215. We must read ναὶ (which is commonly corrupted into καὶ), and suppose Helen to pause for a moment, and then to say to herself, 'yes; I *will* send for my daughter; for you certainly say well.' But instead of doing this, she calls her. On πέμπεσθαι for μεταπέμπεσθαι it is sufficient to quote Herc. 1421, εἰς Ἀθήνας πέμψομαι Θησῶν ἄπο, where see the note. For ναὶ so used compare Alc. 1119. *inf.* 148.

113. The recent editors adopt the (late) Atticism λαβὲ from Schaefer.

114. ἀμφί. To be construed with ἄφες, not with ἐλθοῦσα. On the accusative see Iph. T. 6.

καὶ στᾶσ' ἀπ' ἄκρου χώματος λέξον τάδε·
Ἑλένη σ' ἀδελφὴ ταῖσδε δωρεῖται χοαῖς
φόβῳ προσελθεῖν μνῆμα σὸν, ταρβοῦσά τε
Ἀργεῖον ὄχλον. εὐμενῆ δ' ἄνωγέ νιν
ἐμοί τε καὶ σοὶ καὶ πόσει γνώμην ἔχειν
τοῖν τ' ἀθλίοιν τοῖνδ', οὓς ἀπώλεσεν θεός.
ἃ δ' εἰς ἀδελφὴν καιρὸς ἐκπονεῖν ἐμὲ,
ἄπανθ' ὑπισχνοῦ νερτέρων δωρήματα.
ἴθ' ὦ τέκνον μοι, σπεῦδε, καὶ χοὰς τάφῳ
δοῦσ' ὡς τάχιστα τῆς πάλιν μέμνησ'· ὁδοῦ.

ΗΛ. ὦ φύσις, ἐν ἀνθρώποισιν ὡς μέγ' εἶ κακὸν,
σωτήριόν τε τοῖς καλῶς κεκτημένοις.
εἴδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας
σώζουσα κάλλος; ἔστι δ' ἡ πάλαι γυνή.
θεοί σε μισήσειαν, ὥς μ' ἀπώλεσας
καὶ τόνδε πᾶσάν θ' Ἑλλάδ'. ὦ τάλαιν' ἐγὼ,
αἴδ' αὖ πάρεισι τοῖς ἐμοῖς θρηνήμασι
φίλαι ξυνῳδοί· τάχα μεταστήσουσ' ὕπνου
τόνδ' ἡσυχάζοντ', ὄμμα δ' ἐκτήξουσ' ἐμὸν
δακρύοις, ἀδελφὸν ὅταν ὁρῶ μεμνηνότα.

119. For εὐμενῆ a variant πρευμενῆ is given in Kirchhoff's two best MSS. Cf. Aesch. Pers. 222, πρευμενῶς δ' αἰτοῦ τάδε σὸν πόσιν Δαρεῖον — ἐσθλά σοι πέμπειν. The object of the libation (on which see Iph. T. 160 seqq.) was, as usual, to propitiate the shade of the departed, who in this case is assumed to have sent from below the madness upon Orestes.

122. ἐμὴν has rather more authority than ἐμέ; but the sense is better with ἐμὲ, 'what *I* (personally, not by my representative,) am bound to provide for my sister's shade.' She alludes, perhaps, to blood-offerings on the tomb. This affords the speaker an opportunity of leaving the stage, as if to make further preparations. Electra, following her with her eye, and perhaps pointing with her finger, remarks on her personal vanity and unchanged character. But the approach of the chorus, consisting of Argive women, interrupts these invidious reflections.

128. εἴδετε. 'Did ye see how she clipped off the hairs by the tips, preserving her beauty?' Porson gives ἴδετε γὰρ, where γὰρ is the conjecture of Duport, ἴδετε being found in good copies, and in the Schol. on Aesch. Ag. 544, who quotes this verse with ἀπέθριξε, and so one good MS. gives in this place, with Hesychius, ἀπέθριξεν, ἀπέκειρεν, ἀπέκοψεν. The error arose from not perceiving that the verb was a contraction from ἀπεθέρισε, and confounding it with θρίξ. Cf. Hel. 1188, ἔκ τε κρατὸς εὐγενοῦς κόμας σίδηρον ἐμβαλοῦσ' ἀπέθρισας. The phrase παρ' ἄκρας is to be compared with παρὰ μικρὸν, παρ' ὀλίγον, 'by a little,' i. e. 'only just.' Perhaps ἰδοὺ, παρ' ἄκρας κτλ. was the genuine reading, altered to ἴδετε and εἴδετε on account of the supposed appeal to the spectators.

131. ὦ τάλαιν' ἐγὼ, as Hermann after Schaefer remarks, belongs to what follows, not to ἀπώλεσας preceding. She perceives the chorus approaching, and says, 'Woe is me! here they come again, with kind intentions indeed, but to awake my brother from his sleep.'

ὦ φίλταται γυναῖκες, ἡσύχῳ ποδὶ
χωρεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος.
φιλία γὰρ ἡ σὴ πρευμενὴς μέν, ἀλλ' ἐμοὶ
τόνδ' ἐξεγεῖραι ξυμφορὰ γενήσεται.

ΧΟΡΟΣ.

σῖγα σῖγα, λεπτὸν ἴχνος ἀρβύλης στρ. α'. 140
†τίθετε, μὴ ψοφεῖτε, μὴ 'στω κτύπος.
ΗΛ. ἀποπρὸ βᾶτ' ἐκεῖσ' ἀποπρό μοι κοίτας.
ΧΟ. ἰδοὺ, πείθομαι.
ΗΛ. ἆ ἆ, σύριγγος ὅπως πνοὰ

140 seqq. The parode. The chorus in approaching the bed (in the orchestra however) exhort each other to be silent, lest they should rouse the sick man. Electra responds to the exhortation, begging them to sing in a low key. The following dialogue is held in a suppressed voice, with much of gesture in imposing silence, pointing to the couch, &c.

140. The first two verses are assigned to the chorus in the old copies. Porson and W. Dindorf give them, with the next one, in continuation of Electra's speech; and it is remarkable that Dionysius, De comp. Verb. v. p. 63 (§ xi.), who is speaking of the music used in this parode, distinctly assigns these three verses to Electra (πεποίηκε τὴν Ἠλέκτραν λέγουσαν ἐν Ὀρέστῃ πρὸς τὸν χορὸν, Σῖγα — κοίτας). So also does Diogenes Laertius, vii. 172 (p. 210), the author of the third Greek argument, and, in Hermann's opinion, the Scholiast on v. 174. However, there can be no doubt that the chorus speaks the two first verses. For, first, the arrangement of the persons in the antistrophe conclusively shows this; and secondly, Electra had just before said precisely the same, ἡσύχῳ ποδὶ χωρεῖτε κτλ. It is probable that the coryphaeus here speaks to the rest of the chorus, whom Electra addresses also in the plural, ἀποπρὸ βᾶτε. For the reply, ἰδοὺ πείθομαι, is in the singular, and thenceforth the dialogue is held between the coryphaeus and Electra exclusively, the singular number being used by the former throughout, as in v. 146, 154, 169, while Electra addresses her in v. 145, ὦ φίλα, and v. 157, ὀλεῖς.—For the reading, a better dochmiac is gained by Hermann's σίγα· σῖγα λεπτὸν &c., and in the antistrophe (v. 153) λόγου πῶς ἔχει μετάδοσ. But then σίγα, in the singular, would require τίθει, μὴ ψόφει, μηδ' ἔστω κτύπος, which does not so well suit the syllabic arrangement of the antistrophic dochmiac. —All the copies agree in τιθεῖτε, which was corrected by Porson. So little was the dochmiac metre known in his time, that he calls this verse "trochaicus trimeter catalecticus, ab aliis acephalos iambicus vocatus," and in the antistrophe reads, against the copies, τίνα τύχαν εἶπω, τίνας δὲ συμφορὰς; There is no doubt that the transcribers here intended to patch up a senarius, τιθεῖτε, μὴ ψοφεῖτε, μηδ' ἔστω κτύπος. That the last words are corrupt, and inserted from v. 137, was perceived by both Kirchhoff and Hermann; and it is remarkable that Dionysius in quoting the passage gives μὴ κτυπεῖτ', ἀποπρόβατ' ἐκεῖσ'. Hermann reads τίθετε, μὴ ψοφεῖτε, μηδὲ κτυπεῖτ'. W. Dindorf adopts Elmsley's conjecture, μὴ 'στω κτύπος.

142. Dionysius, with the best MS. of Euripides, has ἀποπρόβατ', but this is an improbable compound.—ἐκεῖσε, she points to a spot at a greater distance from the bed.

144. Porson, not sufficiently attending to the antistrophic verse, has here introduced the bad reading ἃ ἃ σύριγγος ὡς πνοιά. The metre may be called bacchius + dochmius. In using the comparison, ὅπως σύριγγος πνοὴ, Electra has regard to the too shrill notes of the music accompanying the parode.—For φώνει Hermann rashly gives ἄϋε, adding "certissimum est φώνει interpretationem esse verbi, quod vix aliud esse potuit." But

λεπτοῦ δόνακος, ὦ φίλα, φώνει μοι. 145
ΧΟ. ἴδ', ἀτρεμαῖον ὡς ὑπόροφον φέρω
βοάν. ΗΛ. ναὶ οὕτω,
κάταγε κάταγε, πρόσιθ' ἀτρέμας, ἀτρέμας ἴθι·
λόγον ἀπόδος ἐφ' ὅ τι χρέος ἐμόλετέ ποτε. 150
χρόνια γὰρ πεσὼν ὕδ' εὐνάζεται.
ΧΟ. πῶς ἔχει; λόγου μετάδος, ὦ φίλα. ἀντ. α'.
τίνα τύχαν εἶπω; τίνα δὲ συμφοράν;
ΗΛ. ἔτι μὲν ἐμπνέει, βραχὺ δ' ἀναστένει. 155
ΧΟ. τί φῄς; ὦ τάλας.
ΗΛ. ὀλεῖς, εἰ βλέφαρα κινήσεις
ὕπνου γλυκυτάταν φερομένῳ χαράν.
ΧΟ. μέλεος ἐχθίστων θεόθεν ἐργμάτων,
τάλας. ΗΛ. φεῦ μόχθων. 160
ἄδικος ἄδικα τότ' ἄρ' ἔλακεν ἔλακεν, ἀπὸ-

ἀΰειν has no authority; the form *αὔειν* occurs in Aesch. Theb. 173. An example of the spondaic termination to a dochmiac occurs in v. 157.

146. Hermann's conjecture, *ἀτρεμαῖον*, is now given by Kirchhoff as the reading by the first hand of his best MS. The rest have *ἀτρεμαίαν*. The feminine termination, in fact, suits the long syllable of the antistrophic dochmiac better; but there are several instances in this dialogue where such close accuracy has not been observed.—*ὑπόροφον βοὰν* merely means, 'such a voice as should be uttered in a house, and not out of doors,' i. e. in the open air of a theatre. Porson misses this, in explaining "vocem, qualis est submissior calami sonus." Hermann's is not much better, "vocem quasi sub tegmine aliquo, ut veste praetenta, obscuratam."—Porson, not knowing that these verses were dochmiac, has given an unmetrical arrangement down to v. 151.

149. *κάταγε*, 'come on,' a phrase borrowed from bringing a ship to land. Hermann adopts a strange explanation from one of the Scholiasts, 'lower the tone of your voice.'—*λόγον ἀπόδος*, *rationem redde*, give an account of the reasons for which you have come hither. These two dochmiacs are to be noticed, as composed wholly of resolved syllables, with which the antistrophe exactly corresponds, as in the repetition of words.

151. *χρόνια πεσὼν*, having lain down to sleep after long watchfulness.

154. This verse, which Seidler and Hermann give to the chorus, consistently with the strophic arrangement, is assigned to Electra in the copies.

158. *χάριν* Porson and others, which is only given as a variant in one good MS. Cf. 186.

159 - 60. Some copies prefix *ὦ* before *μέλεος* and *τάλας*, against the strophic verses.—*φεῦ μόχθων*, commonly given to the chorus, was assigned by Electra by Seidler. Cf. 148.

161. The Aldine gives *ἃ ἃ ἄδικος*. Porson retains the interjection, which is against the metre (dochmiac of resolved syllables) and is not found in the best copies.—The sense is, *ἄδικος ἄρ' ἦν ὁ Λοξίας, καὶ ἄδικα τότε ἔλακεν, ὅτε ἐπὶ τρίποδι Θέμιδος ἐδίκασε φόνον ἀπόφονον ματέρος*. Where *Θέμιδος* is added, not merely as the predecessor of Phoebus at Delphi (Iph. T. 1259), but to contrast the seat of justice with what seemed an unjust oracle.—*ἀπόφονον*, Schol. *μιαιφόνον, ἄτοπον, μὴ ἄξιον ὄντα γενέσθαι.*—*ἐδίκασε*, 'adjudged.' Schol. *ἔκρινε*. Aesch. Ag. 1335, *νῦν μὲν δικάζεις ἐκ πόλεως φυγὴν ἐμοί*. The *ἄρα* may be regarded as a reiteration of the preceding *ἄρα*, and is perhaps to be justified partly on metrical grounds. Hermann reads *ἀπεδίκασε*, 'acquitted,' i. e. pronounced that the

φόνον ὅτ' ἐπὶ τρίποδι Θέμιδος ἄρ' ἐδίκασε
φόνον ὁ Λοξίας ἐμᾶς ματέρος.
ΧΟ. ὁρᾷς; ἐν πέπλοισι κινεῖ δέμας. στρ. β'.
ΗΛ. σὺ γάρ νιν, ὦ τάλαινα,
†θωΰξασ' ἔβαλες ἐξ ὕπνου.
ΧΟ. εὕδειν μὲν οὖν ἔδοξα.
ΗΛ. οὐκ ἀφ' ἡμῶν, οὐκ ἀπ' οἴκων
πάλιν ἀνὰ πόδα σὸν εἱλίξεις
μεθεμένα κτύπου;
ΧΟ. ὑπνώσσει. λέγεις εὖ.
ΗΛ. πότνια πότνια νὺξ,
ὑπνοδότειρα τῶν πολυπόνων βροτῶν,
ἐρεβόθεν ἴθι, μόλε μόλε κατάπτερος
τὸν Ἀγαμεμνόνιον ἐπὶ δόμον.
ὑπὸ γὰρ ἀλγέων ὑπό τε συμφορᾶς
διοιχόμεθ', οἰχόμεθα. κτύπον ἠγάγετ'· οὐχὶ σῖγα
σῖγα φυλασσομένα
στόματος ἀνακέλαδον ἄπο λέχεος ἥ-
συχον ὕπνου χαρὰν παρέξεις, φίλα;

murder should not be considered murder at all, but just retribution.

168. *θωΰξασ'*. Kirchhoff adduces from his best MS. the remarkable variant *γρ. καὶ ἐλάσασ'*. Perhaps *ἐκλακοῦσ'*, 'speaking loudly.' The metre is in some way imperfect; and Porson does not mend the matter by omitting *γὰρ* and *ὦ* in the preceding verse. Hermann supposes this to have been a senarius, and gives *σὺ γάρ νιν, ὦ τάλαινα, θωΰξασ' ἄγαν*, marking the loss of a word at the end of the antistrophic verse (*οὐδὲ γάρ*, 189). He thinks *ἄγαν* is to be recovered from the scholium on *θωΰξασα, ἀγρίως φωνήσασα, μεγάλως βοήσασα*. The word however, properly applied to hunters, *κυσὶ θωΰξαι*, Hipp. 219, of itself justifies the adverb in the paraphrase.

171. *ἀνειλίσσειν* may be compared with *ἀναστρέφειν*, 'to turn back again.'

173. Kirchhoff assigns *λέγεις εὖ* to the chorus, the copies giving it to Electra. Either this must be done, or *καλῶς δ' οὐ* in v. 194 must be given to Electra, with Seidler and Hermann. But Electra's speech in both strophe and antistrophe should commence with the subject before her, whereas these short responsive clauses interfere with the dignity of the appeal, *πότνια νὺξ, — ἔθανες, ὦ μᾶτερ*. Nor is there any difficulty in the chorus saying *λέγεις εὖ*, which implies, *χρὴ γὰρ κτύπου μεθέσθαι*, and is a form of assent to the request.

182. Commonly this verse was read ΗΛ. *κτύπον ἠγάγετ'*. ΧΟ. *οὐχί*. ΗΛ. *σῖγα κτλ.*, and so Porson gives, in whose time the laws of antistrophic correspondence had not been thoroughly investigated. Kirchhoff's best MS. rightly gives the whole to Electra, from 174 to 186. Most copies assign *πότνια — οἰχόμεθα* to the chorus.

185. *ἀνακέλαδος* is a singular compound, meaning 'a shrill cry,' on the analogy of *ἀνὰ* in *ἀναβοᾶν, ἀναστενάζειν*, &c. Translate, 'Will you not be silent and keep to yourself the shrill tones of your mouth away from his couch, and allow him the tranquil satisfaction of repose?' Hermann inserts *δὲ* before *λέχεος* (Schol. *οὐ σιωπήσεις — καὶ χάριν ὕπνου παρέξεις;*), and gives *ἀτρέμα βίοτον* in v. 205.—For *χαρὰν* see v. 158.

ΧΟ. θρόει τίς κακῶν τελευτὰ μένει. ἀντ. β'.
ΗΛ. θανεῖν *θανεῖν· τί δ' ἄλλο;
οὐδὲ γὰρ πόθον ἔχει βορᾶς.
ΧΟ. πρόδηλος ἆρ' ὁ πότμος.
ΗΛ. ἐξέθυσ' ὁ Φοῖβος ἡμᾶς
μέλεον ἀπόφονον αἷμα δοὺς
πατροφόνου ματρός.
ΧΟ. δίκᾳ μὲν, καλῶς δ' οὔ.
ΗΛ. ἔθανες ἔθανες, ὦ
τεκομένα με μᾶτερ, ἀπὸ δ' ὤλεσας
πατέρα τέκνα τε τάδε σέθεν ἀφ' αἵματος·
ὀλόμεθ' ἰσονέκυες ὀλόμεθα.
σύ τε γὰρ ἐν νεκροῖς, τό τ' ἐμὸν οἴχεται
βίου τὸ πλέον μέρος ἐν στοναχαῖσί τε καὶ γόοισι
δάκρυσί τ' ἐννυχίοις·
ἄγαμος, ἔπιδ', ἄτεκνος ἅτε βίοτον ἀ
μέλεος ἐς τὸν αἰὲν ἕλκω χρόνον.
ΧΟ. ὅρα παροῦσα, παρθέν' Ἠλέκτρα, πέλας,

188. *θανεῖν* was doubled by Lachmann. The reading of the verse is doubtful. Some copies give *τί δ' ἄλλο γ' εἴπω*, *εἴποις*, or *εἶπας*. Hermann (see on v. 168) supposes a word to have been lost, which may have been an epithet to *βορᾶς*.

191. Kirchhoff quotes Hesychius, *ἐξέθυσεν, ἀνεῖλεν*. Hermann renders it, "*perdidit nos Phoebus, quum miseram caedem matris, quae patrem interfecit, crimine liberavit.*" One cannot help thinking he wished to use this passage in defence of his *ἀπεδίκασε*, v. 164. It is doubtful if *ἀπόφονον δοῦναι* could mean 'to declare to be no slaughter.' Cf. *ἀπόφονον φόνον* in v. 163. It seems safer to take *δοὺς* for *χρήσας, κελεύσας*. Musgrave happily compares Electr. 1304, *ποῖοι χρησμοὶ φονίαν ἔδοσαν μητρὶ γενέσθαι;*

194. *δίκᾳ* for *δίκαια* appears to be due to the metrical Scholiast.

200. *ἰσονέκυ'* W. Dindorf, *ὀλόμεθ' ὀλόμεθ' ἰσονέκυε* Porson. All the copies give *ἰσονέκυες*, and the majority give the order of the words in the text.

202. *τὸ πλέον*, to be taken exegetically, 'for the greater part of it.' Porson gives on conjecture *πλέον βιότου μέρος*.

205. *ἔπιδε*, 'look on me with pity' (*respice*). Hermann gives *ἐπεὶ* with some inferior MSS., and *ἀτρέμα* for *ἅτε*, *paullatim, gradatim*. But neither change is satisfactory. The metre requires that *ἅτε* should be short, i. e. *καθάπερ*, 'as one that is childless.' This, of course, ought rather to have been said by one that was not in reality childless. Hermann thinks the true reading may be *ἄγαμος ἄτεκνος ἄφιλος ὅτι βίοτον — ἕλκω*.

207. The scene that follows is certainly one of the most charming in Euripides, and it appears to have been greatly celebrated in antiquity, for nearly every verse of it is quoted by some writer or another, and very many by several in common. Nothing could be more touchingly described than Electra's anxious care for her sick brother, nothing more naturally than his lucid intervals and the symptoms and outbreak of the paroxysm v. 255 seqq.

ibid. *παροῦσα πέλας*, 'since you are close to him,' i. e. closer than we. This seems to imply that the chorus have remained on the orchestra, though undoubtedly during the preceding dialogue they approach near to the couch.—For *μὴ* with the indicative see Hel. 119. Ion 1523.

μὴ καθανών σε σύγγονος λέληθ' ὅδε·
οὐ γάρ μ' ἀρέσκει τῷ λίαν παρειμένῳ.

ΟΡΕΣΤΗΣ.

ὦ φίλον ὕπνου θέλγητρον, ἐπίκουρον νόσου,
ὡς ἡδύ μοι προσῆλθες ἐν δέοντί τε.
ὦ πότνια λήθη τῶν κακῶν, ὡς εἶ σοφὴ,
καὶ τοῖσι δυστυχοῦσιν εὐκταία θεός.
πόθεν ποτ' ἦλθον δεῦρο; πῶς δ' ἀφικόμην;
ἀμνημονῶ γὰρ τῶν πρὶν ἀπολειφθεὶς φρενῶν.

ΗΛ. ὦ φίλταθ', ὥς μ' ηὔφρανας εἰς ὕπνον πεσών.
βούλει θίγω σου κἀνακουφίσω δέμας;

ΟΡ. λαβοῦ λαβοῦ δῆτ', ἐκ δ' ὄμορξον ἀθλίου
στόματος ἀφρώδη πέλανον ὀμμάτων τ' ἐμῶν.

ΗΛ. ἰδοὺ τὸ δούλευμ' ἡδύ, κοὐκ ἀναίνομαι
ἀδελφ' ἀδελφῇ χειρὶ θεραπεύειν μέλη.

ΟΡ. ὑπόβαλε πλευροῖς πλευρὰ, καὐχμώδη κόμην
ἄφελε προσώπου· λεπτὰ γὰρ λεύσσω κόραις.

ΗΛ. ὦ βοστρύχων πινῶδες ἄθλιον κάρα,
ὡς ἠγρίωσαι διὰ μακρᾶς ἀλουσίας.

ΟΡ. κλινόν μ' ἐς εὐνὴν αὖθις· ὅταν ἀνῇ νόσος

210. τῷ λίαν παρειμένῳ, by his extreme debility, or prostration. Alcest. 204, παρειμένη χειρὸς βάρος. Bacch. 683, σώμασιν παρειμέναι. The causal dative is one of the common idioms of Euripides. Cf. v. 282.

211. Orestes, who has been slumbering during the preceding action of the play, now awakes refreshed. Hence προσῆλθες and ηὔφρανας are in the true aoristic sense, 'how sweet you came'—'how you delighted me by falling asleep.' This and the next are quoted by Stobaeus, Fl. C. 1, and Plutarch, De Superstit. p. 165 E. MSS. and critics are nearly equally balanced between τε and γε at the end of 212.

213. σοφή. An instance of the well-known fondness of Euripides for the use of this word. Schol. ἀντὶ τοῦ λίαν σοφῶς ἐπενοήθης ὑπὸ τῆς φύσεως.—This and the next verse are given Stob. Fl. xxvi. 2, Plut. pp. 522 and 612.

214. Photius, εὐκταῖον· εὐχῆς ἄξιον, πολύτιμον,

216. Porson places a comma at τῶν πρὶν, but this probably agrees with φρενῶν. So Bacch. 947, τὰς δὲ πρὶν φρένας οὐκ εἶχες ὑγιεῖς.—ἀπολειφθεὶς, στερηθεὶς, sup. v. 80.

223. 'Place your side under my side' is perhaps a metaphor from propping unstable buildings. The sense evidently is, 'support my side against you,' let me lean against you as I sit upright in bed.

224. κόραις. There is a variant νόσῳ, which would be a causal dative, as in v. 210.

225. βοστρύχων. Perhaps βοστρύχῳ, or ὦ βόστρυχ', ὦ πινῶδες κτλ. The genitive is explained by Porson as depending on ἕνεκα implied; by Hermann, by πινῶδες being equivalent to πίνον ἔχων. It may also be a sort of genitive of quality, as Iph. T. 135, χόρτων εὐδένδρων Εὐρώταν, and perhaps Phoen. 1526, μαστοὶ γάλακτος.

226. ἠγρίωσαι. Aesch. Ag. 545, τις θέντες ἔνθηρον τρίχα.

227. The copies agree in ὅταν μ' ἀνῇ, corrected by Heath. Porson gives in the next verse μανιάς μ', comparing μανιάσιν

μανίας, ἄναρθρός εἰμι κἀσθενῶ μέλη.
ΗΛ. ἰδοὺ, φίλον τοι τῷ νοσοῦντι δέμνιον,
ἀνιαρὸν ὂν τὸ κτῆμ', ἀναγκαῖον δ' ὅμως.
ΟΡ. αὖθίς μ' ἐς ὀρθὸν στῆσον, ἀνακύκλει δέμας·
δυσάρεστον οἱ νοσοῦντες ἀπορίας ὕπο.
ΗΛ. ἦ κἀπὶ γαίας ἁρμόσαι πόδας θέλεις
χρόνιον ἴχνος θείς; μεταβολὴ πάντων γλυκύ.
ΟΡ. μάλιστα. δόξαν γὰρ τόδ' ὑγιείας ἔχει·
κρεῖσσον δὲ τὸ δοκεῖν, κἂν ἀληθείας ἀπῇ.
ΗΛ. ἄκουε δή νυν, ὦ κασίγνητον κάρα,
ἕως ἐῶσί σ' εὖ φρονεῖν Ἐριννύες.
ΟΡ. λέξεις τι καινόν; κεἰ μὲν εὖ, χάριν φέρεις·
εἰ δ' ἐς βλάβην τιν', ἄλις ἔχω τοῦ δυστυχεῖν.
ΗΛ. Μενέλαος ἥκει, σοῦ κασίγνητος πατρὸς,
ἐν Ναυπλίᾳ δὲ σέλμαθ' ὥρμισταὶ νεῶν.
ΟΡ. πῶς εἶπας; ἥκει φῶς ἐμοῖς καὶ σοῖς κακοῖς,
ἀνὴρ ὁμογενὴς καὶ χάριτας ἔχων πατρός;

νόσοις Soph. Aj. 59, and Hermann also edits *μανιάς*. The MSS. however agree in *μανίας*, and little reliance is to be placed on a remark of the Scholiast, who was puzzled with the syntax of the genitive, *ἢ ἐπιθετικῶς μανίας (μανιὰς) νόσος*. Compare Med. 456, *σὺ δ' οὐκ ἀνίεις μωρίας*. Ar. Ran. 700, *τῆς ὀργῆς ἀνέντες*.

229. *δέμνιον*. Stobaeus, citing this and the next four verses, Fl. C. 2, gives *δέμνια*, which Hermann adopts, reading *ὄντα* in the next verse by a not improbable conjecture. Porson makes no remark on the unusual position of the article. Kirchhoff proposes *ἀνιαρὸν ὄν τι κτῆμα*. In fact, the vulgate is only a compendious way of saying *ἀνιαρὸν μέν ἐστι τὸ κτῆμα*, whereas *τὸ κτῆμα*, which should be a new subject, is made a mere epexegesis of a preceding subject.

231. Kirchhoff quotes Hesychius, who explains *ἀνακύκλει* by *ἀνόρθου*, from this passage. The Schol. adds to this gloss *ἀνακίνει, ἐξέγειρε. συμβαίνει γὰρ τὸν κείμενον κυκλοτερῆ τὴν ἀνάπαυσιν ἔχειν*. He seems to mean, 'turn me round (in an upright position) on the bed:' and he apologizes in the next verse (which Porson, with most of the MSS., wrongly assigns to the chorus, contrary to the law of the *στιχομυθία*) for the trouble which sick persons give to those in attendance. He had first said (223) 'raise me,' then 'lay me down again,' then 'raise me again,' and so was conscious of a sort of caprice, which he attributes to the helplessness of invalids generally.' Schol. *οἱ γὰρ νοσοῦντες οὐκ ἀρέσκονται τοῖς παροῦσιν, ἀεὶ δὲ πρὸς τὸ μέλλον ὁρῶσι*.

234. *μεταβολὴ πάντων*. So wearisome is monotony or sameness, that change even from comfort to discomfort may afford even a temporary relief. This, however, is putting an extreme interpretation on a saying, which appears to have been much lauded by antiquity. It may be illustrated by Aesch. Prom. 23, *ἀσμένῳ δέ σοι ἡ ποικιλείμων νὺξ ἀποκρύψει φάος, πάχνην θ' ἑῴαν ἥλιος σκεδᾷ πάλιν*.

238. Kirchhoff's best MS. has *ἐῶσιν*, which is not unlikely to be right. See on Hel. 802.

239. The two best MSS. have *καὶ εἰ*. Perhaps, *εἰ γὰρ εὖ, χάριν φέρει*, for thus *φέρει* would be repeated with *ἐς βλάβην τιν'*, 'if it leads to harm.' The meaning now is, 'Is it any thing new that you are about to tell me? (Well then, tell it;) and if,' &c. In the next verse Kirchhoff gives *τὸ δυστυχεῖν*, with two good copies. Cf. v. 1039, *ἄλις τὸ μητρὸς αἷμ' ἔχω*.

244. *χάριτας ἔχων*. Schol. *ὡς ὁ πατὴρ*

ΗΛ. ἥκει, τὸ πιστὸν τόδε λόγων ἐμῶν δέχου,
'Ελένην ἀγόμενος Τρωικῶν ἐκ τειχέων.
ΟΡ. εἰ μόνος ἐσώθη, μᾶλλον ἂν ζηλωτὸς ἦν·
εἰ δ' ἄλοχον ἄγεται, κακὸν ἔχων ἥκει μέγα.
ΗΛ. ἐπίσημον ἔτεκε Τυνδάρεως ἐς †τὸν ψόγον
γένος θυγατέρων δυσκλεές τ' ἀν' 'Ελλάδα.
ΟΡ. σύ νυν διάφερε τῶν κακῶν· ἔξεστι γάρ·
καὶ μὴ μόνον λέγ', ἀλλὰ καὶ φρόνει τάδε.
ΗΛ. οἴμοι, κασίγνητ', ὄμμα σὸν ταράσσεται,
ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν.
ΟΡ. ὦ μῆτερ, ἱκετεύω σε, μὴ 'πίσειέ μοι
τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας·
[αὗται γὰρ αὗται πλησίον θρώσκουσί μου.]

ἐχαρίσατο αὐτῷ. The sense is, 'bringing with him the favours received from our father,' and therefore ready to repay them.

245. *τὸ πιστὸν τόδε*, the fact that he has brought with him Helen, whom Electra had just seen and conversed with. Schol. *πιστὴν* (l. *πίστιν*) *δέχου ταύτην βεβαίαν καὶ ἀσφαλῆ μαρτυρίαν τῷ* (l. *τὸ*) *καὶ τὴν 'Ελένην αὐτῷ συνεπιδημῆσαι· ὅπου γὰρ 'Ελένη, πάντως που καὶ Μενέλαος.*

248. *ἄγεται*. Schol. *ἄγεταί τις γυναῖκα, ἀντὶ τοῦ λαμβάνει. ἐπάγεται δὲ δοῦλον, ἢ ἕτερόν τι, ἀντὶ τοῦ μεθ' ἑαυτοῦ ἄγει.* The ambiguity of a phrase which ought to mean, 'if he is marrying a wife,' is removed by *'Ελένην ἀγόμενος* preceding.

249. The article can hardly be justified before *ψόγον*, which, as observed on Troad. 642, is especially used of the disrepute gained by women. Hermann gives *γὰρ ἐς ψόγον*, two or three of the inferior MSS. having *εἰς ψόγον* or *τ' εἰς ψόγον*. Perhaps, *ἐπίψογον* (Aesch. Ag. 594), which, written *ἐπὶ ψόγον*, was corrupted to *ἐς ψόγον* and *ἐς τὸν ψόγον* on account of *ἐπίσημον εἰς "Ελληνας, sup.* v. 21. The only way of justifying *τὸν ψόγον* is to translate, 'the disrepute which they bear.' Schol. *Στησίχορός φησιν, ὡς θύων τοῖς θεοῖς Τυνδάρεως 'Αφροδίτης ἐπελάθετο, ἡ δὲ θεὸς ὀργισθεῖσα διγάμους τε καὶ τριγάμους καὶ λειψάνδρους αὐτοῦ τὰς θυγατέρας ἐποίησεν.* And he quotes three valuable passages, from Stesichorus, Hesiod, and Homer (meaning by the last, one of the Cyclic poems).

251. *σύ νυν* Porson and others, after Canter, for *σὺ νῦν*. Stobaeus quotes this and the next, Ecl. ii. 7, 8, and Plutarch this one, De cap. util. &c. p. 88, who gives *σύ τοι*. The latter reading implies also *διαφέρεις*. But the sense is, 'Then do *you* be different from those bad ones, for you may, if you choose; and do not merely utter, but also feel (i. e. practise) these sentiments.' "Egregie Euripides hac severa admonitione, quam non merita est Electra, incipientem impetum insaniae expressit." *Hermann.*

253—4. Diogenes Laertius, citing this distich, vii. 182, p. 220, gives *ἀρτίως φρονῶν*, which Porson has admitted, with less than his usual judgment. That *σωφρονεῖν* is often used by Euripides as opposed to *μαίνεσθαι*, has been shown on Ion 521. Cf. Herc. F. 869.—*μετέθου λύσσαν, insaniam sanitate mutasti*, Porson. Similarly Alcest. 1157, *μεθηρμόσμεσθα βελτίω βίον*.

255—7. These lines are quoted by Longinus, p. 264, and, with the following distich, by Plutarch, De placit. Phil. p. 991. The whole passage down to v. 280 is extremely fine, and must have been truly terrific when impersonated by a good actor. 'Do not set at me,' he exclaims, 'those blood-faced and snaky women; for there, see, *there* they bound close upon me!' The opinion of Kirchhoff and Hartung, that v. 257 is an interpolation, had been formed independently by the

ΗΛ. μέν', ὦ ταλαίπωρ', ἀτρέμα σοῖς ἐν δεμνίοις·
ὁρᾷς γὰρ οὐδὲν ὧν δοκεῖς σάφ' εἰδέναι.
ΟΡ. ὦ Φοῖβ', ἀποκτενοῦσί μ' αἱ κυνώπιδες,
γοργῶπες ἐνέρων ἱερίαι, δειναὶ θεαί.
ΗΛ. οὗτοι μεθήσω· χεῖρα δ' ἐμπλέξασ' ἐμὴν
σχήσω σε πηδᾶν δυστυχῆ πηδήματα.
ΟΡ. μέθες· μί' οὖσα τῶν ἐμῶν Ἐρινύων
μέσον μ' ὀχμάζεις, ὡς βάλῃς ἐς Τάρταρον.
ΗΛ. οἰ 'γὼ τάλαινα, τίν' ἐπικουρίαν λάβω,
ἐπεὶ τὸ θεῖον δυσμενὲς κεκτήμεθα;
ΟΡ. δὸς τόξα μοι κερουλκὰ, δῶρα Λοξίου,
οἷς μ' εἶπ' Ἀπόλλων ἐξαμύνασθαι θεὰς,
εἴ μ' ἐκφοβοῖεν μανιάσιν λυσσήμασιν.
βεβλήσεταί τις θεῶν βροτησίᾳ χερί,
εἰ μὴ 'ξαμείψει χωρὶς ὀμμάτων ἐμῶν.
οὐκ εἰσακούετ'; οὐχ ὁρᾶθ' ἑκηβόλων
τόξων πτερωτὰς γλυφίδας ἐξορμωμένας;

present editor. It is not very likely that in this single instance the poet would have departed from the order of the stichomythia. Hermann however thinks differently:—"Bene etiam hoc a poeta inventum est, quod hic et infra v. 268 acrius effervescente insania distichorum tenor ternis versibus turbatur."

259. *σάφ' εἰδέναι.* This, of course, can only mean 'to know clearly.' The context however rather suggests a word of like meaning to *ὁρᾶν*. Scholefield proposes, what is by no means improbable, *σαφῶς ἰδεῖν*. There is a similar passage in Aesch. Cho. 1042, *οὐκ εἰσὶ δόξαι τῶνδε πημάτων ἐμοί· σαφῶς γὰρ αἵδε μητρὸς ἔγκοτοι κύνες.* However, *εἰδέναι* may refer to the accurate description he gives of their forms and features, as if from his own knowledge, i. e. past experience of them.—It is evident, that here Orestes makes a violent effort to leap from his couch, which is repeated when she says *οὗτοι μεθήσω κτλ.*

265. *μέσον μ' ὀχμάζεις.* See Electr. 817. 'You are holding me fast by the middle, (not that you may keep me from leaving the bed, as you pretend, but) to throw me into Tartarus.' With these words Orestes springs from his couch. Cf. v. 278. For this reason she says, *τίν' ἐπικουρίαν λάβω;* Longinus quotes this very fine distich, p. 266.

269. *ἐξαμύνασθαι*, the reading of the best copies, is preferable to *ἐξαμύνεσθαι*, given by Porson, because the aorist implies indefinite time, present or future, and also an action of frequent repetition. 'Phoebus told me that I should (successfully) ward off the goddesses, if (as often as) they should try to drive me terror-stricken with frantic ravings.' Porson remarks on the rare combination of an adjective in *ὰς* with a neuter substantive. Cf. Iph. T. 1235, *Δηλιάσιν καρποφόροις γυάλοις.* Hel. 1301, *δρομάδι κώλῳ.*

271. This verse is assigned to Electra, as a question, in all the MSS., and also by the Scholiast. But W. Dindorf and others have inferred, from Diogenes Laertius, ix. p. 388, § 60, and Plutarch, Q. Symp. ix. p. 737, A, (where the verse is quoted as the threat of one Anaxarchus to hit Alexander with a missile,) that it must have been assigned to Orestes; and to him it undoubtedly belongs, though Porson overlooked the fact, while he cites the passages from which the inference is drawn.

274. *πτερωτὰς γλυφίδας*, 'the feathered notch,' *μορφνοῖο φλεγύαο καλυπτομένας πτερύγεσσιν*, Hes. Scut. H. 134, which

ἆ ἆ·
τί δῆτα μέλλετ᾽ ; ἐξακρίζετ᾽ αἰθέρα
πτεροῖς· τὰ Φοίβου δ᾽ αἰτιᾶσθε θέσφατα.
ἔα·
τί χρῆμ᾽ ἀλύω πνεῦμ᾽ ἀνεὶς ἐκ πνευμόνων ;
ποῖ ποῖ ποθ᾽ ἡλάμεσθα δεμνίων ἄπο ;
ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν᾽ ὁρῶ.
ξύγγονε, τί κλαίεις κρᾶτα θεῖσ᾽ εἴσω πέπλων ;
αἰσχύνομαί σε μεταδιδοὺς πόνων ἐμῶν,
ὄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς.
μὴ τῶν ἐμῶν ἔκατι συντήκου κακῶν·
σὺ μὲν γὰρ ἐπένευσας τάδ᾽, εἴργασται δ᾽ ἐμοὶ
μητρῷον αἷμα· λοξίᾳ δὲ μέμφομαι,
ὅστις μ᾽ ἐπάρας ἔργον ἀνοσιώτατον
τοῖς μὲν λόγοις ηὔφρανε, τοῖς δ᾽ ἔργοισιν οὔ.
οἶμαι δὲ πατέρα τὸν ἐμὸν, εἰ κατ᾽ ὄμματα
ἐξιστόρουν νιν, μητέρ᾽ εἰ κτεῖναί με χρὴ,
πολλὰς γενείου τοῦδ᾽ ἂν ἐκτεῖναι λιτὰς

includes the lower part of the arrow, and so stands for the whole of it. It is said ἐξορμᾶσθαι as in Aesch. Eum. 173, πτηνὸν ἀργηστὴν ὄφιν χρυσηλάτου θώμιγγος ἐξορμώμενον.—The exclamation ἆ ἆ must be supposed to have been uttered in the loudest and most excited tones. But ἔα is said with a short pause and in a subdued voice. He is just returning to consciousness. Under the same circumstances Hercules says ἔα· ἔμπνους μέν εἰμι κτλ. Herc. F. 1088.

275. ἐξακρίζετε. See on Bacch. 678.

278. As the aorist is used, and not ἡλλόμεσθα, we must conclude that Electra's attempt to hold her brother was vain, and that he broke from her grasp, v. 265.

279. γαλήν᾽ ὁρῶ. Pronounced by Hegelochus the actor as if γαλῆν ὁρῶ, as the well-known passage in Ar. Ran. 304 informs us. In the next verse ὄμμα for κρᾶτα is, as Hermann points out, a mere inadvertency in Porson's text, though Prof. Scholefield did not detect it. Some few copies give this verse to Electra, with the variant θείς.

281. σε. Depending on αἰσχύνομαι, 'I am abashed before you.' The later copies give σοι, which most of the critics have adopted.

284. σὺ μὲν κτλ. 'For *you* merely assented to this, whereas *I* executed the murder of our mother.' The reading of the verse is rather doubtful. The τάδ᾽ is not wanted, and was objected to by Elmsley on metrical grounds. Perhaps, σὺ μὲν γὰρ ἐπεκέλευσας. This is strongly confirmed by Electr. 1221—4. ΟΡ. ἐγὼ μὲν — φασγάνῳ κατηρξάμην. ΗΛ. ἐγὼ δέ γ᾽ ἐπεκέλευσά σοι. *Inf.* v. 1236, ἐγὼ δέ γ᾽ ἐπεκέλευσα.

286. The use of ἐπάρας, 'having put me up to,' with an accusative both of the thing and the person, is liable to suspicion. Kirchhoff thinks one or more verses have been lost, Hermann that δρᾶσαι should perhaps be restored for τοῖς μέν. Some copies give εἰς ἔργον. The Schol. on Soph. Oed. R. 1328, (who explains it by ἔπεισε, as if he had found a finite verb,) omits εἰς. Porson makes no remark on the syntax, which, though exceptional, is not hastily to be condemned.

290. ἐκτεῖναι ἂν is for ὅτι ἐξέτεινεν ἄν, and that like ὅσας γενείου χεῖρας ἐξηκόντισα, Iph. T. 362, though γενείου may also be taken as the genitive of supplicat-

μήποτε τεκούσης ἐς σφαγὰς ὦσαι ξίφος,
εἰ μήτ' ἐκεῖνος ἀναλαβεῖν ἔμελλε φῶς,
ἐγὼ δ' ὁ τλήμων τοιάδ' ἐκπλήσειν κακά.
καὶ νῦν ἀνακάλυπτ', ὦ κασίγνητον κάρα,
ἐκ δακρύων τ' ἄπελθε, κεἰ μάλ' ἀθλίως
ἔχομεν· ὅταν δὲ τἄμ' ἀθυμήσαντ' ἴδῃς,
σύ μου τὸ δεινὸν καὶ διαφθαρὲν φρενῶν
ἴσχναινε παραμυθοῦ θ'· ὅταν δὲ σὺ στένῃς,
ἡμᾶς παρόντας χρή σε νουθετεῖν φίλα·
ἐπικουρίαι γὰρ αἵδε τοῖς φίλοις καλαί.
ἀλλ', ὦ τάλαινα, βᾶσα δωμάτων ἔσω
ὕπνῳ τ' ἄϋπνον βλέφαρον ἐκταθεῖσα δὸς,
σίτων τ' ὄρεξαι, λουτρά τ' ἐπιβαλοῦ χροΐ.
εἰ γὰρ προλείψεις μ', ἢ προσεδρίᾳ νόσον
κτήσει τιν', οἰχόμεσθα· σὲ γὰρ ἔχω μόνην
ἐπίκουρον ἄλλων, ὡς ὁρᾷς, ἔρημος ὤν.

ΗΛ. οὐκ ἔστι· σὺν σοὶ καὶ θανεῖν αἱρήσομαι

ing by an object, like Hec. 752, Ἀγάμεμνον, ἱκετεύω σε τῶνδε γουνάτων, and ἐκτείνειν may mean 'to protract, prolong,' μακρὰν γὰρ ἐξέτεινας, Aesch. Ag. 889. Schol. πολλὰς λιτὰς διὰ τῆς ἐκτάσεως τῶν χειρῶν ποιῆσαι αὐτὸν τοῦδε τοῦ γενείου, δηλονότι ἁψάμενον.

291. The MSS. vary between μήπω and μήποτε, one of the best having μήπωτε. Porson, whom W. Dindorf follows, gives μὴ τῆς τεκούσης from one of the inferior copies. Hermann compares, for the use of τεκοῦσα without the article, Soph. Trach. 817. Aesch. Eum. 516. (489.)

292. εἰ, *siquidem*, since thereby he could not regain his life, while I was certain to be miserable.—ἐγώ θ' Porson, against the good MSS.

294. ἀνακάλυπτε, 'uncover your face.' Cf. v. 280. Iph. A. 1146.

297. With τὸ διαφθαρὲν φρενῶν compare Med. 226, ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε ψυχὴν διέφθαρκ'. For the medical term ἴσχναινειν, 'to reduce a swelling,' see Prom. v. 388. Transcribers generally made some mistakes in the orthography of this word. Here we find in MSS. ἴσχανε, ἴσχαινε, ἴσχνανε.

303. σίτων ὄρεξαι, Schol. τροφὴν λάβε. The common reading is σῖτόν τ'. Cf. v. 41, οὔτε σῖτα διὰ δέρης ἐδέξατο, οὐ λούτρ' ἔδωκε χρωτί. The use however in the latter passage of the plural σῖτα, with the probability that ὀρέγεσθαι, 'to have an appetite for,' would take a genitive in this sense, (Photius, ὀρέγεται, ἐπιθυμεῖ,) gives a strong confirmation to σίτων, which has been adopted from Kirchhoff's best MS. Cf. οἵων ὀρεχθεὶς, *inf.* 328. θηρῶν ὀριγνᾶσθαι, Bacch. 1255. — ἐπιβαλοῦ χροΐ Hermann for ἐπὶ χροΐ βάλε. The best MS. gives βάλλεν. Porson, followed by the other editors, adopts χροὸς from one late MS. of no authority, comparing ἐπ' αὐχένος βαλεῖν, *sup.* v. 51. The error probably arose from a reading ἐπίβαλε χροΐ, which was altered, on metrical grounds, to ἐπὶ χροῒ βάλε, by some one who supposed the ι of the dative to be long.

304. μ' is perhaps spurious, as προλείπειν means 'to faint,' Hec. 438.—προσεδρείᾳ Kirchhoff, with the majority of the good MSS.

307. The good MSS. are divided between καὶ θανεῖν and κατθανεῖν. The former is rightly preferred by the more recent editors.

καὶ ζῆν· ἔχει γὰρ ταὐτόν· ἢν σὺ κατθάνῃς,
γυνὴ τί δράσω; πῶς μόνη σωθήσομαι,
ἀνάδελφος, ἀπάτωρ, ἄφιλος; εἰ δὲ σοὶ δοκεῖ,
δρᾶν χρὴ τάδ'· ἀλλὰ κλῖνον εἰς εὐνὴν δέμας,
καὶ μὴ τὸ ταρβοῦν κἀκφοβοῦν σ' ἐκ δεμνίων
ἄγαν ἀποδέχου, μένε δ' ἐπὶ στρωτοῦ λέχους·
κἂν μὴ νοσῇς γάρ, ἀλλὰ δοξάζῃς νοσεῖν,
κάματος βροτοῖσιν ἀπορία τε γίγνεται.

ΧΟ. αἰαῖ, στρ.
δρομάδες ὦ πτεροφόροι ποτνιάδες θεαὶ,
ἀβάκχευτον αἳ θίασον ἐλάχετ' ἐν
δάκρυσι καὶ γόοις,
μελαγχρῶτες Εὐμενίδες, αἵτε τὸν
ταναὸν αἰθέρ' ἀμπάλλεσθ' αἵματος

308. ἔχει γὰρ ταὐτόν. Schol. ἤγουν ὁμοίως ἔχουσιν ἐμοὶ ἀμφότερα. ὁ γὰρ σὸς θάνατος καὶ ἐμός ἐστι, καὶ ἡ σὴ ζωὴ ἐμὴ ζωή. ἥκιστα γάρ μοι τὸ ζῆν ἥδιστον, σοῦ θανόντος.

311. δρᾶν χρὴ τάδ'. Schol. ἃ εἶπας δηλονότι, viz. ὕπνον λαβεῖν κτλ.

312. Hermann omits the ἐκ with two of the inferior MSS.

313. ἀποδέχου, acquiesce in, accept as true. Schol. πίστευε ἀληθῶς εἶναι,—μὴ ἔχε τὴν ὑποψίαν κατὰ νοῦν ἀεὶ τῆς μανίας.

314. There is a reading νοσῇ—δοξάζῃ, of some MS. authority, and expressly recorded by the Scholiast, who adds, ἵν' ᾖ ἀπὸ τοῦ Ὀρέστου εἰς τὸ κοινὸν καταβεβηκὼς ὁ λόγος, i. e. that she may be supposed now to speak generally, and not to her brother directly. However, νοσῇς is probably right, said indefinitely, and not pointedly in reference to Orestes. The sense is, a fancied illness is as difficult to deal with, and as afflicting to the patient, as a real one. Compare Bacch. 311, μηδ' ἦν δοκῇς μέν, ἡ δὲ δόξα σου νοσῇ, where there is a reading νοσεῖ, as here Aldus and others have δοξάζεις.—Electra now retires within, as if to take repose and refreshment. Orestes again slumbers tranquilly on his couch. The chorus perform a dochmiac system, in which they implore the dread goddesses, who are sent as avengers of blood, to allow the son of Agamemnon a brief interval of rest. They then express condolence for the hard fate that has befallen him in consequence of the oracle, and moralize on the instability of great fortunes.

318. ποτνιάδες. On this word see Bacch. 664, where the Bacchants are so called; and in reference to it the company of the Furies is here ἀβάκχευτος, uninitiated in Bacchic rites,—the rites of joy and revelry, as distinct from tears and groans. The Furies are called πτεροφόροι as in Iph. T. 289, πτεροῖς ἐρέσσει κτλ., but Aeschylus made them ἄπτεροι ἰδεῖν, Eum. 51, but μέλαιναι and μελανείμονες, ib. and v. 353.

321. αἵτε, the epic form for αἵ. Others give αἵ τε, as if some different persons were meant. Schol. ταναὸν, τὸν λεπτομερῆ· τὰ γὰρ τεινόμενα τῶν σωμάτων λεπτύνεται. Probably however we should read αἳ πτερὸν ταναὸν κτλ., 'who vibrate your long pinions through the air,' or δρόμον ταναὸν, which would give a construction like Hel. 1495, μόλοιτέ ποθ' ἵππιον οἶμον (v. οἶδμα or ἅρμα) δι' αἰθέρος ἑέμενοι. Porson, in whose time (as before remarked) the dochmiac metre was little understood, gives ἀμπάλλεθ', and in the antistrophe (338) ματρὸς αἷμα σᾶς, ὅ σ' ἀναβακχιοῖ, against both metre and MSS. The mistake was pardonable in the great critic; but it was unpardonable in Scholefield to say (in 1851), that he did not understand why Porson's unmetrical verses were not as antithetically balanced as "the law of these verses requires."

τινύμεναι δίκαν, τινύμεναί φόνον,
καθικετεύομαι καθικετεύομαι,
τὸν Ἀγαμέμνονος γόνον ἐάσατ' ἐκλαθέσθαι λύσ-
σας
μανιάδος †φοιταλέου. φεῦ μόχθων,
οἵων, ὦ τάλας, ὀρεχθεὶς ἔρρεις
τρίποδος ἄπο φάτιν, ἂν ὁ Φοῖβος
ἔλακεν ἔλακε, δεξάμενος ἀνὰ δάπεδον
ἵνα μεσόμφαλοι λέγονται μυχοί.
ὦ Ζεῦ, ἀντ.
τίς ἔλεος, τίς ὅδ' ἀγὼν φόνιος ἔρχεται
θοάζων σε τὸν μέλεον, ᾧ δάκρυα
δάκρυσι συμβάλλει
πορεύων τις ἐς δόμον ἀλαστόρων
ματέρος αἷμα σᾶς, ὅ σ' ἀναβακχεύει;

323. δίκαν αἵματος. A sort of mixed construction between τινύμεναι αἷμα, and τινύμεναι αἷμα δίκην (like μετελθεῖν τινα δίκην), rather than a misuse of τίνυσθαι for τίνειν, 'to pay,' which is said of the culprit, not of the prosecutor. The Scholiast wrongly explains the first participle by ἀποδιδοῦσαι, the second by ἐκδικοῦσαι. Hermann's view is not very probable, that δίκην αἵματος means the satisfaction for a father's blood exacted by Orestes from his mother, and now in turn avenged by the Furies. For the address appears to be general, and to signify what the Furies ordinarily do, not what they are doing in the present case.

327. The metre requires that the α in φοιταλέου should be pronounced long, in favour of which some analogies might be cited. Kirchhoff considers the passage as corrupt beyond the hope of restoration. Hermann makes the attempt, by giving μανιάδος δεινᾶς | φοιταλέου μόχθων, οἵων, ὦ τάλας | κτλ., and in the antistrophe κατέκλυσεν δεινῶν | λάβροις ὀλεθρίοισιν ἐν κύμασιν | πόνων, ὡς πόντου.

ibid. ὀρεχθεὶς μόχθων, having set your hand to troubles, having engaged in painful duties.—ἔρρεις, used absolutely for ὄλλυσαι.—δεξάμενος, ἐπεὶ ἐδέξω, φάτιν ἀπὸ τρίποδος, ἀνὰ δάπεδον, ἐν δαπέδῳ κτλ. Hermann, sacrificing the natural order of the words to syllabic correspondence of metre, gives ἂν ὁ φοῖβος | ἔλακε, δεξάμενος, ἔλακεν ἀνὰ δάπεδον. Porson omits ἔλακεν with two or three inferior MSS., and gives ἀνὰ τὸ δάπεδον with Brunck, not noticing the incorrectness of the article, and supposing the first syllable of δάπεδον to be long.—After μυχοὶ the MSS. add γᾶς, against the metre.

332. ὦ for ἰὼ King.—This passage is obscure, and can only be explained by referring the time spoken of not to present circumstances, but to the feelings and meditations arising from the oracle, while the murder was yet in contemplation. 'What pity can be shown to her? What is this deadly contest that is at hand, impelling thee, the unhappy son, for whom (or, in which contest; compare Bacch. 1147) some evil demon is adding grief upon grief, by bringing upon thy family the curse of a mother's blood, which drives thee into madness?' The Scholiasts explain, τίς ἔλεός ἐστι τούτῳ τῷ Ὀρέστῃ, and οὐδεὶς ἐλεήσει σε τὸν Ὀρέστην. If the above view be correct, we should probably read ἀναβακχεύσει, since the consequences of a murder not yet accomplished are being considered. Kirchhoff reads, τίς ἔλεος, τίς; ὅδ' ἀγών κτλ.

336. Porson gives συμβαλεῖ, one good MS. having συμβάλει, with λ added by the second hand. The future would be an improvement here, and is better suited to the strophic verse.—In the next verse δόμον is the metrical correction of a late MS. for δόμους.

κατολοφύρομαι κατολοφύρομαι.
ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς·
ἀνὰ δὲ λαῖφος ὥς τις ἀκάτου θοᾶς τινᾶξας δαίμων
κατέκλυσεν δεινῶν πόνων ὡς πόντου
λάβροις ὀλεθρίοισιν ἐν κύμασιν.
τίνα γὰρ ἔτι πάρος οἶκον ἄλλον
ἕτερον ἢ τὸν ἀπὸ θεογόνων γάμων,
τὸν ἀπὸ Ταντάλου, σέβεσθαί με χρή;
καὶ μὴν βασιλεὺς ὅδε δὴ στείχει,
Μενέλαος ἄναξ, †πολλῇ ἁβροσύνῃ
δῆλος ὁρᾶσθαι
τῶν Ταντα λιδῶν ἐξ αἵματος ὤν.
ὦ χιλιόναυν στρατὸν ὁρμήσας
ἐς γῆν Ἀσίαν,
χαῖρ', εὐτυχίᾳ δ' αὐτὸς ὁμιλεῖς,
θεόθεν πράξας ἅπερ ηὔχου.

339—40. It is probable that these two verses should be transposed, because 339 should agree with 324. (So also Kirchhoff proposes.)

341. ἀνατινάξας, sc. αὐτὸν, τὸν ὄλβον, ὡς λαῖφος ἀκάτου θοᾶς, δαίμων τις κατέκλυσεν ἐν κύμασι δεινῶν πόνων, ὡς πόντου, sc. ὥσπερ ἐν πόντου κύμασι. The common proverb κακῶν πέλαγος is alluded to. For the comparison of ruined fortunes with the loss of a mainsail, see Aesch. Eum. 525, σὺν χρόνῳ καθήσειν λαῖφος, ὅταν λάβῃ πόνος, θρανομένας κεραίας. The Scholiasts explained δεινῶν πόνων by either ὑπὸ or φεῦ understood, one excepted, who rightly says, ὀλεθρίοις ἐν κύμασι πρὸς τὸ δεινῶν πόνων σύναπτε.

345—6. Porson regarded this passage as corrupt, perhaps without sufficient reason. For ἕτερος ἄλλος see Suppl. 573, πολλοὺς ἕτλην δὴ χἀτέρους ἄλλους πόνους. That the transcribers were not familiar with the combination appears from the fact that one or the other of the words is omitted in some MSS. Here πάρος means 'in preference,' and the sense is, 'There is no house now left me to respect, other than, and different from, that sprung from the marriage of Tantalus, son of Zeus.' Hermann however says, "Non est credibile domum Pelopidarum τὸν ἀπὸ θεογόνων γάμων dici hac tantum caussa potuisse, quod Tantalus filius Jovis fuerit: immo utrumque parentem ab diis ortum significari necesse est. Videtur ergo Euripides Pelopem ex Dione Atlantis filia natum putasse, quam Hyginus ejus matrem fuisse scribit, fab. 83."

348. Seeing Menelaus approach with splendid attire, the chorus break forth into anapaestics, congratulating him on the success of his enterprise.—The words πολλῇ ἁβροσύνῃ are corrupt, nor is πολὺ δ' ἁβροσύνῃ, given by Porson and Kirchhoff, defensible on grammatical grounds, though it has the authority of the best MS. The verse is quoted by Dio Chrysostom, ii. p. 30, (86, Reiske,) Μενέλαος δὲ πολλῇ ἁβροσύνῃ δῆλος ὁρᾶσθαι τοῦ Ταντα λιδῶν ἐξ αἵματος ὤν, where Kirchhoff says there are variants πολὺ, πολὺ δ', πολλῇ γ'. Hermann, somewhat boldly but not improbably, gives πολλῇ δ' ἐστὶν | τῶν Ταντα λιδῶν ἐξ αἵματος ὢν | ἁβροσύνη δῆλος ὁρᾶσθαι. He adds, with some truth, "Paroemiaco finiri debebat systema antequam chorus Menelaum alloqueretur." Still, his paroemiac is not a very rhythmical one. Kirchhoff thinks ποδὸς ἁβροσύνη is the true reading; and we have ἁβρὸν πόδα 1528, ἁβρὸν κῶλον Iph. A. 614, ἁβρὸν βαίνειν ποδὶ Med. 1164. W. Dindorf's theory of an 'exquisitior crasis,' πολλὰἁβροσύνῃ, will find but few advocates.

354. αὐτὸς, i. e. as compared with the unhappy Orestes.

ΜΕΝΕΛΑΟΣ.

ὦ δῶμα, τῇ μέν σ' ἡδέως προσδέρκομαι
Τροίαθεν ἐλθὼν, τῇ δ' ἰδὼν καταστένω·
κύκλῳ γὰρ εἰλιχθεῖσαν ἀθλίοις κακοῖς
οὐπώποτ' ἄλλην μᾶλλον εἶδον ἑστίαν.
Ἀγαμέμνονος μὲν γὰρ τύχας ἠπιστάμην
καὶ θάνατον, οἵῳ πρὸς δάμαρτος ὤλετο,
Μαλέᾳ προσίσχων πρῷραν· ἐκ δὲ κυμάτων
ὁ ναυτίλοισι μάντις ἐξήγγειλέ μοι
Νηρέως προφήτης Γλαῦκος, ἀψευδὴς θεὸς,
ὅς μοι τόδ' εἶπεν ἐμφανῶς παρασταθείς·
Μενέλαε, κεῖται σὸς κασίγνητος θανὼν
λουτροῖσιν ἀλόχου περιπεσὼν πανυστάτοις·
δακρύων δ' ἔπλησεν ἐμέ τε καὶ ναύτας ἐμοὺς
πολλῶν. ἐπεὶ δὲ Ναυπλίας ψαύω χθονὸς,
ἤδη δάμαρτος ἐνθάδ' ἐξορμωμένης,
δοκῶν Ὀρέστην παῖδα τὸν Ἀγαμέμνονος
φίλαισι χερσὶ περιβαλεῖν καὶ μητέρα

356. Menelaus, returning to the palace of the Atridae after an absence of eighteen years (Hel. 775), addresses, as usual, the house of his fathers, but with mixed feelings of satisfaction and of sorrow. He had learned the murder of Agamemnon some time before, when near the promontory of Malea, from the mouth of the sea-god Glaucus; but the death of Clytemnestra by the hand of Orestes he had not heard of until he had landed at Nauplia, and after Helen had gone to the palace (v. 60). He now wishes to see the wretched youth, whom he had left an infant in his mother's arms, and should not now be able to recognize.

356—7. There is a reading *πῇ μὲν—πῇ δ'*, which is defensible, though an idiom of the later Attic. See on v. 44.

358. *ἀθλίως* is given in one or two copies.

361. W. Dindorf omits this verse as "valde inutilis," and because *προσίσχων* would appear to belong to *ὤλετο* rather than *ἠπιστάμην*. The meaning is not that Menelaus touched at Malea, but that he was nearly doing so, when he was carried away by a storm, Hel. 1133, and so learnt the news of his brother's fate from Glaucus. The ground of this passage is Od. iv. 515, where Agamemnon is described as about to reach Malea, when he was driven again to sea and accidentally carried to the abode of Aegisthus.

363. *ὁ ναυτίλοισι μάντις* is to be compared with *ὁ Θρῃξὶ μάντις Διόνυσος*, Hec. 1267. On *προφήτης*, properly an interpreter, or speaker for another, (not one who predicts,) see Ion 413.

365. *παρασταθείς*. Kirchhoff gives *κατασταθεὶς* from his best MS. and one other.

369. Hermann objects to *πολλῶν*, as weak and superfluous at the beginning of a new verse; and he would either transpose *δακρύων* and *πολλῶν*, or omit *πολλῶν*, and read *ἐπεὶ δὲ τῆσδε Ναυπλίας ψαύω χθονός*. But he could not well say *τῆσδε*, as he was not now at Nauplia.

370. *ἐξορμωμένης*. The present participle refers to *ἔκλυον* below; 'I heard of Clytemnestra's death just as Helen was setting out to come to the palace.' See v. 60. Otherwise we might read *ἐξωρμημένης*.

ὡς εὐτυχοῦντας, ἔκλυον ἁλιτύπων τινὸς
τῆς Τυνδαρείας παιδὸς ἀνόσιον φόνον.
καὶ νῦν ὅπου 'στὶν εἶπατ,' ὦ νεάνιδες,
'Αγαμέμνονος παῖς, ὃς τὰ δεῖν' ἔτλη κακά.
βρέφος γὰρ ἦν τότ' ἐν Κλυταιμνήστρας χεροῖν,
ὅτ' ἐξέλειπον μέλαθρον ἐς Τροίαν ἰών,
ὥστ' οὐκ ἂν αὐτὸν γνωρίσαιμ' ἂν εἰσιδών.
ΟΡ. ὅδ' εἶμ' 'Ορέστης, Μενέλεως, ὃν ἱστορεῖς.
ἑκὼν ἐγώ σοι τἀμὰ μηνύσω κακά.
τῶν σῶν δὲ γονάτων πρωτόλεια θιγγάνω
ἱκέτης ἀφύλλου στόματος ἐξάπτων λιτάς·
σῶσόν μ'· ἀφῖξαι δ' αὐτὸν ἐς καιρὸν κακῶν.
ΜΕ. ὦ θεοί, τί λεύσσω; τίνα δέδορκα νερτέρων;
ΟΡ. εὖ γ' εἶπας· οὐ γὰρ ζῶ κακοῖς, φάος δ' ὁρῶ.
ΜΕ. ὡς ἠγρίωσαι πλόκαμον αὐχμηρὸν, τάλας.
ΟΡ. οὐχ ἡ πρόσοψίς μ', ἀλλὰ τἄργ' αἰκίζεται.

373. ἁλίτυπος, 'sea-beaten,' occurs as an epithet to corpses in Aesch. Pers. 926. Here perhaps ἁλιτύποι, 'sea-beaters,' i. e. rowers, are rather meant, from the Homeric πολιὴν ἅλα τύπτον ἐρετμοῖς. The good copies agree in ἁλικτύπων.

376. τὰ δεινὰ κακὰ, 'those dreadful evils.' On δεινὸς with the article see Iph. T. 320. 1366.

377. βρέφος. Consistently with this statement, Orestes is brought from Argos to Aulis an infant in his mother's arms, Iph. A. 622, compared with 1241 &c. At the time of his mother's murder, Orestes would be about nineteen, Electra some twelve years older; for she came to Aulis along with her brother under plea of being married to Achilles.

380. Orestes, who had been left by his sister to take repose on his couch, v. 311, now throws himself from it, all pale and squalid as he is, and embraces the knees of Menelaus, who is not a little startled by so spectral a form.

381. Kirchhoff, with Porson, prefers μηνύσω, Hermann and W. Dindorf σημανῶ. The MSS. are pretty equally divided; but μηνύειν has the sense of κατειπεῖν, to give evidence against one's self.

382. Photius, πρωτόλειον, ἀπαρχήν.—πρωτόλεια, τὰ ἀπάργματα τῆς λείας, ἃ τοῖς θεοῖς ἀνετίθεσαν· ἢ αἱ τῶν καρπῶν ἀπαρχαὶ, οἷον πρωτολήια. Compare Ion 401, πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων λαβὼν ἀπαρχὰς χαιρέτω. The accusative is here in apposition to the sentence, 'as my first form of address.'—ἐξάπτων, 'fastening (to your knees) the prayers of a mouth that has no suppliant bough to affix to them.' Hesychius (quoted by Kirchhoff), ἀφύλλου στόματος, ἄνευ ἱκετηρίας. Εὐριπίδης Ὀρέστῃ. The allusion to the woollen fillets, with which suppliants tied themselves bodily to an altar, has been explained on Heracl. 124, where Elmsley rightly says "quod εἰρεσιώνην in promptu non haberet, λιτὰς ἐξάπτειν dicitur."

384. ἀφῖξαι ἐς καιρὸν, like ἀφίκου ἐς μέριμναν, Ion 404. The MSS. give αὐτὸς, which does not seem to have any meaning. Hermann and Kirchhoff adopt Schaefer's conjecture αὐτὸν εἰς καιρὸν, 'at the very time of,' and the Schol. seems so to have read, for he explains (on v. 381) εἰς αὐτὴν τὴν ἀκμὴν τῶν κακῶν, though this is not certain, since he may have meant to paraphrase ἐς καιρὸν, especially as the preceding words are παραγέγονας δὲ αὐτὸς εἰς καιρόν.

386. κακοῖς, the causal dative, as in v. 210.

388. αἰκίζεταί με, make me look ἀεικὴς, unsightly; or perhaps, 'torture me,' as in Aesch. Prom. 203, οὕτως ἀτίμως καὶ

ΜΕ. δεινὸν δὲ λεύσσεις ὀμμάτων ξηραῖς κόραις.
ΟΡ. τὸ σῶμα φροῦδον· τὸ δ' ὄνομ' οὐ λέλοιπέ μοι.
ΜΕ. ὦ παρὰ λόγον μοι σὴ φανεῖσ' ἀμορφία.
ΟΡ. ὅδ' εἰμὶ μητρὸς τῆς ταλαιπώρου φονεύς.
ΜΕ. ἤκουσα· φείδου δ' ὀλιγάκις λέγειν κακά.
ΟΡ. φειδόμεθ'· ὁ δαίμων δ' ἔς με πλούσιος κακῶν.
ΜΕ. τί χρῆμα πάσχεις; τίς σ' ἀπόλλυσιν νόσος;
ΟΡ. ἡ σύνεσις, ὅτι σύνοιδα δεῖν' εἰργασμένος.
ΜΕ. πῶς φῄς; σοφόν τοι τὸ σαφὲς, οὐ τὸ μὴ σαφές.
ΟΡ. λύπη μάλιστά γ' ἡ διαφθείρουσά με·
ΜΕ. δεινὴ γὰρ ἡ θεὸς, ἀλλ' ὅμως ἰάσιμος.
ΟΡ. μανίαι τε μητρός θ' αἵματος τιμωρίαι.
ΜΕ. ἤρξω δὲ λύσσης πότε; τίς ἡμέρα τότ' ἦν;
ΟΡ. ἐν ᾗ τάλαιναν μητέρ' ἐξώγκουν τάφῳ.

πικρῶς αἰκίζεται. Schol. *οὐχ ἡ πρόσοψις, οὐχ ἡ θεωρία, μαστίζει ἐμὲ, ἀλλὰ τὰ ἔργα.*

389. *ξηραῖς κόραις.* Matthiae rightly explains this 'tearless eyes.' The verse in Aesch. Theb. 693, *ξηροῖς ἀκλαύστοις ὄμμασιν προσιζάνει,* is the best comment on the phrase. Hermann gives *τε* for *δὲ* with one MS. in the beginning of the verse.

390. The two best MSS. give *μοι* for *με*, which is the common reading.

391. One or two copies give *σῇ φανεὶς ἀμορφίᾳ*, which is a good reading. Cf. v. 386.

393. *ἤκουσα*, 'I heard it,' *ἔκλυον ἀλιτύπων τινὸς*, v. 373. We might construe, 'I hear it;' but he means, he *has* already been told the tale from others, and would spare the guilty person the narrative a second time.—*ὀλιγάκις*, equivalent to *μὴ πολλάκις λέγειν.*

394. *εἴς με* Elmsley for *εἰς ἐμέ*. Porson and Kirchhoff give *ἐς ἐμὲ*, but there is no necessary emphasis on the pronoun, and the *ἐς* is rarely used before a short syllable, though *ἐς ἐμὲ* occurs in a choral verse, Rhes. 51. See *inf.* v. 1362.

395—6. Quoted by Stobaeus, Flor. xxiv. 5, and other writers, cited by Kirchhoff.

397. *σοφόν τοι.* Schol. *ἐπεὶ αὐτὸς μὲν τὴν ἰδέαν ἐπύθετο τῆς νόσου, ὁ δὲ τὸ συνειδὸς ἔφη· τοῦτο δὲ οὐ πάντως νόσος· τούτου χάριν φησὶν ἀσαφῶς εἰρηκέναι.*

398—9. This couplet also is given by Stobaeus, Flor. xcix. 15. Hermann reads, *μάλιστα· λύπη 'σθ' ἡ διαφθείρουσά με*, a bad reading in itself, and against the Scholiast and all the copies. He asks, Why should Orestes say *μάλιστά γ'*, when he had no real malady beyond grief and madness? It is quite clear that Orestes, when urged, against his will, to specify his complaint, moodily replies, 'Why, *grief* it is, I ween, that is mostly destroying me.'

400. *μητρός θ'*. Kirchhoff says that all the good copies but one add the *θ'*, which Porson and the subsequent critics omitted without much reason. The scholium on v. 396, to which Porson refers in confirmation of his view, is, as Kirchhoff observes, corrupt;—*ὃ καὶ ἐπάγει, μανίαι τε μητρὸς αἵματος, τῆς μητρὸς ἣν ὑφίσταμαι τιμωρίαν, ταύτην διδοὺς ὑπὸ τοῦ τῆς μητρὸς φόνου.* He seems however to have found *τιμωρία.*

402. *ἐξώγκουν*, Hesych. *ἔθαπτον.* Ion 388, *ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῇ τάφῳ.* A various reading is recorded in Kirchhoff's best MS., and given in the text of the Cambridge MS., *ἐν ᾗ ταλαίνης μητρὸς ἐξώγκουν τάφον.* It is clear that Hesychius found *μητέρ' ἐξώγκουν τάφῳ.* So the Greeks said either *χῶσαι τάφον* or *χῶσαί τινα τάφῳ, inf.* v. 1585.—From this passage it may be inferred, that the *τάφος* and the *πυρὰ*, the burying of the ashes and the burning of the body, were spoken of as one and the same process. Otherwise, it would be inconsistent to say, that the mad fit came on the *same day* he

ΜΕ. πότερα κατ' οἴκους, ἢ προσεδρεύων πυρᾷ ;
ΟΡ. νυκτὸς φυλάσσων ὀστέων ἀναίρεσιν.
ΜΕ. παρῆν τις ἄλλος, ὃς σὸν ὤρθευεν δέμας ; 405
ΟΡ. Πυλάδης, ὁ συνδρῶν αἷμα καὶ μητρὸς φόνον.
ΜΕ. ἐκ φασμάτων δὲ τάδε νοσεῖς ποίων ὕπο ;
ΟΡ. ἔδοξ' ἰδεῖν τρεῖς νυκτὶ προσφερεῖς κόρας.
ΜΕ. οἶδ' ἃς ἔλεξας, ὀνομάσαι δ' οὐ βούλομαι.
ΟΡ. σεμναὶ γάρ· εὐπαίδευτα δ' ἀπετρέπου λέγειν. 410
ΜΕ. αὗταί σε βακχεύουσι συγγενεῖ φόνῳ ;
ΟΡ. οἴμοι διωγμῶν, οἷς ἐλαύνομαι τάλας.
ΜΕ. οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους.
ΟΡ. ἀλλ' ἔστιν ἡμῖν ἀναφορὰ τῆς ξυμφορᾶς,
ΜΕ. μὴ θάνατον εἴπῃς· τοῦτο μὲν γὰρ οὐ σοφόν. 415
ΟΡ. Φοῖβος κελεύσας μητρὸς ἐκπρᾶξαι φόνον.
ΜΕ. ἀμαθέστερός γ' ὢν τοῦ καλοῦ καὶ τῆς δίκης.
ΟΡ. δουλεύομεν θεοῖς, ὅ τι ποτ' εἰσὶν οἱ θεοί.

was burying his mother, when she was not burned till night. This will account for an apparent *ὕστερον πρότερον* in Alc. 607, *νέκυν — φέρουσιν ἁρδὴν πρὸς τάφον τε καὶ πυράν*, and the pleonastic phrase *πυρὰ τάφου*, *inf.* 422.

405. *ὤρθευεν δέμας*, *ἀνώρθου*, *ἐθεράπευεν*, Hesychius (quoted by Kirchhoff). Suppl. 417, *διορθεύων λόγους ὀρθῶς*.

406. *συνδρῶν αἷμα*. The Greeks prefer to say *δρᾶν ἔργον*, and *πράσσειν αἷμα* or *φόνον*, e. g. *inf.* 416.

407. Porson and W. Dindorf adopt *φαντασμάτων*, a reading of less authority, on account of the double preposition, *ἐκ* and *ὑπό*. But Hermann well compares Soph. Trach. 1160, *πρὸς τῶν πνεόντων μηδενὸς θανεῖν ὕπο*, and explains the usage as an abbreviation of a double question, *νοσεῖς δὲ ἐκ φασμάτων ; ὑπὸ ποίων ;*

410. The common reading was *ἀπαίδευτα δ' ἀποτρέπου*, but three of the best copies give *εὐπαίδευτα*. The choice then lies between Musgrave's *ἀποτρέπει*, and Hermann's *ἀπετρέπου*. The latter gives at least as good sense, 'Discreetly you were averse from naming them' (cf. v. 37), while it accounts for the reading *ἀποτρέπου*. One scholium seems to refer to *ἀποτρέπει*, *ἀπαιδεύτως δὲ ποιεῖς, ὀνομάζειν ταύτας Ἐρινύας παραιτούμενος*, where either *εὐπαιδεύτως* or *Εὐμενίδας* should apparently be restored. The adverb is opposed to *σκαιῶς*, *ἀμαθῶς*, and implies that delicate perception of the duty of reserve on religious matters which common minds little apprehend. Cf. Ion 247, *ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει ἐς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι*. Hippol. v. 100.

413. This verse, which involves the common proverb *δράσαντα παθεῖν*, is shortly put for *οὐ δεινόν ἐστι πάσχειν δεινὰ τοὺς εἰργασμένους δεινά*. It is quoted by Lucian (ap. Kirch.), Piscat. § 3.

414. *ἀναφορά*. Cf. v. 76, *εἰς Φοῖβον ἀναφέρουσα τὴν ἁμαρτίαν*. 'We have one, whereon the burden of our calamity may be laid.' On the next verse, wherein the doctrine of suicide is deprecated, see Herc. F. 1248. There is an aposiopesis, for he was going on to say, 'in Phoebus, who ordered me to accomplish my mother's murder.'

418. The MSS. omit *οἱ* before *θεοί*, with the exception of two or three of the later copies. The error arose from regarding *θεοῖς* as a dissyllable. Schol. *εἴτε ἀμαθεῖς εἴτε σοφοὶ εἰσὶν οἱ θεοί, οὐκ οἶδα· τοῦτο δὲ οἶδα, ὅτι δουλεύομεν καὶ πειθόμεθα αὐτοῖς ὁποῖοι ἂν ὦσιν*. 'We are bound to obey the gods, whatever those gods are.'

ΜΕ. κἆτ' οὐκ ἀμύνει Λοξίας τοῖς σοῖς κακοῖς ;
ΟΡ. μέλλει· τὸ θεῖον δ' ἐστὶ τοιοῦτον φύσει.
ΜΕ. πόσον χρόνον δὲ μητρὸς οἴχονται πνοαί ;
ΟΡ. ἕκτον τόδ' ἦμαρ· ἔτι πυρὰ θερμὴ τάφου.
ΜΕ. ὡς ταχὺ μετῆλθόν σ' αἷμα μητέρος θεαί.
ΟΡ. οὐ σοφὸς, †ἀληθὴς δ' ἐς φίλους ἔφυς κακός.
ΜΕ. πατρὸς δὲ δή τί σ' ὠφελεῖ τιμωρία ;
ΟΡ. οὔπω· τὸ μέλλον δ' ἴσον ἀπραξίᾳ λέγω.
ΜΕ. τὰ πρὸς πόλιν δὲ πῶς ἔχεις δράσας τάδε ;
ΟΡ. μισούμεθ' οὕτως ὥστε μὴ προσεννέπειν.
ΜΕ. οὐδ' ἤγνισαι σὸν αἷμα κατὰ νόμον χεροῖν ;
ΟΡ. ἐκκλείομαι γὰρ δωμάτων ὅπη μόλω.
ΜΕ. τίνες πολιτῶν ἐξαμιλλῶνταί σε γῆς ;
ΟΡ. Οἴαξ, τὸ Τροίας μῖσος ἀναφέρων πατρί.

420. τοιοῦτον. Schol. ἀεὶ γὰρ βραδύνει τὸ θεῖον. Ion, *penult.*, ἐς τέλος γὰρ οἱ μὲν ἀσθλοὶ τυγχάνουσιν ἀξίων. Elsewhere, ἀεί ποτε χρόνια μὲν τὰ τῶν θεῶν πως. The faith of Orestes, that all will be right in the end, is one of the prominent traits in his character. Without it, indeed, it would have been an inconsistent character; since nothing short of absolute reliance on the oracle would have induced him to do such a deed.—This verse is quoted by Plutarch, De sera Num. Vindicta, p. 548.

423. The opinion of the Scholiast is adopted by Hermann, that ὡς ταχὺ κτλ. is an ironical reply to the statement of Orestes, that the gods do not act with haste, but slowly.

424. This verse is in some way corrupt. Porson, who had too great a deference for Brunck, accepts as "certissima" his conjecture ἔφυν φίλος, and so W. Dindorf and Hermann edit, the latter comparing Suppl. 867, φίλος τ' ἀληθὴς ἦν φίλοις. But even so the verse is no reply to the preceding verse. If we read ἀληθῶς, and suppose Orestes to have taken that verse as a taunt, he may have meant, 'you are indeed base to your friends.' Kirchhoff's opinion however is perhaps more probable, that the verse containing Orestes' reply has been lost, the words εἰς φίλους ἔφυς κακὸς being part of Menelaus' rejoinder, 'you have behaved basely to your relations,' and οὐ σοφὸς, ἀληθὴς δ' the first part again of Orestes' answer, referring to Apollo's oracle.—Several of the recent MSS. give εἰπὼν κακῶς for ἔφυς κακός.

426. This verse means, 'he has not yet done so, and I doubt if he will do it.' Literally, 'I call *intending to do* the same as *not doing*.'

427. πῶς ἔχεις, πῶς διάκεισαι, 'how are you situated with respect to the state?' Hel. 313, πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις; The Scholiast thinks the question put on interested motives, that Menelaus may treat Orestes kindly or harshly according to the sentiments of the people.

428. Schol. μισούμεθα, ὥστε μὴ προσαγορεύειν ἡμᾶς τινά. See on Herc. F. 1284.

429. νόμον, a much better reading than the vulg. νόμους, has been restored by Kirchhoff from his best MS. Perhaps we should also read σαῖν for σόν. Schol. οὐδὲ ἐκαθάρθης κατὰ τοὺς νόμους τὸ σὸν αἷμα, ἀντὶ τοῦ τὸ αἷμα καὶ τὸν φόνον τῶν σῶν χειρῶν.

430. ὅπη μόλω. Schol. ἐπὶ τὸ ἁγνισθῆναι δηλονότι.

431. ἐξαμιλλῶνται, ἐξελαύνουσι. See v. 38.

432. τὸ Τροίας μῖσος, "Troicum odium," Hermann; attributing to Agamemnon's fault the dislike felt by himself against Troy, or the Trojan expedition, because his brother Palamedes had been unjustly put to death through the jealousy of Agamemnon and others. Schol. Οἴαξ ἀδελφὸς ἦν Παλαμήδους, ὃς καὶ εἰς

ΜΕ. ξυνῆκα· Παλαμήδους σὲ τιμωρεῖ φόνου.
ΟΡ. οὔ γ' οὐ μετῆν μοι· διὰ τριῶν δ' ἀπόλλυμαι.
ΜΕ. τίς δ' ἄλλος; ἢ που τῶν ἀπ' Αἰγίσθου φίλων;
ΟΡ. οὗτοί μ' ὑβρίζουσ', ὧν πόλις τανῦν κλύει.
ΜΕ. Ἀγαμέμνονος δὲ σκῆπτρ' ἐᾷ σ' ἔχειν πόλις;
ΟΡ. πῶς, οἵτινες ζῆν οὐκ ἐῶσ' ἡμᾶς ἔτι;
ΜΕ. τί δρῶντες ἢ τί καὶ σαφὲς ἔχεις εἰπεῖν ἐμοί;
ΟΡ. ψῆφος καθ' ἡμῶν οἴσεται τῆδ' ἡμέρᾳ.
ΜΕ. φεύγειν πόλιν τήνδ', ἢ θανεῖν, ἢ μὴ θανεῖν;
ΟΡ. θανεῖν ὑπ' ἀστῶν λευσίμῳ πετρώματι.
ΜΕ. κἄτ' οὐχὶ φεύγεις γῆς ὑπερβαλὼν ὅρους;
ΟΡ. κύκλῳ γὰρ εἱλισσόμεθα παγχάλκοις ὅπλοις.
ΜΕ. ἰδίᾳ πρὸς ἐχθρῶν, ἢ πρὸς Ἀργείας χερός;
ΟΡ. πάντων πρὸς ἀστῶν, ὡς θάνω· βραχὺς λόγος.
ΜΕ. ὦ μέλεος, ἥκεις ξυμφορᾶς εἰς τοὔσχατον.
ΟΡ. ἐς σ' ἐλπὶς ἡ 'μὴ καταφυγὰς ἔχει κακῶν.

τὴν Τροίαν μετὰ τῶν Ἑλλήνων ἐστράτευσε, καὶ θαυμασθεὶς ὡς οὐδεὶς τῶν πώποτε γενομένων ἐν σοφίᾳ, φθονηθεὶς ὑπὸ Ὀδυσσέως καὶ Διομήδους καὶ Ἀγαμέμνονος, ἀνῃρέθη λίθοις, ἀνθ' ὧν ὁ ἀδελφὸς αὐτοῦ Οἴαξ ἀμυνόμενος Ἀγαμέμνονα, τοῦτο γάρ ἐστι τὸ τῆς Τροίας μῖσος ἀναφέρων πατρὶ, συναγωνίζεται τὸν κατὰ τοῦ Ὀρέστου θάνατον.

433. *τιμωρεῖ*, Schol. *κολάζει*. This is an unusual syntax of the active verb. Oed. R. 107, *τοὺς αὐτόεντας χειρὶ τιμωρεῖν τινάς*. *Ibid.* v. 140, *τάχ' ἂν κἄμ' ἂν τοιαύτῃ χειρὶ τιμωρεῖν θέλοι*.—The MSS. vary between *φόνου* and *φόνος*. Kirchhoff prefers the former: 'he is punishing *you* for the murder of Palamedes.' But *σὲ*, not *σε*, is required by the context.

434. *διὰ τριῶν*, in all the three throws of a wrestling-match. This phrase is explained on Aesch. Eum. 559, *ἓν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων*. Plat. Phaedr. p. 256 B, *τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὀλυμπιακῶν ἓν νενικήκασιν*. By the following question *τίς ἄλλος;* Menelaus means *τίς γὰρ ὁ τρίτος;* and the three defeats which Orestes has received are from Phoebus, Oeax, and Aegisthus. But Hermann understands this somewhat differently; "Respicit Orestes triplicis caedis in se expetentem vindictam, Palamedis, Clytaemnestrae, Aegisthi."—For *ἦπου* we should perhaps read *οὔπου*. On the meaning of these words see Iph. T. 930.

439. The reading of this verse must be considered as doubtful. The best MSS. give *ὅτι σαφὲς εἰπεῖν ἔχεις*, and the *ὅ τι* is scarcely correct unless *ἔχοις ἂν* followed in place of *ἔχεις*. Hermann gives *τί δρῶντες; ἢ τί κτλ.*, and Boissonade proposed *εἴ τι*. The Scholiasts seem to have found *σαφῶς*. The true reading perhaps is, *τί δρῶντες; εἰπὲ δ', εἰ σαφῶς εἰπεῖν ἔχεις*. Schol. *εἰπέ μοι σαφῶς ὃ ἔχεις εἰπεῖν*.

440. Cf. Aesch. Theb. 185, *ψῆφος κατ' αὐτῶν ὀλεθρία βουλεύσεται*.

441. *ἢ μὴ θανεῖν*. Schol. *ἀλλ' ἑτέρως κολασθῆναι δηλονότι*. Porson gives *φυγεῖν*, against the MSS.

443. *ὑπερβάλλων* Matthiae and W. Dindorf, with one or two good MSS. The sense however is, 'Why do not you pass the confines of Argolis, and fly for your life?' Alcest. 794, *οὔκουν — πιεῖ μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας;*

445. *χερός*. There is a variant *χθονός*, and so the Aldine.

447. *εἰς τοὔσχατον* Porson and Kirchhoff, with the best MSS. Hermann and W. Dindorf give *πρὸς*, which has much less authority, and is no better in respect of sense.

ἀλλ' ἀθλίως πράσσουσιν εὐτυχὴς μολὼν
μετάδος φίλοισι σοῖσι σῆς εὐπραξίας,
καὶ μὴ μόνος τὸ χρηστὸν ἀπολαβὼν ἔχε,
ἀλλ' ἀντιλάζου καὶ πόνων ἐν τῷ μέρει
χάριτας πατρῴας ἐκτίνων εἰς οὕς σε δεῖ·
ὄνομα γὰρ, ἔργον δ' οὐκ ἔχουσιν οἱ φίλοι
οἱ μὴ 'πὶ ταῖσι συμφοραῖς ὄντες φίλοι.

ΧΟ. καὶ μὴν γέροντι δεῦρ' ἀμιλλᾶται ποδὶ
ὁ Σπαρτιάτης Τυνδάρεως μελάμπεπλος
κουρᾷ τε θυγατρὸς πενθίμῳ κεκαρμένος.

ΟΡ. ἀπωλόμην, Μενέλαε· Τυνδάρεως ὅδε
στείχει πρὸς ἡμᾶς, οὗ μάλιστ' αἰδώς μ' ἔχει
εἰς ὄμματ' ἐλθεῖν τοῖσιν ἐξειργασμένοις.
καὶ γάρ μ' ἔθρεψε μικρὸν ὄντα, πολλὰ δὲ
φιλήματ' ἐξέπλησε τὸν Ἀγαμέμνονος
παῖδ' ἀγκάλαισι περιφέρων, Λήδα θ' ἅμα,
τιμῶντέ μ' οὐδὲν ἧσσον ἢ Διοσκόρω.
οἷς, ὦ τάλαινα καρδία ψυχή τ' ἐμὴ,
ἀπέδωκ' ἀμοιβὰς οὐ καλάς· τίνα σκότον
λάβω προσώπῳ; ποῖον ἐπίπροσθεν νέφος
θῶμαι γέροντος ὀμμάτων φεύγων κόρας;

ΤΥΝΔΑΡΕΩΣ.

ποῦ ποῦ θυγατρὸς τῆς ἐμῆς ἴδω πόσιν,
Μενέλαον; ἐπὶ γὰρ τῷ Κλυταιμνήστρας τάφῳ
χοὰς χεόμενος ἔκλυον ὡς ἐς Ναυπλίαν

453. χάριτας πατρῴας, Schol. ἤτοι ἃς ὁ πατὴρ ἐποίησεν εἰς σέ.

455. ἐπὶ, 'on the occasion of.' See Rhes. 649. Bacch. 1368. Hermann reads οἱ μὴ 'πὶ καὶ ταῖς συμφοραῖς, since most of the MSS. give ταῖς.

456. δεῦρ' ἀμιλλᾶται, *huc contendit*; a metaphor from the stadium.

461. The reading of one of the good copies is ἡμαρτημένοις, and so also many of the more recent class. For the causal dative see v. 210.

464. περιφέρων, carrying me about, exhibiting me proudly, as the son and heir of Agamemnon.

470. The aged Tyndareus, reputed father of Helen and Clytemnestra, having heard of the return of Menelaus and his wife, advances, supported by attendants (v. 474). Scarcely has he greeted his son-in-law, when he beholds Orestes, his daughter's murderer. Starting back with horror, he asks Menelaus how he can dare to speak to so impious a man. Menelaus takes the matter indifferently, and has no intention of being told right and wrong by another.

472. χοὰς χεόμενος. Aesch. Pers. 221, δεύτερον δὲ χρὴ χοὰς Γῇ τε καὶ Φθιτοῖς χέασθαι. Oed. Col. 477, χοὰς χέασθαι στάντα πρὸς πρώτην ἕω. All these passages seem borrowed from Od. xi. 26,

ἥκοι σὺν ἀλόχῳ πολυετὴς σεσωσμένος.
ἄγετέ με· πρὸς γὰρ δεξιὰν αὐτοῦ θέλω
στὰς ἀσπάσασθαι χρόνιος εἰσιδὼν φίλον.
ΜΕ. ὦ πρέσβυ, χαῖρε, Ζηνὸς ὁμόλεκτρον κάρα.
ΤΥ. ὦ χαῖρε καὶ σὺ, Μενέλεως, κήδευμ' ἐμόν.
ἔα· τὸ μέλλον ὡς κακὸν τὸ μὴ εἰδέναι.
ὁ μητροφόντης ὅδε πρὸ δωμάτων δράκων
στίλβει νοσώδεις ἀστραπὰς, στύγημ' ἐμόν.
Μενέλαε, προσφθέγγει νιν, ἀνόσιον κάρα;
ΜΕ. τί γάρ; φίλου μοι πατρός ἐστιν ἔκγονος.
ΤΥ. κείνου γὰρ ὅδε πέφυκε τοιοῦτος γεγώς;
ΜΕ. πέφυκεν· εἰ δὲ δυστυχεῖ, τιμητέος.
ΤΥ. βεβαρβάρωσαι χρόνιος ὢν ἐν βαρβάροις.
ΜΕ. Ἑλληνικόν τοι τὸν ὁμόθεν τιμᾶν ἀεί.
ΤΥ. καὶ τῶν νόμων γε μὴ πρότερον εἶναι θέλειν.
ΜΕ. πᾶν τοὐξ ἀνάγκης δοῦλόν ἐστ' ἐν τοῖς σοφοῖς.
ΤΥ. κέκτησό νυν σὺ τοῦτ', ἐγὼ δ' οὐ κτήσομαι.
ΜΕ. ὀργὴ γὰρ ἅμα σου καὶ τὸ γῆρας οὐ σοφόν.
ΤΥ. †πρὸς τόνδ' ἀγών τις σοφίας ἥκει πέρι.

ἀμφ' αὐτῷ δὲ χοὴν χεύμην πᾶσιν νεκύεσσιν.

473. πολυετής. Hel. 775, ἐνιαυσίας πρὸς τοῖσιν ἐν Τροίᾳ δέκα ἔτεσι διῆλθον ἑπτὰ περιδρομὰς ἐτῶν.

475. χρόνιος Kirchhoff, from his best MS., all the others giving the common reading, χρόνιον.

476. Porson's arbitrary transposition, ὦ χαῖρε πρέσβυ, has been rejected by the subsequent critics.

478. ἔα. He suddenly sees Orestes.

480. "ἀστραπαὶ de fulgore oculorum dictae. Draconem vocat, quod serpentes quum nascuntur rupto corpore matrem necant." Hermann; who adopts this absurd whim from the Scholiast. The right comment is given in another scholium, ἄγριος ὡς ὁ δράκων, ὅτι ὠμῶς ἔπραξεν.

481. "ἀκάθαρτον κάρα Barnes in marg. nescio unde." *Porson.* This variant is recorded in the scholia; but it is not found in any MS.

484. εἰ δὲ κτλ., for εἰ καὶ δυστυχεῖ. Schol. εἰ δὲ δυστυχεῖ, ἄξιον τιμᾶν αὐτόν. —In the next verse the best MS. supplies a variant γρ. ἀφ' Ἑλλάδος.

486. ἀεί, 'under all circumstances,' unhappy as well as prosperous. Compare Iph. A. 501, τὸν ὁμόθεν πεφυκότα στέργων μετέπεσον.

487. τῶν νόμων πρότερον, superior to the laws which enjoin that no one should hold converse with a murderer.

488. πᾶν τοὐξ ἀνάγκης. Out of many explanations offered by the Scholiast, this seems the best: ἡ τῆς φύσεως ἀνάγκη, ὃ ἔστιν ἡ συγγένεια, πάντα δουλοῖ, κατά τε τὴν κρίσιν τῶν νόμων καὶ τῶν σοφῶν. Another gives, πάντα τὰ ἐξ ἀνάγκης δουλείαν οἱ σοφοὶ κρίνουσιν. Cf. v. 418. If necessity is the mistress, all that depends on her is in the relation of a slave.

491. This verse is commonly given according to Porson's emendation, on which however no great reliance can be placed, πρὸς τόνδε σοφίας τίς ἂν ἀγὼν ἥκοι πέρι; The MSS. have πρὸς τόνδ' ἀγών τις σοφίας ἥκει πέρι; Schol. ἐπειδὴ εἶπεν ὁ Μενέλαος, Καὶ τὸ γῆρας οὐ σοφὸν, φησὶν ὁ Τυνδάρεως, ὅτι Τίς χρεία ἐστὶ σοφίας, ὅπου γε προφανὲς τοῦ Ὀρέστου τὸ πλημμέλημα; The phrase ἀγωνίζεσθαι πρός τινα is illustrated by Ion 863, πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς; Heracl. 116, πρὸς τόνδ' ἀγών τις ἆρα τοῦδε τοῦ λόγου

εἰ τὰ καλὰ πᾶσι φανερὰ καὶ τὰ μὴ καλὰ,
τούτου †τίς ἀνδρῶν ἐγένετ' ἀσυνετώτερος,
ὅστις τὸ μὲν δίκαιον οὐκ ἐσκέψατο,
οὐδ' ἦλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον ; 495
ἐπεὶ γὰρ ἐξέπνευσεν Ἀγαμέμνων βίον
†πληγεὶς θυγατρὸς τῆς ἐμῆς ὑπὲρ κάρα,
αἴσχιστον ἔργον, οὐ γὰρ αἰνέσω ποτὲ,
χρῆν αὐτὸν ἐπιθεῖναι μὲν αἵματος δίκην 500
ὁσίαν διώκοντ', ἐκβαλεῖν τε δωμάτων
μητέρα· τὸ σῶφρόν τ' ἔλαβεν ἂν τῆς συμφορᾶς,

μάλιστ' ἂν εἴη. By πρὸς τόνδε Tyndareus may ironically mean πρὸς Μενέλαον, who has been philosophizing in a bad cause during the preceding dialogue: but it seems better to follow the Schol. in explaining it πρὸς Ὀρέστην, who is called τόδε and οὗτος just below by an idiom illustrated on Iph. T. 787. Thus the meaning is, 'Whether I am wise or not, certainly Orestes was most foolish, ἀσυνετώτατος, in slaying his mother without considering the rightfulness of the act, and without appealing to the law to punish her.' As Gregory of Corinth (quoted by Kirchhoff) cites this verse and the next, with ἀγῶνα for ἀγὼν, and as there is a variant κεῖται for ἥκει, there is good reason to believe the verse has been interpolated. Probably σοφίας πέρι is a gloss. We might suggest πρὸς τόνδ' ἀγῶνα τίς σοφῶν καθίσταται; or τις μάτην καθίσταται. This verb would naturally be explained by κεῖται, when ἀγὼν for ἀγῶνα had led to the notion that it was used here passively.

492. εἰ κτλ. 'If, as men say, what is right is clear to all, as well as what is wrong, who was ever more foolish than this man?' Again the reading is doubtful. The best MSS. give γένετ', one γένοιτ', the majority of the inferior copies ἐγένετ'. Kirchhoff conjectures, τούτου τίς ἂν γένοιτ' ἂν ἀσυνετώτερος;

494. οὐκ ἐσκέψατο, did not stay to inquire into the right or wrong of the case, but acted by a sudden impulse. Compare τὸ ἔνδικον περιβλέπειν, Soph. Oed. Col. 996.—τὸν κοινὸν νόμον, the law laid down for, and accepted by, all the Hellenes, sc. ὃς οὐκ ἐπιτρέπει αὐτόχειρά τινα γίνεσθαι, Schol.

497. Something is wrong here. The best MSS. give πληγεὶς τῆς ἐμῆς θυγατρὸς κτλ. Porson objected to the genitive, though he thought it defended by Electr. 123, κεῖσαι σᾶς ἀλόχου σφαγείς. There however it is as easy to read σφαγαῖς as here to read πληγαῖς. Hermann objects to ὑπὲρ κάρα, for an uplifted blow descending on the head, though he might have compared Androm. 294, εἴθε δ' ὑπὲρ κεφαλὰν ἔβαλεν κακὸν ἃ τεκοῦσά νιν μόρον. He gives in his text ὑπαὶ (i. e. ὕπο), and proposes also κάρα θυγατρὸς τῆς ἐμῆς πληγεὶς ὕπο. Kirchhoff's conjecture is πληγεὶς ἐμῆς θυγατρὸς ἐκ χειρὸς κάρα. We might also read θυγατρὸς ἐξ ἐμῆς.

500. δίκην ὁσίαν. Schol. πρέπουσαν δὲ καὶ ὁσίαν δίκην φησὶ τὸ φυγαδεῦσαι μόνον, διώκοντα δὲ, ἀντὶ τοῦ κατηγοροῦντα. One of the best MSS. and the Aldine edition give χρῆν δ', "male," says Porson; although the use of δὲ in the apodosis after ὡς or ἐπεὶ should not be so hastily rejected. See on Aesch. Cho. 613. In Phoen. 45—7, the best copies give ὡς δ' ἐπεζάρει Σφίγξ ἁρπαγαῖσι πόλιν — Κρέων δ' ἀδελφὸς τἀμὰ κηρύσσει λέχη.

502. τὸ σῶφρον κτλ. 'He would have got the credit of moderation for (in place of) his present unhappy lot.' So Hermann, who compares Soph. Trach. 330, μηδὲ πρὸς κακοῖς τοῖς οὖσι λύπην πρός γ' ἐμοῦ λύπης λάβοι, 'one grief for another grief.' However, the interpretation given by Scholefield seems better, 'he would have got the credit of moderation from the calamity,' viz. he would have shown that even his father's violent death could not induce him to depart from a legal course of action. He compares Thuc. i. 68, ἀπ' αὐτοῦ σωφροσύνην μὲν ἔχετε. Med. 534, μείζω γε μέντοι τῆς ἐμῆς σωτηρίας εἴληφας ἢ δέδωκας. Iph. A. 1230. Rhes. 467. For the phrase λαβεῖν σωφρο-

καὶ τοῦ νόμου τ' ἂν εἶχετ' εὐσεβής τ' ἂν ἦν.
νῦν δ' ἐς τὸν αὐτὸν δαίμον' ἦλθε μητέρι.
κακὴν γὰρ αὐτὴν ἐνδίκως ἡγούμενος
αὐτὸς κακίων †ἐγένετο μητέρα κτανών.
ἐρήσομαι δὲ, Μενέλεως, τοσόνδε σε·
εἰ τόνδ' ἀποκτείνειεν ὁμόλεκτρος γυνὴ,
χὠ τοῦδε παῖς αὖ μητέρ' ἀνταποκτενεῖ,·
κἄπειθ' ὁ κείνου γενόμενος φόνῳ φόνον
λύσει, πέρας δὲ ποῖ κακῶν προβήσεται;
καλῶς ἔθεντο ταῦτα πατέρες οἱ πάλαι·
εἰς ὀμμάτων μὲν ὄψιν οὐκ εἴων περᾶν
οὐδ' εἰς ἀπάντημ', ὅστις αἷμ' ἔχων κυροῖ,
φυγαῖσι δ' ὁσιοῦν, ἀνταποκτείνειν δὲ μή.
ἀεὶ γὰρ εἷς ἔμελλ' ἐνέξεσθαι φόνῳ
τὸ λοίσθιον μίασμα λαμβάνων χερός.
ἐγὼ δὲ μισῶ μὲν γυναῖκας ἀνοσίους,
πρώτην δὲ θυγατέρ', ἥ πόσιν κατέκτανεν·
Ἑλένην τε τὴν σὴν ἄλοχον οὔποτ' αἰνέσω,
οὐδ' ἂν προσείποιμ'· οὐδὲ σὲ ζηλῶ κακῆς

σύνην compare δύσκλειαν κτήσασθαι Med. 218.

504. ἐς τὸν αὐτὸν δαίμονα, the same fate or condition, viz. that of a murderer, ἐς τὴν αὐτὴν τύχην, Schol.

506. This verse has been corrupted from the ignorance of the transcribers that the ι in κακίων was long. Between Porson's μητέρ' ἐγένετο and Nauck's γέγονε μητέρα, the reader must choose. To the present editor, the latter appears the more probable.

508. ἀποκτείνειεν, 'should have slain.'

511. "Δὲ ποῖ Ald. δὴ ποῖ aut δὴ πῆ MSS." Porson. But the best MSS. give δὲ, not δή. For this use of δὲ in a question see on Aesch. Pers. 336. We might indeed take καὶ ὁ τοῦδε παῖς κτλ. as the apodosis, so that κἄπειτα — λύσει would form a new sentence, and πέρας δὲ κτλ. mean, 'and what will be the end of troubles?'

514. κυρεῖ Porson and W. Dindorf. κυροῖ Hermann and Kirchhoff, with the best MSS.

515. "ὡσίουν Ald. et MSS." Porson. Again, the two best MSS. give ὁσιοῦν. The meaning is 'that they (the aggrieved relations) should compromise the matter, (or not violate the law of ὁσία,) by banishment.' The Scholiast found ὡσίουν and also ἀνταποκτείνειν, for he says we must read, for the metre's sake, φυγαῖσι δ' ὡσίουν, ἀποκτείνειν δὲ μή. Only one of the good MSS. gives ἀνταποκτεῖναι.

516. ἀεὶ γὰρ κτλ. The context shows, that ἀνταποκτείνειν does not mean the *legal* condemnation to death, but the duty of avenging blood undertaken by each descendant of the last slain. 'For thus,' he argues, 'some one was certain to be implicated in the guilt of murder to all time,' generation after generation; whereas, if the survivor banished the murderer of his relative, he would himself be under no μίασμα, and liable to no retributory death in turn. Several good copies give φόνου, which Hermann retains, understanding δίκῃ φόνου. Aesch. Suppl. 157, καὶ τότ' οὐ δικαίοις Ζεὺς ἐνέξεται λόγοις.

517. χερὸς Kirchhoff with his best MS. and two others. Vulg. χεροῖν.

γυναικὸς ἐλθόνθ' οὕνεκ' ἐς Τροίας πέδον.
ἀμυνῶ δ', ὅσονπερ δυνατός εἰμι, τῷ νόμῳ,
τὸ θηριῶδες τοῦτο καὶ μιαιφόνον
παύων, ὃ καὶ γῆν καὶ πόλεις ὄλλυσ' ἀεί.
ἐπεὶ τίν' εἶχες, ὦ τάλας, ψυχὴν τότε
ὅτ' ἐξέβαλλε μαστὸν ἱκετεύουσά σε
μήτηρ; ἐγὼ μὲν οὐκ ἰδὼν τἀκεῖ κακὰ
δακρύοις γέροντ' ὀφθαλμὸν ἐκτήκω τάλας.
ἓν *δ' οὖν λόγοισι τοῖς ἐμοῖς ὁμορροθεῖ·
μισεῖ τε πρὸς θεῶν καὶ τίνεις μητρὸς δίκας
μανίαις ἀλαίνων καὶ φόβοις. τί μαρτύρων
ἄλλων ἀκούειν δεῖ μ', ἅ γ' εἰσορᾶν πάρα;
ὡς οὖν ἂν εἰδῇς, Μενέλεως, τοῖσιν θεοῖς
μὴ πρᾶσσ' ἐναντί' ὠφελεῖν τοῦτον θέλων·
ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις.
[ἦ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.]
θυγάτηρ δ' ἐμὴ θανοῦσ' ἔπραξεν ἔνδικα·
ἀλλ' οὐχὶ πρὸς τοῦδ' εἰκὸς ἦν αὐτὴν θανεῖν.
ἐγὼ δὲ τἄλλα μακάριος πέφυκ' ἀνήρ,

526. ὦ τάλας. He here turns to Orestes. The ἐπεὶ introduces a question illustrative of the preceding proposition, the τὸ ἄγριον, or want of human feeling, which murderers must have.

527. ἐξέβαλλε μαστόν. This was an appeal for mercy, mentioned also in Aesch. Cho. 882. Eur. El. 1206. Andr. 629.

530. Hermann, followed by Kirchhoff, gives ἓν δ' οὖν for ἓν οὖν, and the sense seems to require this:—'Though I did not indeed *see* the dreadful act, still I deplore it, or grieve at the very thought of it. Be this as it may, *one* thing, the fact of your heaven-sent madness, supports my assertion that you are impious and accursed.' Schol. θέλει δὲ εἰπεῖν, ὅτι τοῖς ἐμοῖς λόγοις ἐκεῖνο ἔχω προσθεῖναι τὸ κεφάλαιον, τὸ ὑπὸ θεῶν μισεῖσθαι πλανώμενον καὶ μαινόμενον.—We have μανίαις ἀλαίνων also in Iph. T. 284.

531. μισεῖ τε Porson for μισεῖ γε. Hermann gives μισεῖ σὺ from one of the inferior MSS.; but the emphatic pronoun is clearly out of place.

532. τί μαρτύρων κτλ. Schol. τουτέστιν οὐ δεῖ με ζητεῖν μάρτυρας τοῦ μισεῖσθαί σε παρὰ (l. πρὸς) τῶν θεῶν, ὡς ἀνόσια δεδρακότα, βλέπω γάρ σε μαινόμενον.

534. ὡς εἰδῇς, that you may not say you were not warned of the consequences.

537. Hermann omits this verse, Kirchhoff the preceding also, since both occur together *inf.* 625. The Scholiast found both in this place, and Porson retains them. Hermann with truth observes, that the threat to exclude Menelaus from the land ought to be urged by Tyndareus as a final argument, but not brought forward now, when Menelaus is wavering whether or not to assist Orestes. It may be observed, that v. 564 clearly alludes to v. 536, which therefore must be genuine in this place.

538. Kirchhoff gives ἐνδίκως, the original reading of his best MS., altered however to ἔνδικα, which all the other copies give, with the Scholiast. Cf. Herc. F. 509, ὀνομαστὰ πράσσων.

539. ἀλλ' οὐχί. Perhaps ἀλλ' οὔ τι. Med. 365, ἀλλ' οὔ τι ταύτῃ ταῦτά. The latter is a much stronger form of negation.

πλὴν ἐς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.
ΧΟ. ζηλωτὸς ὅστις ηὐτύχησεν ἐς τέκνα,
καὶ μὴ 'πισήμους ξυμφορὰς ἐκτήσατο.
ΟΡ. ὦ γέρον, ἐγώ τοι πρὸς σὲ δειμαίνω λέγειν·
[ὅπου σὲ μέλλω σήν τε λυπήσειν φρένα.] 545
ἀπελθέτω δὴ τοῖς λόγοισιν ἐκποδὼν
τὸ γῆρας ἡμῖν τὸ σὸν, ὅ μ' ἐκπλήσσει λόγου,
καὶ καθ' ὁδὸν εἶμι· νῦν δὲ σὴν ταρβῶ τρίχα. 550
ἐγὼ δ' ἀνόσιός εἰμι μητέρα κτανὼν, 546
ὅσιος δέ *γ' ἕτερον ὄνομα, τιμωρῶν πατρί. 547

542, 3. Quoted by Stobaeus, Fl. lxxiv. 10, and Diogenes Laertius vii. p. 218. The former gives ἐν τέκνοις and μὴ 'πισήμοις συμφοραῖς ὠδύρετο. Schol. καὶ μὴ μεγάλας καὶ φανερὰς καὶ ὁμολογουμένας βλάβας ἔλαβε.

544. Tyndareus had warned Menelaus not to protect a murderer who had acted both unnaturally and against the recognized laws of his country. Orestes thus becomes the party arraigned, and Menelaus is the judge, who has yet to hear the defence. The pair of speeches thus resolve themselves into that favourite kind of rhetorical ἐπίδειξις, which Euripides has made a point of introducing into most of his plays.—To Tyndareus the defence is specially addressed. The culprit admits that the crime of a mother's murder is upon him, only it is counterbalanced and cancelled by the virtue of having avenged his father. Dismissing the fear that he feels in speaking on such a subject to one so much his senior, he will address himself at once to the reply. His father was the author of his being, his mother, physically considered, only his nurse while yet in the womb. Therefore, his father was to be preferred before his mother. Moreover, his mother was living in adultery with Aegisthus; here then his father had been deeply wronged. In slaying such a woman, he contends that he stands in the place of a benefactor to all Hellas. For, if any woman may slay her husband, and then claim compassion from her avenging son, the slightest cause may induce bad wives to commit the crime. To such a contingency he has given an effectual check, in slaying a woman who was faithless to her husband while absent on his country's service, and who, instead of voluntarily imposing a punishment on herself, killed that husband lest he should punish her. Had he not avenged his father, would not his spirit in Hades have persecuted him for his remissness? To Tyndareus himself, the author of Clytemnestra's being, he owes all his woe. It was by the command of Apollo that the deed was done. On the god let the blame fall, who is surely able to release him from the crime that he commanded.

545. W. Dindorf and Hermann adopt Musgrave's not improbable conjecture, ὅπου γε μέλλω σήν τι λυπήσειν φρένα. And two or three of the inferior MSS. give ὅπου γε. It is quite as likely that the verse is spurious, and was introduced in consequence of vv. 546–7 having been transposed into the wrong place, an error which has been acutely rectified by Kirchhoff. It will now be seen, that the cause of his fear was *not* the chance of vexing Tyndareus, but the reverence due to old age,—an entirely different motive. Compare v. 630—1. This verse was added with reference to the rejoinder of Tyndareus, v. 608, οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα.

550. καθ' ὁδὸν εἶμι, a metaphor from a person who has been scared or diverted from his course, but who eventually returns to it when the alarm has subsided.

*546. ἐγὼ δ'. 'Now I,' &c. This use of δὲ is not uncommon even without μὲν preceding. Hermann reads ἐγῷδ'. ἀνόσιός εἰμι κτλ., (i. e. ἐγὼ οἶδα ὅτι,) but he compares Med. 526, in defence of the vulgate, ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν, Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας σώτειραν εἶναι.

*547. The γε does not appear to be found in any of the good copies (unless it be in Par. A., says Kirchhoff, who suggests ὅσιος δ' ἓθ' ἕτερον).

τί χρὴν με δρᾶσαι; δύο γὰρ ἀντίθες δυοῖν·
πατὴρ μὲν ἐφύτευσέν με, σὴ δ' ἔτικτε παῖς,·
τὸ σπέρμ' ἄρουρα παραλαβοῦσ' ἄλλου πάρα·
ἄνευ δὲ πατρὸς τέκνον οὐκ εἴη ποτ' ἄν.
†ἐλογισάμην οὖν τῷ γένους ἀρχηγέτῃ
μᾶλλόν μ' ἀμῦναι τῆς ὑποστάσης τροφάς·
ἡ σὴ δὲ θυγάτηρ, μητέρ' αἰδοῦμαι λέγειν,
ἰδίοισιν ὑμεναίοισι κοὐχὶ σώφροσιν
εἰς ἀνδρὸς ἦει λέκτρ'· ἐμαυτὸν, ἦν λέγω
κακῶς ἐκείνην, ἐξερῶ· λέξω δ' ὅμως·
Αἴγισθος ἦν ὁ κρυπτὸς ἐν δόμοις πόσις.
τοῦτον κατέκτειν', ἐπὶ δ' ἔθυσα μητέρα,
ἀνόσια μὲν δρῶν, ἀλλὰ τιμωρῶν πατρί.
ἐφ' οἷς δ' ἀπειλεῖς ὡς πετρωθῆναί με χρὴ,

551. *ἀντίθες κτλ.* Schol. *τιθεὶς τὸν πατέρα καὶ τὴν μητέρα, καὶ ἀντιθεὶς αὐτοῖς τῷ μὲν τὴν σπορὰν τῇ δὲ τὸν τόκον, δείκνυσι τὸν πατέρα μείζονα μητρὸς, διὰ τὸ πρωταίτιον εἶναι τῆς εἰς φῶς αὐτῷ προαγωγῆς.*

553. Hermann, who gives *τὸ σπέρμ' ἄρουρ' ὡς*, did not perceive, that if any alteration be required, it would be much better to read *ὡς σπέρμ' ἄρουρα κτλ.* The Schol. explains *ὡς ἄρουρα*, but the *ὡς* is probably his own addition to complete the sense. It is a common Greek usage to confound the thing compared with the object of the comparison, e. g. Aesch. Suppl. 219, *ἐν ἀγνῷ δ', ἑσμὸς ὡς πελειάδων, ἵζεσθε, κίρκων τῶν δμοπτέρων φόβῳ.* For the simile of a field in this sexual sense compare *Antig. 569, ἀρώσιμοι γὰρ χἀτέρων εἰσὶν γύαι.*

554. *ἄνευ πατρός.* The proposition is clear in itself, but it required for its logical development the addition, that a *τέκνον* could be produced *ἄνευ τοῦ τίκτειν.* Aeschylus, in laying down the same physical doctrine, that only the father is the real parent, Eum. 628 seqq., states as much, *πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός*, illustrating the paradox by the case of Pallas, who sprang from the head of Zeus. The Scholiast records a joke that was current on this subject against Euripides, *ἄνευ δὲ μητρὸς πῶς, κάθαρμ' Εὐριπίδη;*

555—6. No critic seems to have objected to these two verses; and yet there are many reasons for believing them to be either spurious or corrupt. In the first place, the metre of a verse commencing with *ἐλογισάμην* must strike any practised ear as most unusual; secondly, the strange syntax, *ἐλογισάμην με ἀμῦναι*, for *ὅτι δέοι ἀμύνειν.* Thirdly, the best MSS. omit the *μ'*, a fact not noticed by Hermann or Porson. Fourthly, it is hard to defend *ὑποστῆναι τροφὰς*, 'to supply nurture,' though a few passages may be adduced from Homer where this neuter verb takes a cognate accusative. Lastly, the Scholiast must have read *γονὰς*, for he says, *δέον δὲ τῆς ὑποστάσης τροφὰς εἰπεῖν, γονὰς εἶπεν.* We might conjecture *τρόφου*, 'than her who undertook the office of nurturer,' like *ὑπέστης αἵματος δέκτωρ νέου*, Aesch. Eum. 195.

558. *ἰδίοισιν.* The Schol. explains this word by *λαθραίοις.* Kirchhoff considers it corrupt. We might suggest *κρυφίοισιν*, as Herc. F. 344, *σὺ δ' ἐς μὲν εὐνὰς κρύφιος ἠπίστω μολεῖν.* The only way we can interpret *ἰδίοις* is, 'by a marriage of her own seeking and inclination;' a sort of euphemism for adultery, and explained by *οὐχὶ σώφροσιν.* The Scholiast notices the ambiguity in *ἀνδρὸς λέκτρα.* If the above explanation be right, it must mean the bed of Aegisthus.

560. "Rarius sic *ἐξερεῖν.* Sophocles El. 981, *τοιαῦτά τοι νὼ πᾶς τις ἐξερεῖ βροτῶν.*" *Hermann.*

564. *ἐφ' οἷς.* 'Now, respecting that point, for which you say with threats that

ἄκουσον ὡς ἅπασαν Ἑλλάδ' ὠφελῶ·
εἰ γὰρ γυναῖκες ἐς τόδ' ἥξουσιν θράσους,
ἄνδρας φονεύειν, καταφυγὰς ποιούμεναι
ἐς τέκνα, μαστοῖς τὸν ἔλεον θηρώμεναι,
παρ' οὐδὲν αὐταῖς ἦν ἂν ὀλλύναι πόσεις
ἐπίκλημ' ἐχούσαις ὅ τι τύχοι. δράσας δ' ἐγὼ
δείν', ὡς σὺ κομπεῖς, τόνδ' ἔπαυσα τὸν νόμον.
μισῶν δὲ μητέρ' ἐνδίκως ἀπώλεσα,
ἥτις μεθ' ὅπλων ἄνδρ' ἀπόντ' ἐκ δωμάτων
πάσης ὑπὲρ γῆς Ἑλλάδος στρατηλάτην
προὔδωκε, κοὐκ ἔσωσ' ἀκήρατον λέχος.
ἐπεὶ δ' ἁμαρτοῦσ' ἤσθετ', οὐχ αὑτῇ δίκην
ἐπέθηκεν, ἀλλ' ὡς μὴ δίκην δοίη πόσει,
ἐζημίωσε πατέρα κἀπέκτειν' ἐμόν.
πρὸς θεῶν, ἐν οὐ καλῷ μὲν ἐμνήσθην θεῶν
φόνον δικάζων, εἰ δὲ δὴ τὰ μητέρος
σιγῶν ἐπῄνουν, τί μ' ἂν ἔδρασ' ὁ κατθανών;
οὐκ ἄν με μισῶν ἀνεχόρευ' Ἐρινύσιν;
ἢ μητρὶ μὲν πάρεισι σύμμαχοι θεαί,
τῷ δ' οὐ πάρεισι μᾶλλον ἠδικημένῳ;
σύ τοι φυτεύσας θυγατέρ', ὦ γέρον, κακὴν
ἀπώλεσάς με· διὰ τὸ γὰρ κείνης θράσος

I ought to be stoned,' &c. (Cf. v. 536.) Hermann appears to be right in taking this in connexion with *πετρωθῆναι*. It is a short way of saying, *ὃ δὲ λέγεις, δεῖν ἐμὲ πετρωθῆναι ἐπὶ τούτοις, κτλ.* Compare Hec. 727, *ἐφ' οἵσπερ Ταλθύβιος ἤγγειλέ μοι.* Andr. 821, *ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.*—Porson and Hermann give *δεῖ* for *χρὴ*, and both are found in good MSS.

569. *ἦν ἄν.* We should rather expect *εἴη ἄν.* But the speaker has in mind the sentence, *εἰ μὴ ἐγὼ ἔκτεινα τὴν ἐμὴν μητέρα.*—*παρ' οὐδέν*, a trifling matter; a thing so easy as to be placed alongside of nothing. Cf. *παρ' οὐδὲν θέσθαι*, 'to make light of,' &c.

570. *ὅ τι τύχοι.* Schol. *ὅτι δήποτε. καὶ αὕτη γὰρ προὐφασίζετο τὰ κατὰ τὴν Ἰφιγένειαν, ὅτι διὰ τοῦτο ἀνεῖλεν αὐτόν.*

571. *κομπεῖς.* Schol. *μεγαλορρημονεῖς.* Rhes. 438, *οὐχ ὡς σὺ κομπεῖς τὰς ἐμὰς ἀμύστιδας.* The sense is, 'though *you* call the deed *δεινόν*, by an exaggerated name, *I* call it *ὠφέλιμον*.'

573. He combines two circumstances which aggravated her crime, viz. treachery to an *absent* husband, and injury to a public benefactor of Hellas. Aesch. Eum. 595, *οὐ γάρ τι ταὐτόν, ἄνδρα γενναῖον θανεῖν διοσδότοις σκήπτροισι τιμαλφούμενον.*

578. *ἐζημίωσε.* The punishment she ought to have imposed on herself she preferred to inflict on my father.

580. *δικάζων*, in discussing the right or wrong of a murder.—*εἰ δὲ δὴ κτλ.* 'But, that I may solemnly put the question to you tell me, if' &c.

582. *ἀνεχόρευε.* Schol. *ἀνετάραττε.* In a good sense, 'to celebrate in the dance,' *ἀναχορεύειν τινα* occurs Ion 1079. The imperfect means, 'Would he not now have been driving me about?'

πατρὸς στερηθεὶς ἐγενόμην μητροκτόνος.
ὁρᾷς; Ὀδυσσέως ἄλοχον οὐ κατέκτανε
Τηλέμαχος· οὐ γὰρ ἐπεγάμει πόσει πόσιν,
μένει δ' ἐν οἴκοις ὑγιὲς εὐναστήριον.
ὁρᾷς; Ἀπόλλων ὃς μεσομφάλους ἕδρας
ναίων βροτοῖσι στόμα νέμει σαφέστατον,
ᾧ πειθόμεσθα πάνθ' ὅσ' ἂν κεῖνος λέγῃ,
τούτῳ πιθόμενος τὴν τεκοῦσαν ἔκτανον.
ἐκεῖνον ἡγεῖσθ' ἀνόσιον καὶ κτείνετε·
ἐκεῖνος ἥμαρτ', οὐκ ἐγώ. τί χρῆν με δρᾶν;
ἢ οὐκ ἀξιόχρεως ὁ θεὸς ἀναφέροντί μοι
μίασμα λῦσαι; ποῖ τις οὖν ἔτ' ἂν φύγοι,
εἰ μὴ κελεύσας ῥύσεταί με μὴ θανεῖν;
ἀλλ' ὡς μὲν οὐκ εὖ μὴ λέγ' εἴργασται τάδε,
ἡμῖν δὲ τοῖς δράσασιν οὐκ εὐδαιμόνως.

588—90. W. Dindorf regards these verses as interpolated. They may have been added, either as an illustration of the use of ὁρᾷς; (v. 591,) or, since they have some connexion with the subject, they may have been composed by some philhomeric grammarian. There is some doubt of their genuineness, for it was a weak argument to say, 'Telemachus did not kill his mother, for she did not marry a second husband.' She might even have done this innocently, under the conviction that Ulysses was dead. That the three verses are cited by Clemens Alexandr. Paed. iii. p. 102, quoted by Kirchhoff, only proves their respectable antiquity. The same writer quotes also 591—2, and 594—6, Protrept. p. 22, with the variants ναίει—νέμων, and κείνῳ for τούτῳ. Some little weight perhaps is due to the probability that this speech was numerically equal to the preceding: see Preface to vol. ii. p. xxii.—With ὑγιὲς εὐναστήριον, though it is an unusual phrase, we might compare νοσοῦντα λέκτρα, νόσος used frequently of inordinate love, &c.—For ἐπιγαμεῖν see Alc. 305.

591. Ἀπόλλων ὃς κτλ. He was going to say, οὗτος ἔπεισέ με κτλ., but he changes the construction to the first person. The common reading above was ὁρᾷς Ὀδυσσέως ἄλοχον; and here, ὁρᾷς δ' Ἀπόλλων', ὃς κτλ., but Kirchhoff gives ὁρᾷς; Ἀπόλλων ὃς as the reading of the best copies. Hermann gives ὁρᾷς Ἀπόλλω δ', ὃς κτλ.

595—6. For the repetition of ἐκεῖνος compare Bacch. 242, ἐκεῖνος εἶναί φησι Διόνυσον θεὸν, ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός. The latter verse however in this place is perhaps spurious. The best copies give τί χρῆμε (al. χρήμε) δρᾶν.

597. ἀξιόχρεως, 'competent.' Hesych. ἀξιόπιστος, ἱκανός.

599. The common reading is ὁ κελεύσας, which Hermann and Kirchhoff retain, supposing the crasis to be admissible, as in μὴ ἀδικεῖν, μὴ ἀμελεῖν &c. Perhaps we should read, εἰ χὠ κελεύσας μή με ῥύσεται θανεῖν, as in Alc. 11, ὃν θανεῖν ἐρρυσάμην.

600—4. The genuineness of these verses may be doubted. Stobaeus indeed quotes 602—4, Fl. lxix. 13, but without the name of the play, which it is his custom to add. The speech concludes well and naturally with v. 599: the remainder has no direct bearing on the argument; 'Say not that these deeds have not been done well, but (rather say that they have been done) not fortunately for us the doers. Happy marriages are blessed, unfortunate ones are miserable.' Moreover, there was in all probability a near, if not absolute, equality of verses in the preceding two speeches, which now contain 50 and 61 respectively. In the present speech, exactly *eleven* verses have been noted as reasonably open to suspicion.

γάμοι δ' ὅσοις μὲν εὖ καθεστᾶσιν βροτῶν,
μακάριος αἰών· οἷς δὲ μὴ πίπτουσιν εὖ,
τά τ' ἔνδον εἰσὶ τά τε θύραζε δυστυχεῖς.
ΧΟ. ἀεὶ γυναῖκες ἐμποδὼν ταῖς ξυμφοραῖς
ἔφυσαν ἀνδρῶν πρὸς τὸ δυστυχέστερον.
ΤΥ. ἐπεὶ θρασύνει κοὐχ ὑποστέλλει λόγῳ,
οὕτω δ' ἀμείβει μ' ὥστε μ' ἀλγῆσαι φρένα,
μᾶλλόν μ' ἀνάψεις ἐπὶ σὸν ἐξελθεῖν φόνον·
καλὸν πάρεργον δ' αὐτὸ θήσομαι πόνων
ὧν οὕνεκ' ἦλθον, θυγατρὶ κοσμήσων τάφον.
μολὼν γὰρ εἰς ἔκκλητον Ἀργείων ὄχλον
ἐκοῦσαν οὐκ ἄκουσαν ἐπισείσω πόλιν
σοὶ σῇ τ' ἀδελφῇ, λεύσιμον δοῦναι δίκην.
μᾶλλον δ' ἐκείνη σοῦ θανεῖν ἔστ' ἀξία,
ἥ τῇ τεκούσῃ σ' ἠγρίωσ', εἰς οὓς ἀεὶ
πέμπουσα μύθους ἐπὶ τὸ δυσμενέστερον,
[ὀνείρατ' ἀγγέλλουσα τἀγαμέμνονος,]
καὶ τοῦθ' ὃ μισήσειαν Αἰγίσθου λέχος
οἱ νέρτεροι θεοί, καὶ γὰρ ἐνθάδ' ἦν πικρὸν,

605—6. Quoted by Stobaeus, Fl. lxxiii. 34, who gives *δυστυχέστατον*. Hermann edits *δυσχερέστερον* with some of the later MSS. The sense is, 'Women ever stand in the way of men's fortunes, on the side inclining towards unhappiness.' Schol. *πρὸς τὸ δυστυχεῖν ἄγουσι τοὺς ἄνδρας*. Cf. v. 617.

608. *φρένας* Porson, the reading of the inferior copies. Cf. v. 545.

609. *ἀνάψεις*, 'you will fire me,' i. e. incite me. The best MSS. agree in *ἀνάξεις*, and so W. Dindorf and Kirchhoff read; though this use of *ἀνάγειν* is defended only by a verse of Oppian. — *ἐξελθεῖν ἐπὶ φόνον* means 'to go further than I had intended in procuring your death.'

610. *πάρεργον*, a secondary matter. See Hel. 925. Herc. F. 1340. Schol. *πάρεργον δὲ εἶπεν, ἐπεὶ οὐ τοῦτο ἦν αὐτῷ τὸ προκείμενον*. As I have come to Argos from Sparta, says Tyndareus, for another purpose, I will avail myself of the opportunity to address the Argive assembly against you.

613. *ἐπισείσω*, "translatio ducta est a canibus, quos homines in inimicos suos irritant et immittunt." *Porson*. Cf. v. 255. There is a variant of equal authority, though it is inferior as a reading, *ἀνασείσω*. This probably arose from *ἀναπείσω*, one MS. giving *ἐκπείσω γρ. ἀνασείσω*.

614. *δοῦναι*, sc. *ὥστε σφώ*. Porson thought the sense was, 'I will incite the city to decide upon your case,' an improper use of *δοῦναι δίκην*.

615. Elmsley would read *ἐπαξία*, because *ἐστὶ* rarely occurs in this position of a senarius. See his note on Heracl. 852.

618. This verse is probably the interpolation of some grammarian who did not perceive that *καὶ τοῦθ'* in the next verse depended on the implied sense *καὶ τοῦτο θρυλοῦσα, λέγουσα*. The suspicion is confirmed by the best MS. and the Schol. reading *ἀπαγγέλλουσα*. The notion was borrowed from the dreams of vengeance sent to Clytemnestra by Agamemnon, as described in the *Choephori*, but not elsewhere alluded to by Euripides.

620. *καὶ γὰρ ἐνθάδε*, 'for even here,' viz. on earth, opposed to *ἐν νερτέροις*, 'it (the adultery) was odious, until (i. e. by repeating these complaints) she set the

ἕως ὑφῆψε δῶμ' ἀνηφαίστῳ πυρί.
Μενέλαε, σοὶ δὲ τάδε λέγω δράσω τε πρός·
εἰ τοὐμὸν ἔχθος ἐναριθμεῖ κἠδός τ' ἐμὸν,
μὴ τῷδ' ἀμύνειν φόνον ἐναντίον θεοῖς·
ἔα δ' ὑπ' ἀστῶν καταφονευθῆναι πέτροις,
ἢ μὴ 'πίβαινε Σπαρτιάτιδος χθονός.
τοσαῦτ' ἀκούσας ἴσθι, μηδὲ δυσσεβεῖς
ἔλῃ παρώσας εὐσεβεστέρους φίλους·
ἡμᾶς δ' ἀπ' οἴκων ἄγετε τῶνδε, πρόσπολοι.

ΟΡ. στεῖχ', ὡς ἀθορύβως οὐπιὼν ἡμῖν λόγος
πρὸς τόνδ' ἵκηται, γῆρας ἀποφυγὼν τὸ σόν.
Μενέλαε, ποῖ σὸν πόδ' ἐπὶ συννοίᾳ κυκλεῖς,
διπλῆς μερίμνης διπτύχους ἰὼν ὁδούς;

ΜΕ. ἔασον· ἐν ἐμαυτῷ τι συννοούμενος
ὅπῃ τράπωμαι τῆς τύχης ἀμηχανῶ.

ΟΡ. μή νυν πέραινε τὴν δόκησιν, ἀλλ' ἐμοὺς
λόγους ἀκούσας πρόσθε βουλεύου τότε.

ΜΕ. λέγ'· εὖ γὰρ εἶπας. ἔστι δ' οὗ σιγὴ λόγου
κρείσσων γένοιτ' ἄν, ἔστι δ' οὗ σιγῆς λόγος.

ΟΡ. λέγοιμ' ἂν ἤδη. τὰ μακρὰ τῶν σμικρῶν λόγων

house a-blaze with a fire not kindled by Hephaestus.' Schol. *οὐ τοῦτο λέγει τὸ πῦρ, τὸ τὰ ξύλα καὶ τὴν ὕλην ἀναλίσκον, ἀλλ' ἕτερον μέν τι, ὁμοίως δὲ τούτῳ ἀναλωτικὸν καὶ διαφθαρτικόν.* Musgrave compares Hes. Opp. 703, *εὖει ἄτερ δαλοῦ.*

624. *ἐναντίον* is the neuter, and the accusative in apposition to the sentence. Porson places a comma after *φόνον*, with the old editions.

626. *μὴ 'πίβαινε.* Tyndareus assumes an authority over the rightful king of Sparta, trusting probably to his influence with the people in preventing the return of Menelaus.

629. *ἄγετε.* See v. 474. Tyndareus here leaves the stage, and does not again appear in the play. For his presence in the Argive assembly see v. 915.

630. *ἀθορύβως*, Schol. *ἀνενοχλήτως*, without the fear of being interrupted by the presence of old age. Compare v. 544. 548.

632. *ἐπὶ συννοίᾳ*, Schol. *ὃν δηλονότι, ἤγουν ἐν φροντίδι καὶ σκέψει τῇ μετὰ σεαυτοῦ.* Rather 'for the purpose of thinking the matter over in your mind.'

635. *ὅπῃ* all the good MSS. *ὅποι* Herm. Dind. with some of the inferior copies. The sense is, *ὅπῃ τράπωμαι ἐν τῇ παρούσῃ συντυχίᾳ.* Schol. *ἀπορῶ, τίνι μᾶλλον βοηθήσω, σοὶ ἢ Τυνδάρεῳ.*

636. With *περαίνειν δόκησιν*, to carry out a fancy to its full limits, compare *συμπεραίνειν φροντίδα*, Med. 341.

640. Orestes addresses himself to the task of convincing Menelaus that he is bound to assist him by the obligations of gratitude as well as of relationship. He asks no free gift from his uncle, but simply the repayment of a debt incurred to Agamemnon, who lent his aid, even against justice, in the recovery of Helen. *He* risked his life to save his brother's wife; that brother should risk his in return, when Agamemnon's son is in peril. The aid asked for one short day is a small return for a military service of ten years. His sister Iphigenia died at Aulis in Menelaus' cause. That also he will remit, and not demand, as he might, the death of Hermione in return. It is reasonable

ἐπίπροσθέν ἐστι καὶ σαφῆ μᾶλλον κλύειν.
ἐμοὶ σὺ τῶν σῶν, Μενέλεως, μηδὲν δίδου,
ἃ δ' ἔλαβες ἀπόδος πατρὸς ἐμοῦ λαβὼν πάρα.
οὐ χρήματ' εἶπον· χρήματ', ἦν ψυχὴν ἐμὴν
σώσῃς, ἅπερ μοι φίλτατ' ἐστὶ τῶν ἐμῶν.
ἀδικῶ· λαβεῖν χρή μ' ἀντὶ τοῦδε τοῦ κακοῦ
ἄδικόν τι παρὰ σοῦ· καὶ γὰρ Ἀγαμέμνων πατὴρ
ἀδίκως ἀθροίσας Ἑλλάδ' ἦλθ' ὑπ' Ἴλιον,
οὐκ ἐξαμαρτὼν αὐτὸς, ἀλλ' ἁμαρτίαν
τῆς σῆς γυναικὸς ἀδικίαν τ' ἰώμενος.
ἓν μὲν τόδ' ἡμῖν ἀνθ' ἑνὸς δοῦναί σε χρή.

that one in prosperity should have some advantages over one in misfortune. His own life and that of his sister is all he now asks. Where is the use of friends, if they do not assist in a time of trouble? By the love Menelaus bears to Helen, by the spirit of his departed father, he implores assistance from his father's own brother. In begging for his life, he does but that which all are by natural instinct impelled to do.

640. If the first distich be genuine, (and the Scholiast says that some of the ancient critics rejected it, as not having τὸν Εὐριπίδειον χαρακτῆρα,) it appears to be directed against the proverbial βραχυλογία both of the Laconian and the Argive people. In other words, it is the apology of a poet, fond of rhetorical displays, for making one of his characters speak more at length than he ought.—ἐπίπροσθεν, Schol. προτιμότερα.

643. ἀπόδος. The Scholiast preserves a curious stage-note on this passage:—"When this is recited, the actors raise the hand, as if Menelaus were in anxious alarm as to whether he means a sum of money lent him by Orestes' father." But he goes on to say, that such a suspicion was absurd, since Menelaus knew very well that the question was not now about money matters. The idea arose, no doubt, from what next follows:—'I do not speak of money; it is money to me if you shall have saved my life, which is dearer to me than all my possessions.'

645. ἅπερ. Schol. Ἀττικὸν, ἀντὶ τοῦ, ὅπερ φίλτατον ἐστὶ τῶν ἐμῶν. The plural was the more readily used, both because χρήματα had preceded, and because τὰ φίλτατα was the established phrase for a man's life.

646. ἀδικῶ. This is a singular piece of pleading, but intelligible enough on the Greek principle of rigid retribution. 'Suppose I am doing wrong: well, as Agamemnon did wrong for Helen's doing wrong, and in Menelaus' cause, so Menelaus should do wrong for Orestes' doing wrong, (the slaying of his mother,) and in Agamemnon's cause.' Schol. ἀδικῶ, εἰς ἄδικον ἐπικουρίαν σε περιβαλών. οὐκοῦν καὶ σὺ ἀδίκησον περὶ ἐμοῦ, ὡς καὶ ὁ πατήρ μου διὰ σὲ ἠδίκησε τοὺς βαρβάρους. δεῖ γάρ με ἀντὶ τῆς ἀδικίας ἐκείνης ἄδικόν τι λαβεῖν παρὰ σοῦ, ὅ ἐστιν, εἰ κρίνεις κακὸν εἶναι τὴν ἐμὴν ἐπικουρίαν, δικαίως ἂν καὶ τὴν ἐπικουρίαν τοῦ ἐμοῦ πατρὸς κακὸν ὀνομάσειας. ἀλλ' οὐκ ἠδίκησεν ὁ πατὴρ ἐν καιρῷ σοι βοηθήσας, οὐκοῦν οὐδὲ σὺ ἀδικήσεις. The chief difficulty lies in the words ἀντὶ τοῦδε τοῦ κακοῦ, by which he appears to mean, "requite, or punish, my ἀδικία by another ἀδικία." But this ironically means "do me justice as my father did you justice." Schol. ἄδικον δὲ εἶπεν, ἐπειδὴ οἱ τοῖς ἀδικοῦσι βοηθοῦντες ἄδικόν τι ποιοῦσιν.

648. ἐς Ἴλιον Porson, εἰς Ἴλιον W. Dindorf, ὑπ' Ἴλιον Kirchhoff. The copies are about equally divided. Hermann thinks ἦλθεν Ἴλιον may be right.

649. On ἁμαρτάνειν used of the frailties of love, see Electr. 1036.—ἰᾶσθαι, like ὑγιὲς in v. 590, has reference to the phrase νοσοῦντα λέκτρα, Hipp. 463.

651. It is very probable that this verse should be transposed after v. 657. For ἓν τόδε refers to the whole claim which is disposed of first, Agamemnon's military services. The τὸ δεύτερον comes at v. 658.

ἀπέδοτο δ', ὡς χρὴ τοῖς φίλοισι τοὺς φίλους,
τὸ σῶμ' ἀληθῶς σοὶ παρ' ἀσπίδ' ἐκπονῶν,
ὅπως σὺ τὴν σὴν ἀπολάβοις ξυνάορον.
ἀπότισον οὖν μοι ταὐτὸ τοῦτ' ἐκεῖ λαβὼν,
μίαν πονήσας ἡμέραν ἡμῶν ὕπερ
σωτήριος στὰς, μὴ δέκ' ἐκπλήσας ἔτη.
ἃ δ' Αὐλὶς ἔλαβε σφάγι' ἐμῆς ὁμοσπόρου,
ἐῶ σ' ἔχειν ταῦθ'· Ἑρμιόνην μὴ κτεῖνε σύ.
δεῖ γὰρ σ' ἐμοῦ πράσσοντος ὡς πράσσω τανῦν
πλέον φέρεσθαι, κἀμὲ συγγνώμην ἔχειν.
ψυχὴν δ' ἐμὴν δὸς τῷ ταλαιπώρῳ πατρὶ
κἀμῆς ἀδελφῆς, παρθένου μακρὸν χρόνον·
θανὼν γὰρ οἶκον ὀρφανὸν λείψω πατρός.
ἐρεῖς, ἀδύνατον· αὐτὸ τοῦτο· τοὺς φίλους
ἐν τοῖς κακοῖς χρὴ τοῖς φίλοισιν ὠφελεῖν·
ὅταν δ' ὁ δαίμων εὖ διδῷ, τί δεῖ φίλων;
ἀρκεῖ γὰρ αὐτὸς ὁ θεὸς ὠφελεῖν θέλων.
φιλεῖν δάμαρτα πᾶσιν Ἕλλησιν δοκεῖς·
κοὐχ ὑποτρέχων σε τοῦτο θωπείᾳ λέγω·
ταύτης ἱκνοῦμαί σ'. ὦ μέλεος ἐμῶν κακῶν,
εἰς οἷον ἥκω. τί δὲ ταλαιπωρεῖν με δεῖ;

652. *ἀπέδοτο.* The Schol. explains this by *ἔκδοτον παρέσχεν* and *ἀπέδωκε*. But the word can only mean 'he sold his life,' expended it in your service.—*ἀληθῶς*, i. e. *ἔργῳ ἀλλ' οὐ λόγῳ*.

654. Kirchhoff retains *ἀπολάβῃς*, the reading of all the good copies. Porson, with two of the inferior copies, ("MSS. quidam," as he says,) gave *ἀπολάβοις*. The two forms are so continually confused, that, in a case like this, context must decide.

655. *ἐκεῖ λαβὼν* is equivalent to *ὃ ἐκεῖ ἔλαβες*.

657. *στὰς, προστάς.* Unless we should read *ἡμῶν θ' ὕπερ*, one participle depends on the other, 'undergoing trouble for one day by standing in our defence.'

665. *αὐτὸ τοῦτο.* 'This is the very point (or, to this the saying applies); friends are *bound* to assist friends in their troubles.' Cf. v. 804.

667. *τί δεῖ φίλων* for *τί χρὴ φίλων* was restored by Porson from Aristotle, Eth. N. ix. § 9, and Plutarch, de Adul. p. 68. The same sentiment (indeed, nearly the same words) occurs in Herc. F. 1338, probably by an interpolation.

672. Kirchhoff, in accordance with the explanation of one Scholiast, reads *τί δέ; ταλαιπωρεῖν με δεῖ.* 'Yet what do I say? I must persevere in my efforts.' Hermann thinks the sense is, 'I beseech you by her, wretch that I am! for the troubles in which I am involved. Yet why do I trouble myself about conjuring you by this or that person? It is by all the house that I entreat you.' This however is far from satisfactory, besides that *ὑπὲρ οἴκου* is not *per cunctam domum nostram*, but 'in behalf of the house.' It is better to suppose that Menelaus turns away, and that *ἐς οἷον* means 'to what a state of things,' 'to what a pitch of wretchedness.' Thus *τί δεῖ ταλαιπωρεῖν* will mean, 'what is the use of persevering in vain entreaty?' And then he adds, as a final effort, '(And

ὑπὲρ γὰρ οἴκου παντὸς ἱκετεύω τάδε·
Ὦ πατρὸς ὅμαιμε θεῖε, τὸν κατὰ χθονὸς
θανόντ' ἀκούειν τάδε δόκει, ποτωμένην
ψυχὴν ὑπὲρ σοῦ, καὶ λέγειν ἀγὼ λέγω.
[ταῦτ' ἔς τε δάκρυα καὶ γόους καὶ ξυμφορὰς
εἴρηκα, κἀπήγτηκα τὴν σωτηρίαν
θηρῶν ὃ πάντες κοὐκ ἐγὼ ζητῶ μόνος.]
ΧΟ. κἀγώ σ' ἱκνοῦμαι καὶ γυνή περ οὖσ' ὅμως
τοῖς δεομένοισιν ὠφελεῖν· οἷός τε δ' εἶ.
ΜΕ. Ὀρέστ', ἐγώ τοι σὸν καταιδοῦμαι κάρα,
καὶ ξυμπονῆσαι σοῖς κακοῖσι βούλομαι·
καὶ χρὴ γὰρ οὕτω τῶν ὁμαιμόνων κακὰ
συνεκκομίζειν, δύναμιν ἣν διδῷ θεὸς,
θνήσκοντα καὶ κτείνοντα τοὺς ἐναντίους.

yet I will try once more;) for my whole family is at stake.'

673. After τάδε a full stop is commonly placed. But it is better to understand, 'I make the following appeal; O brother of my father,' &c. Thus, on the presumption that the three last verses are spurious, the speech is sufficiently well ended at λέγω.

676. ὑπὲρ σοῦ, above your head, as the ghost of Polydorus is said αἰωρεῖσθαι, Hec. 32. Schol. ἐπάνω σοῦ. The sense is, 'imagine that my father's ghost now present both hears what I say, and urges what I urge.'

677. Kirchhoff reads ταῦτ' on his own conjecture, and removes the stop after the preceding λέγω, 'imagine that my father says the same that I say on the subject of tears and griefs.' At συμφορὰς he places a full stop. Thus εἴρηκα will stand absolutely, like εἴρηται λόγος, 'I have said my say.' This however is very unsatisfactory. It is surprising that modern critics have nothing to say on these most difficult verses. The Scholiasts, who at least have the merit of never evading an obscure passage, explain ἐς δάκρυα by μετὰ δακρύων ἵνα μὴ τύχω τούτων. But the only meaning the words can possibly bear is, 'Thus much I have said in reference to tears and groans and calamities.' It seems incredible that Euripides should have written this. But further, ᾔτηκα is (we believe) a form unknown to the earlier Attic. The best MS. here gives εἴρηκ' ἀπήιτηκα, one other κἀπάτησα. One can hardly doubt that these three verses have been interpolated. If we also omit the two first lines of the speech (640—1), on the hint supplied by the Scholiast, we have again the remarkable fact, that this and the next speech contain exactly thirty-five verses apiece. (See on v. 600.)

680—1. Assigned to the chorus, in place of Electra, by Canter.

682. Menelaus (like Agamemnon in the *Hecuba*, v. 850) answers evasively. He hesitates, temporizes, and finally declines to interfere beyond mere persuasion, if perchance that will avail with the people. He pleads that relations are not bound to grant aid beyond their present means. He has no army, and he cannot force the Argives to do as he wishes. A mob when incited to anger is as difficult to appease as a fierce fire is to quench. It requires to be skilfully handled, like a ship in a storm. He will recommend moderation, and he will do all that his powers of rhetoric can do; but he will not have recourse to forcible measures.

684. καὶ χρὴ γάρ. 'For I not only wish it, but it is also a duty, conditionally however (οὕτω—ἦν) on being able to do so.'←συνεκκομίζειν, Hipp. 465. El. 73, to assist in getting out of a difficulty.

686. As θνήσκοντα καὶ κτείνοντα appears to be a ὕστερον πρότερον, one of the good MSS. gives κτείνοντα καὶ θνήσκοντα, though this interferes awkwardly

τὸ δ' αὖ δύνασθαι πρὸς θεῶν χρήζω τυχεῖν·
ἥκω γὰρ ἀνδρῶν ξυμμάχων κενὸν δόρυ
ἔχων πόνοισι μυρίοις ἀλώμενος
σμικρᾷ ξὺν ἀλκῇ τῶν λελειμμένων φίλων.
μάχῃ μὲν οὖν ἂν οὐχ ὑπερβαλοίμεθα
Πελασγὸν Ἄργος· εἰ δὲ μαλθακοῖς λόγοις
δυναίμεθ', ἐνταῦθ' ἐλπίδος προσήκομεν.
σμικροῖσι γὰρ τὰ μεγάλα πῶς ἔλοι τις ἂν
πόνοισιν; ἀμαθὲς καὶ τὸ βούλεσθαι τάδε.
ὅταν γὰρ ἡβᾷ δῆμος εἰς ὀργὴν πεσών,
ὅμοιον ὥστε πῦρ κατασβέσαι λάβρον·
εἰ δ' ἡσύχως τις αὐτὸν ἐντείνοντι μὲν
χαλῶν ὑπείκοι καιρὸν εὐλαβούμενος,
ἴσως ἂν ἐκπνεύσειε· †ὅταν δ' ἀνῇ πνοάς,
τύχοις ἂν αὐτοῦ ῥᾳδίως ὅσον θέλεις.
ἔνεστι δ' οἶκτος, ἔνι δὲ καὶ θυμὸς μέγας,
καραδοκοῦντι κτῆμα τιμιώτατον.

with the construction of *τοὺς ἐναντίους*. Hermann gives *θνήσκοντ' ἂν ἢ κτείνοντα*. Before accepting this, we should like to find an instance of *ἂν* used in a similar sentence.

687. The meaning of *αὖ* is, 'and yet, on the other hand, I am unable, though I am desirous.' He had just said *δύναμιν ἣν διδῷ θεὸς*, to which the present clause refers. Porson gives *παρὰ θεῶν*, a needless alteration.

688. *κενὸν δόρυ*. 'A spear destitute of allies' means an unaided spear, or single-handed power to compel.

692. *Πελασγὸν*, for *Πελασγικὸν*, like *Πελασγὸς γῆ* Aesch. Suppl. 247. *Φαρσαλὸς γῆ* Iph. A. 812.—*ἐνταῦθα ἐλπίδος*, Schol. *ἐγγὺς ἐσμὲν ἐλπίδος, εἰς τοῦτο τῆς ἐλπίδος προσήκομεν*. Perhaps, *προήκομεν*, 'to that extent we hope to succeed.'

694. The MSS. give *μὲν γὰρ τὰ μεγάλα*. Porson omits *τὰ*, others *μὲν*, with Barnes. One good MS. gives *σμικροῖσι μὲν τὰ μεγάλα*, but *γὰρ* is necessary to the sense.—The next verse is ejected by Porson, it being accidentally omitted in one Paris MS. Some good copies give *ἀμαθὲς γὰρ καὶ κτλ.*, whence Hermann suspects the true reading is *ἀμαθὲς γάρ ἐστι καὶ τὸ βούλεσθαι τόδε* (*τάδε* MSS.). It is clear from the scholia that some read *πόνοις, ἀμαθὲς γὰρ καὶ τὸ κτλ.*

696—701. This fine passage is quoted by Stobaeus, Fl. xlvi. 5, with some important variants; in the first line *ὀργῇ δῆμος εἰς θυμὸν πέσῃ*, in the second *ὥσπερ*, in the fourth *ἔποιτο* for *ὑπείκοι*. That the simile is from a ship is clear from the continuation in v. 706.

698. The best MS. and Stobaeus give *αὐτὸν*, other copies *αὐτῷ* and *αὐτός*. Any one of these affords a good sense: but *αὐτῷ*, which Porson adopts, requires the transposition *αὐτῷ τις*. Kirchhoff reads *αὑτόν*, and so clearly the Scholiast found; *εἰ δέ τις ἡσύχως καθ' αὑτὸν ἐνδιδοὺς ὑποτάσσοιτο τῷ δήμῳ θυμουμένῳ,—ἴσως ἂν καταπαύσειε, τῆς ὀργῆς δηλονότι*. Thus *χαλῶν ἑαυτὸν* means *συστέλλων*, 'restraining himself.'

700. *ἐκπνεύσειε*, supply *τὸν θυμὸν ὁ δῆμος*, 'it may perhaps expend its rage.' The majority of good copies give *ἐκπνεύσειεν*, Flor. 2 and Stobaeus *ἐκπνεύσει'*, an unusual elision. See on Phoen. 1063. Kirchhoff would read either *ὅτε δ' ἀνῇ* or *ἢν δ' ἀνῇ*.

701. For *τυγχάνειν τινὸς*, to gain a person's good will or confidence, see Hipp. 328.

703. *κτῆμα κτλ.* 'A possession of the highest value to one who bides his time,'

ἐλθὼν δ' ἐγώ σοι Τυνδάρεων πειράσομαι
πόλιν τε πεῖσαι τῷ λίαν χρῆσθαι καλῶς.
καὶ ναῦς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ
ἔβαψεν, ἔστη δ' αὖθις, ἦν χαλᾷ πόδα.
μισεῖ γὰρ ὁ θεὸς τὰς ἄγαν προθυμίας,
μισοῦσι δ' ἀστοί· δεῖ δέ μ', οὐκ ἄλλως λέγω,
σώζειν σε σοφίᾳ, μὴ βίᾳ τῶν κρεισσόνων.
ἀλκῇ δέ σ' οὐκ ἂν, ἦ σὺ δοξάζεις ἴσως,
σώσαιμ' ἄν· οὐ γὰρ ῥᾴδιον λόγχῃ μιᾷ
στῆσαι τροπαῖα τῶν κακῶν, ἃ σοι πάρα·
οὐ γάρ †ποτ' Ἄργους γαῖαν ἐς τὸ μαλθακὸν
προσηγόμεσθα· νῦν δ' ἀναγκαίως ἔχει
δούλοισιν εἶναι τοῖς σοφοῖσι τῆς τύχης.

or 'who waits his opportunity.' Schol. *καιροφυλακοῦντι, προσδεχομένῳ τὸν καιρόν.* It is usual to take this in apposition to the foregoing sentence. 'The people,' he says, 'can feel either pity or rage; a circumstance which is most valuable to those who rightly avail themselves of it.' But if *θυμὸς μέγας* means 'high spirit,' *κτῆμα* may well refer to this alone; and this is rather more in accordance with *τῷ λίαν χρῆσθαι καλῶς* below.

704. This verse is given as Kirchhoff and Hermann have edited it, from a var. lect. in the best MS. (Ven. a.) The common reading is *ἐλθὼν δὲ Τυνδάρεών τέ σοι πειράσομαι*. But Flor. 2 has *Τυνδάρεω σοὶ τὲ π.—τῷ λίαν* κτλ., "*moderate ira sua in te utantur*," Hermann; who thinks *πείσας* may be the true reading, and so *πειράσομαι χρῆσθαι* mean, 'I will try to make a crafty use of it,' i. e. to turn it against Clytemnestra rather than against Orestes. He observes however that the simile next following refers rather to *πεῖσαι*. 'A ship also, when the sheet lines are taut, dips (i. e. nearly capsizes), but rights itself if the lines be slackened.' Cf. Antig. 715, *αὕτως δὲ ναὸς ὅστις ἐγκρατῆ πόδα τείνας ὑπείκει μηδέν, ὑπτίοις κάτω στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.* He is speaking here of the policy of not exasperating an angry mob by openly opposing its views, but of turning that anger into another direction.

714. *οὐ γάρ ποτ'* κτλ. 'For (if it had been easy for me unassisted to deliver you) we never should have been for winning over the Argive land (but rather would have forced it) to mercy.' The difficulties of this passage seem to have escaped Porson's observation. One of the Scholiasts has this remarkable comment; *εἰ γὰρ ἦν τοῦτο ῥᾴδιον, οὔποτε διὰ τοῦ Ἄργους τὴν γῆν, ἤγουν διὰ τὸ Ἄργος, προσεφέρομεν ἑαυτοὺς εἰς τὸ μαλθακόν.* Whence two inferences have been drawn, both of which are very plausible; (1) by Kirchhoff, who reads *εἰ γὰρ ῥᾴδιον λόγχῃ μιᾷ στῆσαι τροπαῖ' ἦν τῶν κακῶν*, and suggests *οὐκ ἂν* (or *οὔτ' ἂν*)—*προηγόμεσθα*. (2) by Hermann, who very ingeniously gives *οὐ γάρ ποτ' Ἄργους γ' ἕνεκ' ἂν* κτλ., which exactly coincides with *διὰ τὸ Ἄργος* in the scholium. He translates, "*Non enim umquam Argivorum quidem caussa ad lenitatem adduceremur*," adding, "superbe loquitur Menelaus, fortitudinem suam jactans, quo *ignaviam* dissimulet." Schaefer would read *προηγόμεσθ' ἄν*. Scholefield renders *προσηγόμεσθα* κτλ. *ad mollitiem redigere solebamus.* But, if *νῦν* were opposed to *ποτε*, the poet must have written *οὔ τοί ποτ'* κτλ. It is probable that there is some corruption; but the vulgate is capable of explanation according to the idiom noticed on Bacch. 1313. So Hel. 1658, *πάλαι δ' ἀδελφὴν καὶ πρὶν ἐξεσώζομεν,—ἀλλ' ἧσσον ἡμεν τοῦ πεπρωμένου.* For the medial *προσάγεσθαι* cf. Andr. 226, *καὶ ταῦτα δρῶσα τἀρετῇ προσηγόμην πόσιν.* At the end of the speech Menelaus leaves the stage. The following verses of Orestes are a soliloquy.

ΟΡ. ὦ πλὴν γυναικὸς οὕνεκα στρατηλατεῖν
τἄλλ' οὐδὲν, ὦ κάκιστε τιμωρεῖν φίλοις,
φεύγεις ἀποστραφείς με; τὰ δ' Ἀγαμέμνονος
φροῦδ'. ἄφιλος ἦσθ' ἄρ', ὦ πάτερ, πράσσων κακῶς.
οἴμοι, προδέδομαι, κοὐκέτ' εἰσὶν ἐλπίδες,
ὅπη τραπόμενος θάνατον Ἀργείων φύγω·
οὗτος γὰρ ἦν μοι καταφυγὴ σωτηρίας.
ἀλλ' εἰσορῶ γὰρ τόνδε φίλτατον βροτῶν,
Πυλάδην, δρόμῳ στείχοντα Φωκέων ἄπο,
ἡδεῖαν ὄψιν· πιστὸς ἐν κακοῖς ἀνὴρ
κρείσσων γαλήνης ναυτίλοισιν εἰσορᾶν.

ΠΥΛΑΔΗΣ.

θᾶσσον ἤ μ' ἐχρῆν προβαίνων ἱκόμην δι' ἄστεως
ξύλλογον πόλεως ἀκούσας, †τὸν δ' ἰδὼν αὐτὸς σαφῶς,
ἐπὶ σὲ σύγγονόν τε τὴν σὴν, ὡς κτενοῦντας αὐτίκα.
τί τάδε; πῶς ἔχεις; τί πράσσεις, φίλταθ' ἡλίκων ἐμοὶ
καὶ φίλων καὶ ξυγγενείας; πάντα γὰρ τάδ' εἶ σύ μοι.
ΟΡ. οἰχόμεσθ', ὡς ἐν βραχεῖ σοι τἀμὰ δηλώσω κακά.
ΠΥ. ξυγκατασκάπτοις ἂν ἡμᾶς· κοινὰ γὰρ τὰ τῶν φίλων.
ΟΡ. Μενέλεως κάκιστος ἕς με καὶ κασιγνήτην ἐμήν.

719. τἄλλα, in all other respects good for nothing.

721. ἄφιλος ἦσθ' ἄρ'. Schol. ἐπειδὴ νῦν δυστυχῶν οὐκ ἔχεις τὸν βοηθήσοντα. ἡ γὰρ ἐμὴ δυστυχία εἰς σὲ ἀναφέρεται. ἄφιλος ἦσθα τότε, ὅτε μετὰ τῶν ζώντων διῆγες· εἰ γὰρ εἶχες τότε φίλους, νῦν ἂν ἐβοήθουν τοῖς ἐκ σοῦ γεγονόσι. By τὰ Ἀγαμέμνονος the past services of Agamemnon to Menelaus are meant.

729. πρὸ ἄστεος Kirchhoff with Aldus and the best MS. Perhaps προαστίου, as Soph. frag. 647, ὅρια κελεύθου τῆσδε γῆς προαστίας. The next verse is omitted by the Schol. on Hermogenes, (cited by Porson and others,) who gives both this and v. 731. Whether it be genuine or not, the sense must be supplied thus, ἱκόμην, νομίζων αὐτοὺς κτενοῦντας σφώ. For θᾶσσον ἤ μ' ἐχρῆν compare Oed. Col. 890, οὗ χάριν δεῦρ' ἦξα θᾶσσον ἢ καθ' ἡδονὴν ποδός. Hermann infers from the scholium τὸν ἐπὶ σὲ καὶ τὴν σὴν ἀδελφὴν σύλλογον τῆς πόλεως καὶ ἀκούσας καὶ τοῖς ὀφθαλμοῖς ἰδὼν, that the old reading was ἀκούσας τ' εἰσιδών τ'. Another Scholiast says εἶδον δὲ καὶ αὐτὸς ἐν τῇ ἐκκλησίᾳ τινὰς στείχοντας. This indicates another variant, τοὺς δ' ἰδὼν αὐτὸς, or (as one good MS. omits αὐτὸς) τοὺς δ' ἰδὼν ὁρμωμένους. This derives some support from ὡς κτενοῦντας immediately following. On the whole, we are justified in marking the reading as uncertain.

736. Porson and Kirchhoff give ἐς ἐμέ. Aldus and several of the good MSS. have εἰς ἐμὲ, but the best copy gives εἰς μέ. The use of ἐς before a short syllable is doubtful; see however *sup.* v. 394.

ΠΥ. εἰκότως, κακῆς γυναικὸς ἄνδρα γίγνεσθαι κακόν.
ΟΡ. ὥσπερ οὐκ ἐλθὼν ἔμοιγε ταὐτὸν ἀπέδωκεν μολών.
ΠΥ. ἦ γάρ ἐστιν ὡς ἀληθῶς τήνδ' ἀφιγμένος χθόνα;
ΟΡ. χρόνιος· ἀλλ' ὅμως τάχιστα κακὸς ἐφωράθη φίλοις. 740
ΠΥ. καὶ δάμαρτα τὴν κακίστην ναυστολῶν ἐλήλυθεν;
ΟΡ. οὐκ ἐκεῖνος, ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν.
ΠΥ. ποῦ 'στιν ἢ πλείστους Ἀχαιῶν ὤλεσεν γυνὴ μία;
ΟΡ. ἐν δόμοις ἐμοῖσιν, εἰ δὴ τούσδ' ἐμοὺς καλεῖν χρεών.
ΠΥ. σὺ δὲ τίνας λόγους ἔλεξας σοῦ κασιγνήτῳ πατρός; 745
ΟΡ. μή μ' ἰδεῖν θανόνθ' ὑπ' ἀστῶν καὶ κασιγνήτην ἐμήν.
ΠΥ. πρὸς θεῶν, τί πρὸς τάδ' εἶπε; τόδε γὰρ εἰδέναι θέλω.
ΟΡ. ηὐλαβεῖθ', ὃ τοῖς φίλοισι δρῶσιν οἱ κακοὶ φίλοι.
ΠΥ. σκῆψιν ἐς ποίαν προβαίνων; τοῦτο πάντ' ἔχω μαθών.
ΟΡ. οὗτος ἦλθ' ὁ τὰς ἀρίστας θυγατέρας σπείρας πατήρ. 750
ΠΥ. Τυνδάρεων λέγεις· ἴσως σοι θυγατέρος θυμούμενος.
ΟΡ. αἰσθάνει. τὸ τοῦδε κῆδος μᾶλλον εἵλετ' ἢ πατρός.
ΠΥ. κοὐκ ἐτόλμησεν πόνων σῶν ἀντιλάζυσθαι παρών;
ΟΡ. οὐ γὰρ αἰχμητὴς πέφυκεν, ἐν γυναιξὶ δ' ἄλκιμος.
ΠΥ. ἐν κακοῖς ἄρ' εἶ μεγίστοις, καί σ' ἀναγκαῖον θανεῖν. 755
ΟΡ. ψῆφον ἀμφ' ἡμῶν πολίτας ἐπὶ φόνῳ θέσθαι χρεών.

737. εἰκότως. As the ellipse of ἔχει or λέγεις is very harsh, Kirchhoff proposes εἰκὸς ὡς, Boissonade εἰκόθ' ὡς, Hermann εἰκὸς ἦν, which is better. Scholefield has recourse to an ellipse, εἰκότως· εἰκὸς γὰρ κτλ. Porson thought there was an aposiopesis at the end of the verse, so that εἰκότως should stand by itself.

738. ἀπέδωκεν. 'Having come, he repaid me no more than if he had not come at all.' He regards Menelaus' services as due to himself by way of payment. Cf. v. 643.

742. οὐκ ἐκεῖνος κτλ. Supply ἐκείνην. Schol. κωμῳδεῖται δὲ ὁ στίχος διὰ τὴν ταυτότητα.

747. τόδε γὰρ is the reading of all the good copies except one, which has τοῦτο γὰρ, whence τοῦτό γ' is found in later MSS. Hermann reads τοῦτ' ἐγὼ εἰδέναι θέλω.

748. ηὐλαβεῖτο, 'he took the cautious side.' Schol. ἐδειλία.

750. τὰς ἀρίστας, 'those excellent daughters,' ironically; Helen and Clytemnestra. Porson, Hermann, and W. Dindorf incline to a variant σπείρων, which however is only found in the later copies.

751. θυγατέρος. Cf. οὗ δὴ χολωθεὶς, Alcest. 5.

756. ἐπὶ φόνῳ. Schol. τουτέστι διὰ τὸν φόνον, ὃν εἰργασάμεθα. Compare φεύγειν ἐφ' αἵματι, Aesch. Suppl. 6.

ΠΥ. ἢ κρινεῖ τί χρῆμα, λέξον· διὰ φόβου γὰρ ἔρχομαι.
ΟΡ. ἢ θανεῖν, ἢ ζῆν. ὁ μῦθος οὐ μακρὸς μακρῶν πέρι.
ΠΥ. φεῦγέ νυν λιπὼν μέλαθρα σὺν κασιγνήτῃ σέθεν.
ΟΡ. οὐχ ὁρᾷς; φυλασσόμεσθα φρουρίοισι πανταχῆ. 760
ΠΥ. εἶδον ἄστεως ἀγυιὰς τεύχεσιν πεφραγμένας.
ΟΡ. ὡσπερεὶ πόλις πρὸς ἐχθρῶν σῶμα πυργηρούμεθα.
ΠΥ. κἀμέ νυν ἐροῦ τί πάσχω· καὶ γὰρ αὐτὸς οἴχομαι.
ΟΡ. πρὸς τίνος; τοῦτ' ἂν προσείη τοῖς ἐμοῖς κακοῖς κακόν.
ΠΥ. Στρόφιος ἤλασέν μ' ἀπ' οἴκων φυγάδα θυμωθεὶς πατήρ. 765
ΟΡ. ἴδιον, ἢ κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι;
ΠΥ. ὅτι συνηράμην φόνον σοι μητρὸς, ἀνόσιον λέγων.
ΟΡ. ὦ τάλας, ἔοικε καὶ σὲ τἀμὰ λυπήσειν κακά.
ΠΥ. οὐχὶ Μενέλεω τρόποισι χρώμεθ'· οἰστέον τάδε.
ΟΡ. οὐ φοβεῖ μή σ' Ἄργος ὥσπερ κἄμ' ἀποκτεῖναι θέλῃ; 770
ΠΥ. οὐ προσήκομεν κολάζειν τοῖσδε, Φωκέων δὲ γῇ.
ΟΡ. δεινὸν οἱ πολλοὶ, κακούργους ὅταν ἔχωσι προστάτας.
ΠΥ. ἀλλ' ὅταν χρηστοὺς λάβωσι, χρηστὰ βουλεύουσ' ἀεί.
ΟΡ. εἶεν. ἐς κοινὸν λέγειν χρή.
ΠΥ. τίνος ἀναγκαίου πέρι;
ΟΡ. εἰ λέγοιμ' ἀστοῖσιν ἐλθὼν ΠΥ. ὡς ἔδρασας ἔνδικα;
ΟΡ. πατρὶ τιμωρῶν ἐμαυτοῦ; 776

758. *ὁ μῦθος.* Most copies add δὲ, which Porson and Kirchhoff retain.

761. *τεύχεσιν*, i. e. *ὁπλίταις.*

762. *πυργηρούμεθα, ἐντὸς ἐσμὲν τῶν πύργων*, Photius and Hesychius. See Aesch. Theb. 22. 171. *inf.* v. 1574.

763. *καὶ γὰρ αὐτὸς*, i. e. *καὶ αὐτὸς γάρ.*

766. *κοινὸν πολίταις*, 'shared in by other citizens,' or the citizens generally, e. g. for getting up a sedition in the state. Kirchhoff thinks two verses have been lost after this; but the context does not seem defective, the reply in the next verse being equivalent to *ἴδιον.*—Hermann here reads *ἔγκλημα τί;*

770. *θέλῃ.* A variant *βίαν* in the best MS. shows, as Hermann points out, that there was a reading *ἀποκτείνῃ βίᾳ.*

771. *οὐ προσήκομεν*, 'we do not belong to the Argives, for them to punish us.' A personal use of a verb more commonly impersonal, *οὐ προσήκει τοῖσδε κολάζειν ἡμᾶς*, like *ἀρκοῦμεν ἡμεῖς* for *ἀρκεῖ ἡμᾶς* κτλ., Alcest. 383. *Inf.* v. 1592, *ἀρκέσω δ' ἐγὼ λέγων.*

772. *κακούργους προστάτας.* Schol. *εἰς Κλεοφῶντα ταῦτα αἰνίττεται, πρὸ ἐτῶν δύο ἐμποδίσαντα ταῖς σπονδαῖς* (viz. between Athens and Sparta, B.C. 410). See below, v. 904.

776. Kirchhoff adds *γε* after *τιμωρῶν.* Hermann and Dindorf, by placing an interrogation at *ἐμαυτοῦ*, render this the less necessary.—*μὴ λάβωσι* κτλ., 'I am afraid they will be only too glad to get you in their power.' Porson, following

ΠΥ. μὴ λάβωσί σ' ἄσμενοι.
ΟΡ. ἀλλ' ὑποπτήξας σιωπῇ κατθάνω; ΠΥ. δειλὸν τόδε.
ΟΡ. πῶς ἂν οὖν δρῴην;
ΠΥ. ἔχεις τίν', ἣν μένῃς, σωτηρίαν;
ΟΡ. οὐκ ἔχω.
ΠΥ. μολόντι δ' ἐλπίς ἐστι σωθῆναι κακῶν;
ΟΡ. εἰ τύχοι, γένοιτ' ἄν. 780
ΠΥ. οὔκουν τοῦτο κρεῖσσον ἢ μένειν;
ΟΡ. ἀλλὰ δῆτ' ἔλθω;
ΠΥ. θανὼν γοῦν ὧδε κάλλιον θανεῖ.
ΟΡ. εὖ λέγεις· φεύγω τὸ δειλὸν τῇδε.
ΠΥ. μᾶλλον ἢ μένων.
ΟΡ. καὶ τὸ πρᾶγμά γ' ἔνδικόν μοι.
ΠΥ. *τόδε δοκεῖν εὔχου μόνον.
ΟΡ. καί τις ἄν γέ μ' οἰκτίσειε
ΠΥ. μέγα γὰρ ηὐγένειά σου.
ΟΡ. θάνατον ἀσχάλλων πατρῷον. 785
ΠΥ. πάντα ταῦτ' ἐν ὄμμασιν.
ΟΡ. ἰτέον, ὡς ἄνανδρον ἀκλεῶς κατθανεῖν. ΠΥ. αἰνῶ τάδε.
ΟΡ. ἦ λέγωμεν οὖν ἀδελφῇ ταῦτ' ἐμῇ; ΠΥ. μὴ πρὸς θεῶν.
ΟΡ. δάκρυα γοῦν γένοιτ' ἄν.
ΠΥ. οὔκουν οὗτος οἰωνὸς μέγας;

Brunck, reads μὴ οὐ λάβωσι, 'I am afraid they will not receive you with any satisfaction.' Subsequent critics have restored the old reading.

779. μολόντι Porson and Kirchhoff with all the good copies. μολόντα is found only in the inferior MSS.

780. οὔκουν. See on v. 788.

781. ἔλθω; The recent critics give ἔλθω without a question; but the deliberative is at least as good as the hortative subjunctive, the use of which is rare in the singular, unless with ἄγε or φέρε prefixed. The Scholiast remarks τὰ συμβουλευτικὰ μετὰ ὑποτακτικοῦ λέγονται ('hortatives are used with a subjunctive'); but this does not prove, as Hermann thinks, that he did not find the interrogation. In fact, Orestes only makes up his mind at v. 786, where he says ἰτέον.

782—3. These verses were transposed in their present order by Morell. Porson retains the old order, "securus," says Hermann sarcastically, "si in singulis verbis metrisve nihil offendat."

783. τόδε δοκεῖν the present editor for τὸ δοκεῖν or τῷ δοκεῖν, the former having the greater MSS. authority. Hermann gives τὸ δὲ δοκεῖν with Barnes. Porson explains τῷ δοκεῖν by the ellipse of τὸ πρᾶγμ' ἔνδικον εἶναι, 'Only pray that the act may be just in their opinion.' But τόδε seems a simpler emendation, 'pray that this may seem so to them.'

786. The best MSS. give τὸ κατθανεῖν. Kirchhoff thinks ἰτέον may be an interpolation; but to omit it would leave a bad verse, ὡς ἄνανδρον ἀκλεῶς τὸ κατθανεῖν. αἰνῶ τάδε.

788. The common reading is οὐκοῦν, enunciating a fact. The sense is, 'Would not *that* be an omen of grave import?' Would it not be better to avoid tears at such a crisis?

ΟΡ. δηλαδὴ σιγᾶν ἄμεινον. ΠΥ. τῷ χρόνῳ δὲ κερδανεῖς.
ΟΡ. κεῖνό μοι μόνον πρόσαντες,
ΠΥ. τί τόδε καινὸν αὖ λέγεις;
ΟΡ. μή θεαί μ' οἴστρῳ κατάσχωσ'.
ΠΥ. ἀλλὰ κηδεύσω σ' ἐγώ.
ΟΡ. δυσχερὲς ψαύειν νοσοῦντος ἀνδρός.
ΠΥ. οὐκ ἔμοιγε σοῦ.
ΟΡ. εὐλαβοῦ λύσσης μετασχεῖν τῆς ἐμῆς.
ΠΥ. τόδ' οὖν ἴτω.
ΟΡ. οὐκ ἄρ' ὀκνήσεις;
ΠΥ. ὄκνος γὰρ τοῖς φίλοις κακὸν μέγα.
ΟΡ. ἕρπε νυν, οἵαξ ποδός μοι.
ΠΥ. φίλα γ' ἔχων κηδεύματα.
ΟΡ. καί με πρὸς τύμβον πόρευσον πατρός.
ΠΥ. ὡς τί δὴ τόδε;
ΟΡ. ὥς νιν ἱκετεύσω με σῶσαι.
ΠΥ. τό γε δίκαιον ὧδ' ἔχει.
ΟΡ. μητέρος δὲ μηδ' ἴδοιμι μνῆμα.
ΠΥ. πολεμία γὰρ ἦν.
ἀλλ' ἔπειγ', ὡς μή σε πρόσθε ψῆφος Ἀργείων ἕλῃ,
περιβαλὼν πλευροῖς ἐμοῖσι πλευρὰ νωχελῆ νόσῳ,
ὡς ἐγὼ δι' ἄστεώς σε σμικρὰ φροντίζων ὄχλου
οὐδὲν αἰσχυνθεὶς ὀχήσω. ποῦ γὰρ ὢν δείξω φίλος,
εἰ σε μὴ 'ν δειναῖσιν ὄντα συμφοραῖς ἐπαρκέσω;
ΟΡ. τοῦτ' ἐκεῖνο, Κτᾶσθ' ἑταίρους, μὴ τὸ συγγενὲς μόνον·

789. *τῷ χρόνῳ.* Schol. *εἰ μὴ νῦν μαθοῦσα δακρύσει, ἀλλ' ὕστερον, κέρδος ἕξεις τὸν χρόνον, ἐπειδὴ τὸ μὲν πρὸ τοῦ ἀγῶνος δακρῦσαι, τεκμήριον, ὡς ἔφαμεν, χαλεπὸν, ἦν δὲ ὕστερον τούτου ποιήσῃ, οὐδὲν ἡμῖν τούτου.* It is enough perhaps to understand, 'You will gain the time that would be lost in telling your sister.' The other explanation would rather require *τῷ καιρῷ.*

790. *πρόσαντες,* 'adverse,' (Iph. T. 1012,) or, as we say, 'the only thing against me.'

793. The *οὖν* implies an ellipse of *οὐ μέλει μοι,*—unless we read *τὸ δ' οὖν,* like *ὁ δ' οὖν ποιείτω,* Aesch. Prom. 956.

796. *ὡς τί δή;* See Iph. T. 557.

798. Examples of *πολεμία* used for *ἐχθρὰ* are given on Ion 1396.

800. Photius, *νωχελῆς, βραδὺς, ὀμαλὸς, ἄχρηστος.* (Read *ἀμαλός.* Hesych. *ἀμαλὸν, ἀπαλὸν, ἀσθενῆ.* See Heracl. 76.)

802. *ὃν δείξω.* Cf. Iph. A. 406, *δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταὐτοῦ γεγώς;*

804. *τοῦτ' ἐκεῖνο.* 'This is what people say, *Acquire friends, not relations alone;* since a man, when he is united by disposition, though not of kin, is better than a host of blood-relations for another man to possess as a friend.' Compare a like proverb in Hes. Opp. 343, *γείτονες ἄζωστοι ἕκιον, ζώσαντο δὲ πηοί,* 'if aid is wanted, neighbours come ungirdled, but

ὡς ἀνὴρ, ὅστις τρόποισι συντακῇ, θυραῖος ὢν, 805
μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος.

ΧΟ. ὁ μέγας ὄλβος ἅ τ' ἀρετὰ στρ.
μέγα φρονοῦσ' ἀν' Ἑλλάδα καὶ
παρὰ Σιμουντίοις ὀχετοῖς
πάλιν ἀνῆλθ' ἐξ εὐτυχίας Ἀτρείδαις 810
πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων,
ὁπότε χρυσέας ἔρις ἀρνὸς
ἦλυθε Ταντα λίδαις,
οἰκτρότατα θοινάματα καὶ
σφάγια γενναίων τεκέων· 815
ἔθεν φόνῳ φόνος ἐξαμείβων
δι' αἵματος οὐ προλείπει
δισσοῖσιν Ἀτρείδαις.
τὸ καλὸν οὐ καλὸν, τοκέων ἀντ.

relations stay to tuck up their robes.'—*συντακῇ*, as in Suppl. 1028, *συντηχθεὶς αὔραις ἀδόλοις — ψυχᾶς*. Plat. Symp. p. 194 init. *μονίμῳ συντακείς*.

805. Perhaps *εἷς ἀνὴρ*, as Iph. A. 1394, *εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ἁρᾶν φάος*.—Orestes, supported by Pylades, here leaves the stage. The chorus sing a brief ode in glyconean verse, in which they deplore the reverses that have come upon the renowned house of the Atridae, in consequence of the ancient quarrel that arose between Atreus and Thyestes respecting the golden ram, bringing in its train a succession of murders to the unhappy descendants. Orestes is reproached for having done so daring a deed; yet wickedness on the other hand is an infatuation of the bad. The voice of the mother crying for mercy was not listened to. What sorrow can be more overwhelming than the slaying of a parent? That deed has been done by Orestes, and he is haunted by the Furies. Unhappy, that he could see his mother's breast without emotion, and think only of avenging his father!

807—13. 'That great prosperity and that valour, which vaunted itself throughout Hellas and by the streams of Simois, went backwards from happiness (i. e. was reversed) for the Atridae long ago, in consequence of an ancient calamity of the house, when the strife about the golden lamb came to the descendants of Tantalus.'—*μέγα φρονοῦσα*, Schol. *ἡ μεγαλοφρονήσασα καὶ ἐν Ἑλλάδι καὶ ἐν Τροίᾳ*. Another explains *ἡ περίπυστος κατὰ πᾶσαν τὴν Ἑλλάδα καὶ ἐν Ἰλίῳ*. The best MS. has a singular gloss, *γρ. μεγαλοφρονοῦσι τοῖς Ἀτρείδαις*. Some grammarians, it appears, wrongly took *φρονοῦσ'* for *φρονοῦσι* agreeing with *Ἀτρείδαις*. Hence one scholium, *δύναται καὶ μεγαλοφρονοῦσι τοῖς Ἀτρείδαις*, which has been transferred to the text of the aforesaid MS. as a various reading.

812. Hermann marks the loss of two syllables after *ἀρνὸς*, and gives *ἦλθε* for *ἦλυθε*. Kirchhoff however has more plausibly corrected the antistrophic verse. See on v. 825. On the legend of the golden lamb see Electr. 699.

815. *σφάγια*, here apparently for *σφαγή*, 'slaughter.' The nominative in apposition to *ἔρις*. Perhaps, however, for the rather unusual form *ἦλυθε*, we should read *ἤλασε*, 'brought to the Tantalids a bitter feast on their own children.'

816. *ἐξαμείβων*. Schol. *φόνος φόνον διαδεχόμενος*.

819. *τὸ καλὸν οὐ καλόν*. Schol. *τὸ καλῶς δοκοῦν γεγενῆσθαι, οὐ καλῶς ἀπέβη τῷ Θυέστῃ*. Compare Bacch. 393, *τὸ σοφὸν δ' οὐ σοφία.—πυριγενεῖ παλάμᾳ*, Schol. *ἀπηνεῖ χειρί*. The epithet is harsh in this sense; perhaps *παλάμᾳ* rather means 'handicraft,' or the thing wrought, viz. the sword; so *στόμια πυριγενῆ*, the

πυριγενεῖ τέμνειν παλάμᾳ
χρόα, μελάνδετον δὲ φόνῳ
ξίφος ἐς αὐγὰς ἀελίοιο δεῖξαι·
τὸ δ' αὖ κακουργεῖν ἀσέβεια μαινολὶς
κακοφρόνων τ' ἀνδρῶν παράνοια.
†θανάτου γὰρ ἀμφὶ φόβῳ
Τυνδαρὶς ἰάκχησε τάλαι-
να· Τέκνον, οὐ τολμᾷς ὅσια
κτείνων σὰν ματέρα· μὴ πατρῴαν
τιμῶν χάριν ἐξανάψῃ
δύσκλειαν ἐσαεί.
τίς νόσος ἢ τίνα δάκρυα καὶ ἔπῳδ.
τίς ἔλεος μείζων κατὰ γᾶν
ἢ ματροκτόνον αἷμα χειρὶ θέσθαι;
οἷον οἷον ἔργον τελέσας
βεβάκχευται μανίαις,
Εὐμενίσι θήραμα φόνῳ

bit, Hipp. 1223. The grammarians described this form of speech as *ἐκ τοῦ ποιοῦντος τὸ ποιούμενον*. See Schol. on Phoen. 115.

822. *ἐς αὐγὰς ἀελίοιο*. Schol. *εἰώθασι γὰρ οἱ ἀνελόντες τινὰ δικαίως, ὡς οἴονται, τῷ ἡλίῳ τὸ ξίφος δεικνύναι, σύμβολον τοῦ δικαίως πεφονευκέναι*. This might be justified by Aesch. Cho. 970 seqq., where Orestes says, 'unfold the fatal garment to the sun, that he may bear me witness that I slew my mother justly.' But a better explanation is, that the sun was thought to be polluted by unholy objects being exposed to his light. See on Herc. F. 1232.

823. *μαινολὶς* is the independent conjecture of Porson and Hermann for *μεγάλη*. This somewhat rare adjective occurs Aesch. Suppl. 101, *διάνοιαν μαινολὶν κέντρον ἔχων ἄφυκτον*.—Schol. *ἀλλὰ καὶ τὸ δεινὰ πράττειν ἀσέβειά ἐστιν. τοῦτο δέ φησιν, ἐπειδὴ ἡ Κλυταιμνήστρα ἐφόνευσε τὸν Ἀγαμέμνονα*. The *αὖ* means, that though the act of Orestes was bad, so on the other hand was that of the guilty pair.

825. Kirchhoff thinks *θανάτου* was a gloss on *φόβῳ*, and would read *δεινὰ γὰρ* to suit the strophic verse. Thus *ἀμφὶ φόβῳ* would mean 'in fear,' as Aesch. Cho. 538, *ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπέφωνξεν πάθει*.

829. *ἐξανάψῃ*, 'affix to yourself,' contract or incur. The Scholiast, explaining it by *ἐγείρῃς κακὴν φήμην διόλου*, took it to be a stronger form of *ἀνάπτειν*, to kindle. But cf. Iph. T. 1351, *ἄγκυραν ἐξανῆπτον*. *ibid.* v. 1408, *ἐξανῆπτεν ἀγκύλας*.

831. Hermann regards the *epode* as more properly antistrophic (834—8 = 839—43) with a *mesode* of three lines (831—3). This requires some changes of the text, so that we have one probability about equally balanced by another, viz. that the poet preferred the ordinary system.—*τίς νόσος κτλ.*, 'what bodily disease, what mental grief, or what misfortune, is greater on the earth, than to cause with one's own hand the shedding of a mother's blood?' Schol. *δέον τίς δυστυχία εἰπεῖν, ἔλεος εἶπεν ἀπὸ τοῦ συμβαίνοντος. τοῖς γὰρ δυστυχοῦσιν ἔλεος παρὰ τῶν ἀνθρώπων γίνεται*.

834. Some copies give *οἷον* only once. Hermann's emendation, *οἷον ὃγ' ἔργον κτλ.*, might have been supported from the scholia, *οἷον δ δυστυχὴς Ὀρέστης καταπραξάμενος τὸ τῆς μητροκτονίας*. One of the later MSS. has *οἷον ὅς τ'*.

836. *Εὐμενίσι*. This verse, like 831—2,

δρομάσι δινεύων βλεφάροις
Ἀγαμεμνόνιος παῖς.
ὦ μέλεος, ματρὸς ὅτε
χρυσεοπηνήτων φαρέων
μαστὸν ὑπερτέλλοντ' ἐσιδὼν
σφάγιον ἔθετο πατέρα, πατρῴων παθέων ἀμοιβάν.

ΗΛ. γυναῖκες, οὔ που τῶνδ' ἀφώρμηταί δόμων
τλήμων Ὀρέστης θεομανεῖ λύσσῃ δαμείς;

ΧΟ. ἥκιστα· πρὸς δ' Ἀργεῖον οἴχεται λεὼν
ψυχῆς ἀγῶνα τὸν προκείμενον πέρι
[δώσων, ἐν ᾧ ζῆν ἢ θανεῖν ὑμᾶς χρεών].

ΗΛ. οἴμοι· τί χρῆμ' ἔδρασε; τίς δ' ἔπεισέ νιν·
* * * *

ΧΟ. Πυλάδης· ἔοικε δ' οὐ μακρὰν ὅδ' ἄγγελος
λέξειν τὰ κεῖθεν σοῦ κασιγνήτου πέρι.

837, and 840–2, is *glyconeus polyschematistus*. It matters not to the metre whether we add the *ν*, with Matthiae, to the dative plural. Schol. συλληφθεὶς ὑπ' αὐτῶν διὰ τὸν τῆς μητρὸς φόνον.

837. δινεύων, Schol. περισκοπούμενος, 'moving round with his rapidly-rolling eyes;' a metaphor from running in a circular or oblong δρόμος, Iph. A. 211—13. Schol. τοιοῦτοι γὰρ οἱ μανιώδεις. Cf. Herc. F. 868, καὶ διαστρόφους ἑλίσσει σῖγα γοργωπούς κόρας. We suspect however that the true reading is φόβῳ, 'looking round through fear to see if he is pursued by the Eumenides.' Thus δινεύειν θήραμα βλεφάροις is a sort of hypallage for δινεύειν βλέφαρα πρὸς τὸ ἰδεῖν εἰ θηρᾶται.

838. This verse is perhaps spurious. Some copies give Ἀγαμεμνόνειος, others Ἀγαμέμνονος. It seems a mere gloss on the preceding participles. Hermann reads παῖς Ἀγαμεμνόνειος.

840. ὑπερτέλλοντα, see v. 6. Electr. 1206, κατείδες οἷον ἁ τάλαιν' ἐὼν πέπλων ἔβαλεν, ἔβαλεν, ἔδειξε μαστὸν ἐν φοναῖσιν;

844. Hermann rightly reads οὔ που for ἦπου. The sense is, 'surely he has not left the house in a fit of phrenzy?' Whereas ἦ που would mean, 'I presume he has left,' &c. See on Iph. T. 930. *Sup.* v. 435.

848. Kirchhoff condemns this verse, and we think rightly. For διδόναι ἀγῶνα περὶ ψυχῆς, which Porson explains by διδόναι δίκην, Schaefer and Hermann *copiam facturus judicii*, is an unlikely phrase, because τὸν προκείμενον makes all the difference in the two expressions. A man is said 'to run the race for his life which is appointed for him,' but 'to give satisfaction for crime,' φόνου, not περὶ ψυχῆς. Moreover, the dialogue should be in *two*, not *three* verses; see on v. 852; and it is more than probable that a verse has dropped out after v. 849. The author of *Christus Patiens* twice quotes v. 847, but adds δραμούμενον and τρέχοντος in what follows. Kirchhoff however with less probability proposes τ' ἔπι for πέρι. For ἀγὼν περὶ ψυχῆς was the regular phrase; see on Aesch. Eum. 114. Phoen. 1330, δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον, ἤδη πεπρᾶχθαι. There is no difficulty in οἴχεται ἀγῶνα, 'he is gone off to the contest.' See Herc. F. 408, τὸν ἱππεύταν Ἀμαζόνων στρατὸν—ἔβα.

849. τί χρῆμ' ἔδρασε, 'Why did he do it?' i. e. why did he go, and on whose persuasion? The Scholiast is wrong here, τί πρᾶγμα πεποίηκε; Cf. Hec. 977, τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα; As suggested above, a verse is probably wanting to make up the distich, as τίς δ', ἔπεισέ νιν ἐλθεῖν, ἵν' ἐχθροῖς δυστυχῶν θήσει γέλων; Cf. v. 791.

ΑΓΓΕΛΟΣ.

[ὦ τλῆμον, ὦ δύστηνε τοῦ στρατηλάτου]
Ἀγαμέμνονος παῖ, πότνι' Ἠλέκτρα, λόγους
ἄκουσον οὓς σοι δυστυχεῖς ἥκω φέρων.
ΗΛ. αἰαῖ· διοιχόμεσθα· δῆλος εἶ λόγῳ. 855
κακῶν γὰρ ἥκεις, ὡς ἔοικεν, ἄγγελος.
ΑΓ. ψήφῳ Πελασγῶν σὸν κασίγνητον θανεῖν
καὶ σ', ὦ τάλαιν', ἔδοξε τῇδ' ἐν ἡμέρᾳ.
ΗΛ. οἴμοι· προσῆλθεν ἐλπὶς, ἣν φοβουμένη
πάλαι τὸ μέλλον ἐξετηκόμην γόοις. 860
ἀτὰρ τίς ἀγὼν, τίνες ἐν Ἀργείοις λόγοι
καθεῖλον ἡμᾶς κἀπεκύρωσαν θανεῖν,
λέγ', ὦ γεραιὲ, πότερα λευσίμῳ χερὶ
ἢ διὰ σιδήρου πνεῦμ' ἀπορρῆξαί με δεῖ,
κοινὰς ἀδελφῷ συμφορὰς κεκτημένην. 865
ΑΓ. ἐτύγχανον μὲν ἀγρόθεν πυλῶν ἔσω
βαίνων, πυθέσθαι δεόμενος τά τ' ἀμφὶ σοῦ
τά τ' ἀμφ' Ὀρέστου· σῷ γὰρ εὔνοιαν πατρὶ
ἀεί ποτ' εἶχον, καί μ' ἔφερβε σὸς δόμος

852. It is surprising enough that this verse should have remained unsuspected. But the tautology in ὦ τλῆμον, ὦ δύστηνε is, at least, very tame (see *inf.* 1564), the order of the dialogue in distichs is violated, and the addition of τοῦ στρατηλάτου alone is wholly weak here, though there is dignity and emphasis in the explicit and titular address in Soph. El. 1, ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτε Ἀγαμέμνονος παῖ. Nor would it suffice to compare v. 1402 *inf.*, where Orestes is *distinctively* called 'son of the General,' opposed to Pylades, the son of Strophius; —τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήζετο, ὁ δὲ παῖς Στροφίου κτλ. Omitting this verse, the address becomes altogether appropriate, concise, and such as a messenger in haste would be likely to utter.

856. This verse, in which it is difficult to find the least ground for suspicion, and which moreover is given by the author of *Christus Patiens*, v. 150, is ejected by Porson (following, as usual, Brunck's judgment,) and also by Hermann; and, with surprise we say it, Kirchhoff also doubts it. Hermann observes, that the Schol. on v. 846 counts 113 iambic trimeter verses, viz. from v. 844 to v. 959, which in the present copies amount to 116. It is some confirmation of the view given above on the spurious and missing verses, that, if we further eject vv. 913 and 933, with Hermann, exactly the required number of verses is obtained; though the Schol. may not have found 957 – 9. On the present verse W. Dindorf rightly says, "Non satis causae est cur ejiciatur."

859—60. The construction here is perplexed, and has been variously explained. Matthiae construes ἦν φ. τὸ μέλλον, and Scholefield approves this doctrine of a double accusative after φοβεῖσθαι. Hermann's version is rather ambiguous, *evenit res a me expectata, quam dudum metuens futura deflevi.* It is best, as in nearly all cases, to follow the natural order of the words; 'fearing which this long time I have been pining away in lamentations about what was likely to happen.' He should have said, ἐξετηκόμην γοωμένη τὸ μέλλον. Cf. Soph. El. 122, τίν' ἀεὶ τάκεις ὧδ' ἀκόρεστον οἰμωγὰν—Ἀγαμέμνονα;

πένητα μὲν, χρῆσθαι δὲ γενναῖον φίλοις.
ὁρῶ δ' ὄχλον στείχοντα καὶ θάσσοντ' ἄκραν,
οὗ φασι πρῶτον Δαναὸν Αἰγύπτῳ δίκας
διδόντ' ἀθροῖσαι λαὸν ἐς κοινὰς ἕδρας.
ἀστῶν δὲ δή τιν' ἠρόμην ἄθροισμ' ἰδὼν,
Τί καινὸν Ἄργει; μῶν τι πολεμίων πάρα
ἄγγελμ' ἀνεπτέρωκε Δαναϊδῶν πόλιν;
ὁ δ' εἶπ', Ὀρέστην κεῖνον οὐχ ὁρᾷς πέλας
στείχοντ' ἀγῶνα θανάσιμον δραμούμενον;
ὁρῶ δ' ἄελπτον φάσμ', ὃ μήποτ' ὤφελον,
Πυλάδην τε καὶ σὸν σύγγονον στείχονθ' ὁμοῦ,
τὸν μὲν κατηφῆ καὶ παρειμένον νόσῳ,
τὸν δ' ὥστ' ἀδελφὸν ἴσα φίλῳ λυπούμενον
νόσημα κηδεύοντα παιδαγωγίᾳ.
ἐπεὶ δὲ πλήρης ἐγένετ' Ἀργείων ὄχλος,
κῆρυξ ἀναστὰς εἶπε, Τίς χρῄζει λέγειν,
πότερον Ὀρέστην κατθανεῖν ἢ μὴ χρεὼν
μητροκτονοῦντα; κἀπὶ τῷδ' ἀνίσταται
Ταλθύβιος, ὃς σῷ πατρὶ συνεπόρθει Φρύγας.
ἔλεξε δ', ὑπὸ τοῖς δυναμένοισιν ὢν ἀεὶ,
διχόμυθα, πατέρα μὲν σὸν ἐκπαγλούμενος,
σὸν δ' οὐκ ἐπαινῶν σύγγονον, καλοῖς κακοὺς
λόγους ἑλίσσων, ὅτι καθισταίη νόμους

871. ἄκραν. Wordsworth (Athens and Attica, p. 71,) thinks the phrase alludes to the elevated position of the Athenian Pnyx. The scene, of course, is at Argos, but it is the manner of the dramatists to describe local objects known to the spectators. However, it would be a very exaggerated term to call the hill-side where the Pnyx was, ἄκρα, an elevated summit. Schol. λέγεται δέ τις ἐν Ἄργει πρὼν, ὅπου δικάζουσιν Ἀργεῖοι.—τάχα δ' ἂν τούτου καὶ ἐν Βελλεροφόντῃ μνημονεύει, εἰπὼν Καὶ ξεστὸν ὄχθον Δαναΐδων ἑδράσματα. For the accusative with θάσσειν see Iph. A. 141.

889. ὑπὸ τοῖς δυναμένοισιν, the mere tool or mouth-piece of those in authority; being subject to them, so as to give no independent opinion, but echoing their sentiments. The dislike of Euripides to heralds has often been noticed; see Suppl. 331. Tro. 424.—ἐκπαγλούμενος, 'professing his admiration of,' Hec. 1157.

891. καλοῖς. Porson is contented with Valckenaer's conjecture, which has some little probability, καλῶς. Hartung's is however better, καλοὺς κακοὺς κτλ., 'volubly uttering words good and bad,' on the right side and the wrong, διχόμυθα. All the good copies and the Schol. give καλοῖς, which seems to be the dative of the method, 'by fair words cunningly disguising base sentiments, to the effect that' &c. In eight Bodleian MSS., inspected by the present editor on this passage, the reading was καλοῖς κακοὺς λόγους κτλ., but in one καλοῖς was written with an obscure contraction. There is a notion of duplicity in ἑλίσσειν, which is opposed to ὀρθῶς προφωνεῖν, as ἑλικτὰ φρονεῖν, for σκολιὰ or πλάγια, Andr. 448.

ἐς τοὺς τεκόντας οὐ καλοὺς, τὸ δ' ὅμμ' ἀεὶ
φαιδρωπὸν ἐδίδου τοῖσιν Αἰγίσθου φίλοις.
τὸ γὰρ γένος τοιοῦτον· ἐπὶ τὸν εὐτυχῆ
πηδῶσ' ἀεὶ κήρυκες· ὅδε δ' αὐτοῖς φίλος,
ὃς ἂν δύνηται πόλεος ἔν τ' ἀρχαῖσιν ᾖ.
ἐπὶ τῷδε δ' ἠγόρευε Διομήδης ἄναξ.
οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον
εἶα, φυγῇ δὲ ζημιοῦντας εὐσεβεῖν.
ἐπερρόθησαν δ' οἱ μὲν ὡς καλῶς λέγοι,
οἱ δ' οὐκ ἐπῄνουν. κἀπὶ τῷδ' ἀνίσταται
ἀνήρ τις ἀθυρόγλωσσος, ἰσχύων θράσει,
Ἀργεῖος οὐκ Ἀργεῖος, ἠναγκασμένος,
θορύβῳ τε πίσυνος κἀμαθεῖ παρρησίᾳ,

894. *Αἰγίσθου φίλοις.* He represented the murder of the guilty Aegisthus as unjustifiable, merely to please the surviving relations, who probably considered that the sovereignty would, if Orestes were condemned, devolve upon them.

895. There was a proverb, derived from naval matters, *χωρεῖν πρὸς τὸν εὐτυχῆ τοῖχον*, to shift to the safe side of a ship when laid on her beam-ends by a storm. Ar. Ran. 536, *μετακυλινδεῖν αὐτὸν ἀεὶ πρὸς τὸν εὖ πράττοντα τοῖχον.* Here it is a mistake, made by many, to suppose *τοῖχον* is understood. The sense is, 'To the side of the fortunate one heralds always quickly go.'

897. *πόλεος.* This refers, as Matthiae says, both to *ὃς ἂν* and to *ἀρχαῖς*, and is shortly put for *ὃς ἂν δύνηται ἐν τῇ πόλει καὶ ἐν ἀρχαῖς ᾖ τῆς πόλεως.* For *δυνατὸς*, in the political sense, see Bacch. 270.

898. *Διομήδης.* "Ipsum Tydei filium memorat. Is enim Argis versatus videtur, ut de quo Nestor in Odyss. iii. 180, de reditu Graecorum exponens, dicat, *τέτρατον ἦμαρ ἔην, ὅτ' ἐν Ἄργεϊ νῆας ἔἰσας Τυδείδεω ἕταροι Διομήδεος ἱπποδάμοιο ἔστασαν.* *αὐτὰρ ἔγωγε Πύλονδ' ἔχον.*" *Hermann.* Euripides probably had in view Il. ii. 559, *οἳ δ' Ἄργος τ' εἶχον Τίρυνθά τε τειχιόεσσαν,—τῶν αὖθ' ἡγεμόνευε βοὴν ἀγαθὸς Διομήδης.*

900 *εὐσεβεῖν.* Not to violate the laws of humanity, not to incur an *ἄγος* by putting the innocent to death. Compare *φυγαῖσι δ' ὁσιοῦν*, v. 515. Supply *παρῆνει* from the context.

901. Many copies, including Flor. 2, which is of high authority, give *λαοὶ δ' ἐπερρόθησαν οἱ μὲν κτλ.*, and it is a difficult question, whether *λαοὶ* was added from the occurrence of these words in Hec. 553, or *οἱ μὲν* on account of *οἱ δὲ* following. Hermann follows Porson's suggestion, that *οἱ μὲν* is probably spurious, because *λαοὶ* alone would mean that the majority of the people were on the side of Orestes, with only a few dissentients, till the next orator turned their fickle minds the other way. However, all the good MSS. except Flor. 2 omit *λαοί*. In three Bodleian MSS. the *δ'* is wanting, which implies the omission of *λαοὶ δ'*.

903. *ἀθυρόγλωσσος*, Hesych. *βλάσφημος, φλύαρος, ἀθυρόστομος.* Soph. Phil. 138, *ἀθυρόγλωσσος ἀχὼ τηλεφανής.* The demagogue here alluded to is Cleophon, who had opposed the offer of peace made by the Lacedaemonians two years before. He is supposed to be pointed to also in Bacch. 270, *θρασὺς δὲ, δυνατὸς καὶ λέγειν οἷός τ' ἀνὴρ, κακὸς πολίτης γίγνεται, νοῦν οὐκ ἔχων.* He was no true *πολίτης*, but a Thracian by extraction. The Schol. cites Ar. Ran. 679, *φιλοτιμότεροι Κλεοφῶντος, ἐφ' οὗ δὴ χείλεσιν ἀμφιλάλοις δεινὸν ἐπιβρέμεται Θρηκία χελιδών, ἐπὶ βάρβαρον ἑζομένη πέταλον.* To his warlike propensities there is an allusion at the end of the same play, *Κλεοφῶν δὲ μαχέσθω κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.—ἰσχύων θράσει*, having influence merely through his impudent pretensions to statesmanship.

904. *ἠναγκασμένος*, 'forced upon the city,' as Ar. Av. 32, compared by Hermann, *ὁ μὲν γὰρ ὢν οὐκ ἀστὸς εἰσβιάζεται.*

πιθανὸς ἔτ' αὐτοὺς περιβαλεῖν κακῷ τινι.
ὅταν γὰρ ἡδὺς τοῖς λόγοις φρονῶν κακῶς
πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα·
ὅσοι δὲ σὺν νῷ χρηστὰ βουλεύουσ' ἀεί,
κἂν μὴ παραυτίκ', αὖθίς εἰσι χρήσιμοι
πόλει. θεᾶσθαι δ' ὧδε χρὴ τὸν προστάτην
ἰδόνθ'· ὅμοιον γὰρ τὸ χρῆμα γίγνεται
[τῷ τοὺς λόγους λέγοντι καὶ τιμωμένῳ].
ὃς εἶπ' Ὀρέστην καὶ σ' ἀποκτεῖναι πέτροις
βάλλοντας· ὑπὸ δ' ἔτεινε Τυνδάρεως λόγους
τῷ σφὼ κατακτείνοντι τοιούτους λέγειν.
ἄλλος δ' ἀναστὰς ἔλεγε τῷδ' ἐναντία,

906. *αὐτούς*. Porson gives *ἀστοὺς*, on Valckenaer's conjecture, which is not very improbable, but wholly unnecessary, since the body of the people, *οἱ μὲν* and *οἱ δὲ* preceding, may be meant.—*ἔτι*, 'at some future time, if not now.' This is illustrated by the poet himself, v. 910, *κἂν μὴ παραυτίκ', αὖθις κτλ.*—*πιθανὸς*, 'plausible,' *ὥστε* or *ἐς τὸ περιβαλεῖν*.

907—10. Quoted by Stobaeus, Fl. ii. 203. Kirchhoff thinks the whole passage from 907 to 913 was interpolated from another play of Euripides. It is certainly out of place, not only in a narrative of exciting interest, but in the mouth of a slave; although Euripides, in his love of philosophizing, does not always regard the *καιρὸς* for doing so. But, as above remarked, the *ἔτι* in v. 906 seems to be purposely developed in v. 910. 'A bad man, though a good orator, is sure to bring harm sooner or later; whereas those who are wise and sensible, though they may not be thought so at the time, are proved so in the end.' That v. 913 however is spurious has been shown by Hermann. The Scholiast found it, but was not more successful in explaining it than modern critics have been. In fact, it was added by some one who thought a dative was necessary after *ὅμοιον*, and who intended to express, 'it is the same thing in the case of an orator and of one in office,' *τῷ ἐν τιμαῖς ὄντι*. But the addition of the article with *λόγους* alone proves an unskilful hand. On the use of *ὅμοιον*, meaning ''tis all one,' see Aesch. Ag. 1375. Eur. Suppl. 1069. Hermann, observing that some few of the later copies give *τιμωρουμένῳ*, supposes the words were originally a gloss on v. 916, and made up into a verse by some metrical grammarian. The sense however is quite complete in itself. Translate; 'in this way (i. e. in reference to his real worth rather than his mere skill as an orator) one ought to consider the chief authority in a state, when one regards him; for the one is the same as the other' (i. e. the conditions of a good orator and a good statesman are the same).

914. *ὃς*. This refers back to v. 903, the intermediate reflections causing a break in the narrative.

915. Hesych. *ὑπὸ δ' ἔτεινε, ὑπέβαλλεν*. Tyndareus had threatened death by stoning, v. 536, and had avowed his intention of urging the citizens to carry out that threat, v. 612—14. So the messenger now says, 'but Tyndareus it was who suggested such words to be uttered by him who proposed to put you and your brother to death.'

917—30. This is decidedly a fine and powerful passage. Euripides, as has been remarked on Suppl. 421 (compare Electr. 380 seqq.) was a great friend to the agricultural interest, for he regarded it as by nature and feeling the strongest antagonist to the war party. The rough and hardy farmer here described, who is contrasted with the *ἀγάλματ' ἀγορᾶς*, the fops and fools of the city, El. 388, seldom troubling himself with the disputes of the ecclesia or the political gossip of the agora, but blameless in life, indignant at the vices of the great, and exercising shrewdness and independent judgment in a question of this kind,—such a man alone is found to startle the people by loudly praising what

μορφῇ μὲν οὐκ εὐωπὸς, ἀνδρεῖος δ' ἀνὴρ,
ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον,
αὐτουργὸς, οἵπερ καὶ μόνοι σώζουσι γῆν,
ξυνετὸς δὲ, χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
ἀκέραιος, ἀνεπίληπτον ἠσκηκὼς βίον·
ὃς εἶπ' Ὀρέστην παῖδα τὸν Ἀγαμέμνονος
στεφανοῦν, ὃς ἠθέλησε τιμωρεῖν πατρὶ,
κακὴν γυναῖκα κἄθεον κατακτανὼν,
ἢ κεῖν' ἀφῄρει, μήθ' ὁπλίζεσθαι χέρα
μήτε στρατεύειν ἐκλιπόντα δώματα,
εἰ τἄνδον οἰκουρήμαθ' οἱ λελειμμένοι
φθείρουσιν ἀνδρῶν εὔνιδας λωβώμενοι.
καὶ τοῖς γε χρηστοῖς εὖ λέγειν ἐφαίνετο,
κοὐδεὶς ἔτ' εἶπε. σὸς δ' ἐπῆλθε σύγγονος,
ἔλεξε δ', Ὦ γῆν Ἰνάχου κεκτημένοι,
[πάλαι Πελασγοὶ, Δαναΐδαι δὲ δεύτερον,]

all had been condemning. Orestes, he said, was right; the woman whom he slew was a profligate, though she was his mother; and he ought to be crowned as a public benefactor rather than be put to death as a criminal.—It is needless to point out how skilfully the poet, after this man's honest avowal, has brought in the effect of the bad demagogue's eloquence, v. 944.

919. *χραίνων*, frequenting. Porson thought there was a slight irony in the notion of the citizens being *polluted* by the presence of the countrymen; but the first part of his note is inconsistent with what follows, where he says, more correctly, that *χραίνειν* merely means to come in contact with a thing.—Contrasted with this rustic is the city-politician in Bacch. 717, *πλάνης κατ' ἄστυ καὶ τρίβων λόγων*.

920—1. The sense is *αὐτουργὸς* (or rather *εἷς τῶν αὐτουργῶν, οἵπερ* κτλ.) *μὲν, ξυνετὸς δὲ*, though a countryman, yet possessed of good sense.—*τοῖς λόγοις*, the plausible speeches of the demagogues, which he was ever ready to oppose. Hermann, removing the comma after *ξυνετὸς δὲ*, gives *λέγων* for *θέλων*, 'skilled to oppose speech by speech.'

922. *ἀνεπίπληκτον*, the reading of all the good MSS., is retained by Kirchhoff. The Scholiast also explains it by *οὐκ ἄξιον τοῦ ἐπιπλήττεσθαι, ἀνεπιτίμητον*. But Hesychius has *ἀνεπίληπτον, ἄμεμπτον, ἀκατάγνωστον*, and so the more recent MSS. of Euripides. Cf. Lucian, Alexandr. § 56, 261, *ἔτη ἑξήκοντα, ὡς ὁρᾷς, ἀνεπίληπτον βίον καὶ ὅσιον προβεβιωκώς*, which probably refers to this passage. On the other hand, the author of *Christus Patiens* has *ἀνεπίπληκτον*, v. 394. Both this word and *ἀκέραιος* indicate his freedom from such faults as Clytemnestra's, at which he therefore had a right to be indignant. Cf. Hel. 48, *ἀκέραιον ὡς σώσαιμι Μενελέῳ λέχος*.

925. *ἢ κεῖν' ἀφῄρει* κτλ. Whose profligate conduct made it difficult to procure soldiers for foreign service, since men now began to distrust their own wives left at home. The infinitive without the article follows *κεῖνο*, used (like *illud*) of something to be mentioned next, as in Ion 636, *κεῖνο δ' οὐκ ἀνασχετὸν, εἴκειν ὁδοῦ καλῶντα τοῖς κακίοσιν*.

928. *οἰκουρήματα, οἰκουροὺς*, sc. *ἀλόχους*. Cf. Aesch. Ag. 1604.

933. The spuriousness of this verse here has been generally admitted from the time of Musgrave, though many think it belonged to some other play of Euripides. Most of the MSS. and Aldus omit *δέ*.

ὑμῖν ἀμύνων οὐδὲν ἧσσον ἢ πατρὶ
ἔκτεινα μητέρ'. εἰ γὰρ ἀρσένων φόνος
ἔσται γυναιξὶν ὅσιος, οὐ φθάνοιτ' ἔτ' ἂν
θνήσκοντες, ἢ γυναιξὶ δουλεύειν χρεών·
τοὐναντίον δὲ δράσετ' ἢ δρᾶσαι χρεών.
νῦν μὲν γὰρ ἡ προδοῦσα λέκτρ' ἐμοῦ πατρὸς
τέθνηκεν· εἰ δὲ δὴ κατακτενεῖτ' ἐμέ,
ὁ νόμος ἀνεῖται, κοὐ φθάνοι θνήσκων τις ἄν,
ὡς τῆς γε τόλμης οὐ σπάνις γενήσεται.
ἀλλ' οὐκ ἔπειθ' ὅμιλον εὖ δοκῶν λέγειν.
νικᾷ δ' ἐκεῖνος ὁ κακὸς ἐν πλήθει λέγων,
ὃς ἡγόρευε σύγγονον σέ τε κτανεῖν.
μόλις δ' ἔπεισε μὴ πετρούμενος θανεῖν
τλήμων Ὀρέστης· αὐτόχειρι δὲ σφαγῇ
ὑπέσχετ' ἐν τῇδ' ἡμέρᾳ λείψειν βίον
σὺν σοί. πορεύει δ' αὐτὸν ἐκκλήτων ἄπο
Πυλάδης δακρύων· σὺν δ' ὁμαρτοῦσιν φίλοι
κλαίοντες, οἰκτείροντες· ἔρχεται δέ σοι
πικρὸν θέαμα καὶ πρόσοψις ἀθλία.
ἀλλ' εὐτρέπιζε φάσγαν' ἢ βρόχον δέρῃ,
ὡς δεῖ λιπεῖν σε φέγγος· ηὐγένεια δὲ
οὐδέν σ' ἐπωφέλησεν, οὐδ' ὁ Πύθιος

936. *οὐ φθάνοιτ' ἂν κτλ.* 'The sooner you die the better; for otherwise you must remain slaves to women.' The meaning is, they will either kill their husbands at once, or will keep them in their power to kill them when they please.

938. Kirchhoff, after Nauck, supposes *χρεὼν* to have been written by mistake from the end of the preceding verse; but it is not easy to suggest a probable substitute, unless perhaps *ἢ γυναιξὶ δὴ δουλεύσετε*. However, the very same *ὁμοιοτέλευτον* occurs *inf.* v. 1128—9. Translate; 'In fact, you will be doing the contrary to what you ought to do; for, as matters at present stand, she who was faithless to my father's bed has been put to death; whereas if, as you propose (*δή*), you shall put *me* to death, the law is relaxed (viz. for punishing bad wives), and one may as well die at once, since of daring, at all events, there will be no lack (to women).' Cf. Soph. El. 516, *ἀνειμένη μέν, ὡς ἔοικας, αὖ στρέφει*. The Schol. explains *ὁ νόμος ἀνεῖται* differently; 'the custom or precedent established against husbands is made still wider and broader than before,' i. e. though it was wide and broad enough. Porson's *κατακτενεῖτ' ἐμὲ* is rather better (the MSS. give *με*), because the accomplished death of the mother is contrasted with the proposed death of the son.

945. On *ε* made long before *κτ* see Herc. F. 496. *Inf.* v. 1525, *οὐκ ἄρα κτενεῖς μ';*

946. *πετρούμενος* Elmsley on Heracl. 60, and so Kirchhoff gives as the reading of the two best MSS. for *πετρουμένους*. The latter would obviously refer to Orestes and Electra, and is unobjectionable in itself.

τρίποδα καθίζων Φοῖβος, ἀλλ' ἀπώλεσεν.
[ΧΟ. ὦ δυστάλαινα παρθέν', ὡς ξυνηρεφὲς
πρόσωπον ἐς γῆν σὸν βαλοῦσ' ἄφθογγος εἶ
ὡς ἐς στεναγμοὺς καὶ γόους δραμουμένη.]
ΗΛ. κατάρχομαι στεναγμὸν, ὦ Πελασγία, στρ. 960
τιθεῖσα λευκὸν ὄνυχα διὰ παρηίδων,
αἱματηρὸν ἄταν,
κτύπον τε κρατὸς, ὃν ἔλαχ' ἁ κατὰ χθονὸς
νερτέρων †[Περσέφασσα] καλλίπαις θεά.
ἰακχείτω δὲ γᾶ Κυκλωπία 965
σίδαρον ἐπὶ κάρα τιθεῖσα κούριμον
πήματ' οἴκων.
ἔλεος ἔλεος ὅδ' ἔρχεται
τῶν θανουμένων ὕπερ
στρατηλατᾶν Ἑλλάδος ποτ' ὄντων. 970

957—9. Schol. *ἐν τοῖς ἐνίοις δὲ οὐ φέρονται οἱ τρεῖς στίχοι οὗτοι. πῶς γὰρ οὐκ ἔμελλε στενάζειν, οὕτω δυστυχῶς ἔχουσα*? The present editor agrees with Kirchhoff in believing them to be spurious.

960. The monody which follows, and which takes the place of a regular stasimon, is a threnos, sung by Electra over her untimely fate, bidding farewell to her country, and recounting the series of disastrous events that have brought her family to this.—The metres are for the most part varieties of iambic and trochaic, a few antistrophic, dactylic, and logaœdic verses being added.

Ibid. Some of the late copies prefix *αἰ αἰ*, perhaps from Hec. 685, *αἰαῖ, κατάρχομαι νόμον βακχεῖον.—στεναγμὸν*, sc. *θρῆνον*. Most copies give *στεναγμῶν*.—Πελασγία, Argos, or rather Argolis. Schol. *γῆ δηλονότι*.

962. Hermann follows Barnes in reading *τὰν αἱματηρὰν ἄταν*. But the article is certainly not Euripidean. It is much better to give *ζῆλος* for *ζηλωτὸς*, with Musgrave, in the antistrophe (973). Kirchhoff here ventures a singular opinion: "in monodia suspicor Euripidem eo artificio esse usum, quod lepide lusit comicus, posito *αἰαίματηρόν*." True, in Ran. 1330, Aeschylus, professing *τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον*, makes the well-known joke *εἰειειειειλίσσετε, κτλ.*, which must, if it had any point at all, have been a parody on something really Euripidean. The suggestion of Kirchhoff is at least ingenious, whatever be thought of its probability.

964. Porson and W. Dindorf omit Περσέφασσα, and give *πόλει* for *πολίταις* in v. 975, both after Musgrave. These, it must be confessed, are rather violent measures. Hermann edits *ἐν κακοῖς πολίταις* on his own conjecture, Kirchhoff more wisely marks a lacuna after *ψῆφος*. Something is clearly wrong. As the best MS. gives a variant *γρ. καλῇ παῖς*, we may here suggest *νερτέρων ἁ καλὰ θεᾶς παῖς*, to which Περσέφασσα would naturally be a gloss, 'the fair daughter of Demeter.'—The phrase is, of course, a mere periphrasis for funereal lamentations accompanied with blows, according to the Eastern fashion (Aesch. Cho. 420).

965. Κυκλωπία, another common term for the Argive land, Herc. F. 15, &c.—*κούριμον κάρα*, see Alcest. 425 seqq. Tro. 280, *ἄρασσε κρᾶτα κούριμον*.

967. *πήματ' οἴκων*, governed by *ἰακχείτω*. Schol. *θρηνείτω τὰ πήματα τῶν Ἀτρειδῶν οἴκων*. The words *τῶν Ἀτρειδῶν*, added in the copies after *οἴκων*, were omitted by Musgrave as a gloss.

970. *στρατηλατᾶν* Kirchhoff for —*ῶν*, from the best MSS. "Ipsi *οἱ θανούμενοι*

βέβακε γὰρ βέβακεν, οἴχεται τέκνων ἀντ.
πρόπασα γέννα Πέλοπος, ὅ τ' ἐπὶ μακαρίοις
ζῆλος ὢν ποτ' οἴκοις·
φθόνος νιν εἶλε θεόθεν, ἅ τε δυσμενὴς
φοινία ψῆφος ἐν πολίταις. 975
ἰὼ ἰώ, πανδάκρυτ' ἐφαμέρων
ἔθνη πολύπονα, λεύσσεθ', ὡς παρ' ἐλπίδας
μοῖρα βαίνει.
ἕτερα δ' ἕτερος ἀμείβεται
πήματ' ἐν χρόνῳ μακρῷ· 980
βροτῶν δ' ὁ πᾶς ἀστάθμητος αἰών.
μόλοιμι τὰν οὐρανοῦ
μέσον χθονός *τε τεταμέναν
αἰωρήμασι πέτραν
ἁλύσεσι χρυσέαισι φερομέναν
δίναισι βῶλον ἐξ Ὀλύμπου,
ἵν' ἐν θρήνοισιν ἀμβοάσω 985

vocantur στρατηλάται Ἑλλάδος ποτ' ὄντες, quoniam totam gentem Atridarum in mente habet Electra." *Hermann.*

973. ζῆλος Musgrave for ζηλωτὸς, and οἴκοις for οἶκος. (See on v. 960.) The substantive, while it suits the metre, gives a better sense. Iph. T. 378, ἐξ οἵων καλῶν ἔρρειτ', Ὀρέστα, καὶ πατρὸς ζηλωμάτων.

976. ἰὼ ἰώ. Pronounced *ïo yo*. This has been noticed elsewhere; and Hartung, whom Kirchhoff follows, is certainly wrong in giving ἰὼ, ὦ π.

979. ἕτερος Porson for ἑτέροις. The Schol. also found the dative: but ἀμείβεται is the middle, 'gets in exchange,' διαδέχεται.

982. Hermann regards the rest of the monody, from this verse, as monostrophic, and he divides it into two strophes, each of nine verses, and three others of irregular length. The chief argument in his favour is, that the last part changes to dactylics, which implies design in varying the system.

Ibid. τε was added by Hermann. The aspiration of Electra is, that she might fly to the sun, suspended in mid air, in order to utter her complaints to her forefather Tantalus, who was fabled ἀέρι ποτᾶσθαι, v. 7. But Euripides, in his love for physical science, and consistently with his account of the punishment of Tantalus, calls the sun 'a rock held in suspense midway between heaven and earth by golden chains, a mass borne along by eddying forces from heaven.' Schol. Ἀναξαγόρου μαθητὴς γενόμενος ὁ Εὐριπίδης μυδρὸν λέγει τὸν ἥλιον· οὕτω γὰρ δοξάζει, μυδρὸν γὰρ καλοῦσι τὸν πεπυρακτωμένον σίδηρον. πέτρον δὲ καὶ βῶλον κατὰ ταὐτὸ εἴρηκε. This is one of the few passages where πέτρα and πέτρος seem convertible terms. But for the metre, requiring τὰν before οὐρανοῦ, it is probable that he would have preferred πέτρον. See on v. 7. Hermann reads αἰωρήμασι μυρίαις † πέτραν ἁλύσεσι χρυσέαισι φερομέναν, glyconeus ⏑ iamb. trimeter. The Schol. has πέτραν, ἥτις αἰωρεῖται καὶ φέρεται μυρίαις στρεφομένη χρυσαῖς ἁλύσεσιν ἐξ οὐρανοῦ. Perhaps however by adding μυρίαις he merely meant to develop the force of the plural. —On the doctrine of the δίνη, or rotation of the heavenly system, see Preface to vol. i. p. xxix.

984. ἵνα κτλ. Schol. ὅπως τῷ Ταντάλῳ ἀποδύρηται τὰ συμβάντα τοῖς ἀπογόνοις αὐτοῦ. Porson, giving ἀναβοάσομαι on the slight authority of the Schol.

γέροντι πατρὶ Ταντάλῳ
ὃς ἔτεκεν ἔτεκε γενέτορας ἐμέθεν δόμων,
οἳ κατεῖδον ἄτας,
ποτανὸν μὲν δίωγμα πώλων
τεθριππoβάμονι στόλῳ
Πέλοψ ὁπότε πελάγεσι διε-
δίφρευσε, Μυρτίλου φόνου
δικὼν ἐς σῖδμα πόντου,
λευκοκύμοσιν
πρὸς Γεραιστίαις
ποντίων σάλων
ᾠδσιν ἁρματεύσας.
ὅθεν δόμοισι τοῖς ἐμοῖς
ἦλθ' ἀρὰ πολύστονος,
λόχευμα ποιμνίοισι Μαιάδος τόκου,
τὸ χρυσόμαλλον ἀρνὸς ὁπότ'
ἐγένετο τέρας ὀλοὸν ὀλοὸν
Ἀτρέος ἱπποβώτα·

on Ar. Plut. 639, is compelled to render ἵνα ἠδί. But the sentence would thus be wrongly constructed, 'I would that I might go where I shall utter my grief,' &c.

987. γενέτορας. Schol. λέγει δὲ Ἀτρέα καὶ Θυέστην καὶ Ἀγαμέμνονα.— οἳ κατεῖδον κτλ. id. αὐτόπται καὶ θεαταὶ γεγόνασι πολλῶν κακῶν, ἐξ οὗ ὁ Πέλοψ — ἐξεδίφρευσεν εἰς θάλασσαν τὸν Μυρτίλον. The sense is, 'Who were witnesses of infatuated acts, first when Pelops slew Myrtilus, secondly, when the dispute arose between Atreus and Thyestes respecting the golden lamb.' The μὲν however (989) is not answered by δὲ, but the narrative of the second calamity is connected with the first (ὅθεν, v. 996).

989. ποτανὸν Porson for τὸ πτανόν. There is nothing obscure in the slight periphrasis for διαδιφρεύειν τέθριππον ἅρμα πελάγεσι (παρ' ἅλα), and φονεύειν Μυρτίλον, δικόντα αὐτὸν ἐς πόντον. Schol. Πέλοψ ὁ Ταντάλου, συνεργήσαντος τοῦ Μυρτίλου, καὶ τὴν παρὰ θάλασσαν ἐλαύνων, ἀπωθήσατο αὐτὸν κατ' ἐκεῖνον τὸν τόπον τῆς θαλάσσης, ἔνθα Γεραιστός ἐστιν ἀκρωτήριον τῆς Εὐβοίας.

991. The good copies have ὅτε, one only (Flor. 10) ὁπότε, by a correction. This appears to suit the metre better, and has accordingly been adopted by W. Dindorf and Hermann. Compare v. 812.

996. ὅθεν κτλ. Schol. τοντέστι διὰ τὸ φονευθῆναι τὸν Μυρτίλον συμφορᾷ κατέλαβε τοὺς οἴκους, τὴν ἀρχὴν λαβοῦσα ἐξ οὗ ἐγένετο τέρας ἐν τοῖς ποιμνίοις τοῦ ἱπποτρόφου Ἀτρέως τὸ ἀλέθριαν, λέγω δὲ τὴν ἄρνα τὴν χρυσόμαλλον, ἣν ὁ Μαιάδος τόκος Ἑρμῆς ὑπέβαλεν. Translate: 'From which event to my family there came (another) curse full of woe, namely, a birth among the flocks of the son of Maia (Hermes), when the golden-fleeced prodigy of the lamb, fatal in its result, became the property of the horse-breeding Atreus.' The legend, given at length on Electr. 699, need not here be repeated. It is only necessary to observe, that the golden lamb was sent or created by Hermes, because the murdered Myrtilus was reputed to be his son. Schol. ὑπέβαλε τοῦτον. Ἑρμῆς ὀργιζόμενος Ἀτρεῖ, ἐπειδὴ ὁ πρόγονος αὐτοῦ Πέλοψ τὸν Μυρτίλον υἱὸν αὐτοῦ εἰς τὸ ἐξ αὐτοῦ κληθὲν Μυρτῷον πέλαγος ἔρριψε.

1001. ἱπποβώτα W. Dindorf for ἱπποβότα or ἱπποβάτα. (On the confusion of these two compounds see Iph. A. 1059.)

ὅθεν ἔρις τό τε πτερωτὸν
ἁλίου μετέβαλεν ἅρμα,
[τὰν πρὸς] ἕσπερον κέλευθον
οὐρανοῦ †προσαρμόσασα
μονόπωλον ἐς Ἀῶ,
ἑπταπόρου τε δρόμημα Πελειάδος
εἰς ὁδὸν ἄλλαν Ζεὺς μεταβάλλει,
τῶνδέ τ' ἀμείβει θανάτους θανάτων
τά τ' ἐπώνυμα δεῖπνα Θυέστου
λέκτρα τε Κρήσσας Ἀερόπας δολί-
ας δολίοισι γάμοις. τὰ πανύστατα δ'

By restoring the ω the metre becomes the same as v. 995.

1002. ὅθεν ἔρις (Ἔρις W. Dind.), 'resulting from which a quarrel (between Atreus and Thyestes) changed the course of the sun's winged steeds, having turned them by a westward course through the heaven towards Morning with her one-horsed car.' There are several critical difficulties here. The good MSS. vary between ἑσπέραν and ἕσπερον. Photius, ἑσπέραν λέγουσι τὴν τοῦ ἡλίου δύσιν· καὶ ἀφ' ἑσπέρας· οὐκ ἀφ' ἑσπέρου. There follows this remarkable gloss; ἕσπερον κέλευθον· ἑσπέριον, ἐπὶ δυσμὰς ὁδόν. Hesychius also, ἕσπερον κέλευθον· τὴν ἑσπέραν (ἑσπερίαν) ὁδόν. It appears therefore that these grammarians found ἕσπερον, which is elsewhere used as an adjective, e. g. Aesch. Prom. 356, ὃς πρὸς ἑσπέρους τόπους ἔστηκε. It follows, as Kirchhoff observes (if, as we can hardly doubt, they referred to this very passage), that τὰν πρὸς is an interpolation, resulting from ἑσπέραν being taken for the substantive.—For προσαρμόσασα the Schol. appears to have found μεθαρμόσασα, which he explains μεταστρέψασα. Porson's note involves a *lapsus calami* which has misled some critics. He gives in the text προσαρμόσασα, and says, "Sic scholiastes. MSS. plerique cum Aldo μεθαρμόσας." He meant to read μεθαρμόσασα with the Schol., and to state that προσαρμόσας was found in the old copies: an error which Scholefield failed to detect, who merely tells us that τε in v. 1002 is answered by τε in v. 1005. We incline to μεθαρμόσασα, but suspect a slight transposition is further required. All the good MSS., one excepted, read προσαρμόσας. That one gives προσαρμόσασ with the final α erased and re-written. Read, οὐρανοῦ μεθαρμόσασ' | ἐς μονόπωλον Ἀῶ, by which the last verse becomes the same as 995 and 1001.—Why the Morning, or Morning-star, is called μονόπωλος, is a matter of dispute. One ancient explanation of the phrase was ἐς μίαν ἡμέραν. So Hesychius, and the Schol. διὰ μιᾶς ἡμέρας. But there can be little doubt that the τέθριπποι of the sun are contrasted with the inferior brightness of the early morning.

1005. ἑπταπόρου, sc. τῶν ἑπτά. See Rhes. 529.

1007. τῶνδέ τ' κτλ. Schol. ἀπὸ δὲ τούτων, ὅ ἐστιν, ἐξῆς δὲ τούτων, ἀπὸ τοῦ Ἀτρέως καὶ τοῦ Θυέστου, κατὰ διαδοχὴν θανάτους ἐπαλλήλους ἐπήγαγεν ὁ Μαιάδος τόκος, καὶ τὰ δεῖπνα τῶν τέκνων τοῦ Θυέστου. Hermann says, "nominativi sunt δεῖπνα et λέκτρα, quae Atridarum θανάτους θανάτων ἀμείβειν dicuntur." This is clearly right: the Thyestean banquet and the adultery of Aerope bring on in succession the murders in retribution of murders which have befallen the present generation (Agamemnon and Orestes). We might have expected τοῖσδε, and perhaps it is a question if τῶνδε ἀμείβει θανάτους may not mean, 'gives murders in exchange for these (the above) calamities.'—For the sake of the dactylic metre Hermann inserts ἀεὶ after ἀμείβει, which may indeed easily have dropped out. For the same reason one might suggest Κρησσίδος in v. 1009.

1008. ἐπώνυμα Θυέστου. Soph. El. 283, πατρὸς τὴν δυστάλαιναν δαΐτ' ἐπωνομασμένην.

εἰς ἐμὲ καὶ γενέταν ἐμὸν ἦλυθε
δόμων πολυστόνοις ἀνάγκαις.
ΧΟ. καὶ μὴν ὅδε σὸς ξύγγονος ἕρπει
ψήφῳ θανάτου κατακυρωθεὶς,
ὅ τε πιστότατος πάντων Πυλάδης
ἰσάδελφος ἀνὴρ, * ἰθύνων
νοσερὸν κῶλον [Ὀρέστου]
ποδὶ κηδοσύνῳ παράσειρος.
ΗΛ. οἰ 'γώ. πρὸ τύμβου γάρ σ' ὁρῶσ' ἀναστένω,
ἀδελφὲ, καὶ πάροιθε νερτέρου πυρᾶς.
οἰ 'γὼ μάλ' αὖθις. ὥς σ' ἰδοῦσ' ἐν ὄμμασι
πανυστάτην πρόσοψιν ἐξέστην φρενῶν.
ΟΡ. οὐ σῖγ' ἀφεῖσα τοὺς γυναικείους γόους
στέρξεις τὰ κρανθέντ'; οἰκτρὰ μὲν τάδ', ἀλλ' ὅμως
[φέρειν ἀνάγκη τὰς παρεστώσας τύχας].
ΗΛ. καὶ πῶς σιωπῶ, φέγγος ὡς ὁρᾶν θεοῦ

1012. πολυστόνοις is the reading of the Schol. and two of the inferior MSS. The metre is thus like v. 984.

1014. Hesych. κατακυρωθεὶς, κατακριθείς. Hence perhaps we should correct Androm. 496, ψήφῳ θανάτου κατακυρωθέν. Vulg. κατακεκριμένον, which reads like a gloss.

1015. Before ἰθύνων some word like πέλας seems to have dropped out. Porson admitted ὀρθῶν in place of ἰθύνων, after the somewhat bold conjecture of Heath. Kirchhoff also supposes ἰθύνων to be a gloss.—In the next verse Elmsley would omit 'Ορέστου, which is added by the second hand in one good MS.

1017. παράσειρος, παρακολουθῶν. Cf. Herc. F. 445, ἄλοχόν τε φίλην ὑποσειραλοις ποσὶν ἕλκουσαν τέκνα.

1018. The scene following, though it requires three actors on the stage at once, admits for the most part the dialogue only of two, since Orestes first talks with Electra, and then separately with Pylades. The latter however interpqses a distich at v. 1209, and at 1231 seqq. the three converse briefly together. It is a very touching and well-written scene, this last meeting and mutual farewell of a brother and a sister who have been so affectionately attached. They mutually deliberate as to the manner of death they shall adopt, and each exhorts the other to fortitude. A new scheme is suggested by Pylades (v. 1098) which appears to offer a ray of hope. It is this; to slay Helen, who is now within the house, by way of revenge on the perfidy of Menelaus; and to secure Hermione as a hostage (v. 1189), is further proposed by Electra.

1019. All the good MSS. give νερτέρου πυρᾶς, except Flor. 2, which has νερτέρας. Schol. πρότερον τῆς νερτέρου πυρᾶς, ἤτοι τῆς πρὸς τοὺς νερτέρους πεμπούσης πυρκαϊᾶς. Porson and most of the subsequent critics give νερτέρων from the inferior copies. Compare the feminine ἕσπερος in v. 1003.

1020. σ' ἰδοῦσ' ἐν Porson for ἰδοῦσά σ' ἐν or ἰδοῦσ' ἐν.

1022. οὐ σῖγα — στέρξεις; Cf. Aesch. Theb. 239, οὐ σῖγα μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλιν;—τὰ κρανθέντα, the decree passed in the assembly.—ἀλλ' ὅμως, supply στέργειν χρή. The next verse is with very good reason regarded by Kirchhoff as an interpolation. The dialogue commences, as usual, with twice the number of verses spoken subsequently by each. Hermann gives φέρειν σ' with Aldus and some copies.

1025. Barnes, Porson, and most of the later editors place the question at σιωπῶ, by which Electra is made, in what follows, to inform Orestes of his death, which he

τόδ' οὐκέθ' ἡμῖν τοῖς ταλαιπώροις μέτα;
ΟΡ. μὴ σύ γέ μ' ἀπόκτειν'· ἄλις ἀπ' Ἀργείας χερὸς
τέθνηχ' ὁ τλήμων· τὰ δὲ παρόντ' ἔα κακά.
ΗΛ. ὦ μέλεος ἦβης σῆς, Ὀρέστα, καὶ πότμου
θανάτου τ' ἀώρου. ζῆν ἐχρῆν σ', ὅτ' οὐκέτ' εἶ.
ΟΡ. μὴ πρὸς θεῶν μοι περιβάλῃς ἀνανδρίαν
ἐς δάκρυα πορθμεύουσ' ὑπόμνησιν κακῶν.
ΗΛ. θανούμεθ'· οὐχ οἷόν τε μὴ στένειν κακά.
πᾶσιν γὰρ οἰκτρὸν ἡ φίλη ψυχὴ βροτοῖς.
ΟΡ. τόδ' ἦμαρ ἡμῖν κύριον· δεῖ δ' ἢ βρόχους
ἄπτειν κρεμαστοὺς, ἢ ξίφος θήγειν χερί.
ΗΛ. σύ νύν μ', ἀδελφὲ, μή τις Ἀργείων κτάνῃ
ὕβρισμα θέμενος τὸν Ἀγαμέμνονος γόνον.
ΟΡ. ἄλις τὸ μητρὸς αἷμ' ἔχω· σὲ δ' οὐ κτενῶ.
ἀλλ' αὐτόχειρι θνῃσχ' ὅτῳ βούλει τρόπῳ.
ΗΛ. ἔσται τάδ'· οὐδὲν σοῦ ξίφους λελείψομαι·
ἀλλ' ἀμφιθεῖναι σῇ δέρῃ θέλω χέρας.
ΟΡ. τέρπου κενὴν ὄνησιν, εἰ τερπνὸν τόδε
θανάτου πέλας βεβῶσι, περιβαλεῖν χέρας.

already knew: whereas she ought to say, 'how can I be silent when we are both condemned to die?' And so the Schol., καὶ πῶς σιωπήσω, ἐπεὶ οὐκέτι μέτεστιν ἡμῖν τοῖς ἀθλίοις βλέπειν τόδε τὸ φῶς τοῦ Ἡλίου; and again, ἐπεὶ τὸ φῶς τοῦ ἡλίου ὁρᾶν οὐ μέτεστιν ἡμῖν τοῖς ταλαιπώροις. It seems so clear that he found ὡς ὁρᾶν instead of εἰσορᾶν, the reading of all the copies, that this has now been restored. Hermann gives μετὸν for μέτα, after Musgrave. Kirchhoff suggests ὅτ' οὐκέθ'.

1027. μὴ σύ γέ μ' Hermann for σὺ μή μ', Flor. 2 having μὴ σύμ'. The correction is quite necessary. The common reading would mean, 'Do not *you* kill me, for I am (virtually) killed already by another;' whereas the sense is, 'slay me not, I beseech you, by this vain grief, for I am slain sufficiently by the Argives.' Thus the γε in expostulation is added in a formula where σὺ legitimately occurs without strong personal emphasis, as in Med. 1056, μὴ δῆτα θυμὲ, μὴ σύ γ' ἐργάσῃ τάδε. For ἀποκτείνειν used in this sense, as it were, of morally slaying, by words &c., cf. Hipp. 1064, οἴμοι, τὸ σεμνὸν ὥς μ' ἀποκτείνει τὸ σόν.—By Ἀργείας χερὸς Hermann understands the χειροτονία of the Argives, and he is probably right, though the term here is certainly ambiguous.

1032. The common reading, ὑπόμνησιν, may perhaps stand in apposition to δάκρυα, or the sense may be, 'by bringing into tears the remembrance of woe.' Musgrave suggests ὑπομνήσει, and so the Schol. seems to have found; διὰ τὴν ὑπόμνησιν τῶν κακῶν εἰσάγουσά με εἰς δάκρυα.

1034. Quoted by Stobaeus, Fl. cxix. 3.

1037. μὴ — κτάνῃ. The Schol. explains this by ἵνα μή. It is better to take it in the imperative sense, 'let not any Argive slay me,' as in Hec. 548, μή τις ἅψηται χροὸς τοὐμοῦ. — For γόνον the Schol. records a reading δόμον, which, he says, was approved by the grammarian Callistratus. The objection to τὸν γόνον is, of course, the masculine used of a female offspring. Hermann ventures to edit τὴν Ἀγαμέμνονος γόνον.

1041. οὐδὲν κτλ., 'I will not be at all behind your sword,' i. e. behind you in the use of the sword.

ΗΛ. ὦ φίλτατ', ὦ ποθεινὸν ἡδιστόν τ' ἔχων
τῆς σῆς ἀδελφῆς ὄνομα καὶ ψυχὴν μίαν.
ΟΡ. ἔκ τοί με τήξεις· καί σ' ἀμείψασθαι θέλω
φιλότητι χειρῶν. τί γὰρ ἔτ' αἰδοῦμαι τάλας;
ὦ στέρν' ἀδελφῆς, ὦ φίλον πρόσπτυγμ' ἐμόν,
τάδ' ἀντὶ παίδων καὶ γαμηλίου λέχους
προσφθέγματ' ἀμφοῖν τοῖς ταλαιπώροις πάρα.
ΗΛ. φεῦ·
πῶς ἂν ξίφος νὼ ταὐτὸν, εἰ θέμις, κτάνοι,
καὶ μνῆμα δέξαιθ' ἕν, κέδρου τεχνάσματα.
ΟΡ. ἥδιστ' ἂν εἴη ταῦθ'· ὁρᾷς δὲ δὴ φίλων
ὡς ἐσπανίσμεθ', ὥστε κοινωνεῖν τάφου.
ΗΛ. οὐδ' εἶφ' ὑπὲρ σοῦ, μὴ θανεῖν σπουδὴν ἔχων,
Μενέλαος ὁ κακὸς, ὁ προδότης τοὐμοῦ πατρός;
ΟΡ. οὐδ' ὅμμ' ἔδειξεν, ἀλλ' ἐπὶ σκήπτροις ἔχων
τὴν ἐλπίδ' ηὐλαβεῖτο μὴ σώζειν φίλους.

1046. Neither Scholiasts nor modern commentators explain the meaning of a brother 'having the dearest name of his sister.' Probably she means, that he has in her one whom he may call by the endearing name of sister, and who is possessed of common feelings, *ψυχὴν μίαν*. Cf. *ποθεινὸν ὄνομ' ὁμιλίας*, v. 1082.

1049. Kirchhoff appears to be mistaken in marking the loss of two verses of Electra's preceding this. There is nothing wanting to the context. Electra had said, 'Let me embrace you,' and he replies, 'I am desirous to return that embrace,' which accordingly he does, *ὦ στέρν' ἀδελφῆς κτλ.* The remarkable numerical correspondence of this passage has been pointed out in the Preface to vol. ii. p. xxiii;—"Orestes speaks *five*, then *three times five*, then *twice five* verses; and he is answered by Pylades in *fifteen*, after which (with the interval of a monostich dialogue between them of *thirty-one*), Orestes and Pylades again speak in *twenty-two* lines each. Beyond this (1177—90), Electra and Orestes converse in *fourteen* alternate lines or couplets, and then Electra delivers a speech of *thirteen*, answered by Orestes in *fifteen* as before, and then (v. 1231—45) there is another dialogue of *fifteen* verses preceding a system of dochmiacs."—Here therefore it is fair to assume that *five* verses formed the speech of Orestes; and consequently that Kirchhoff is again mistaken in supposing v. 1051 to be spurious. The MSS. indeed, as well as the Scholiast, give *ἀμφὶ*, for which Lobeck proposed the obvious correction *ἀμφοῖν*, and the two best copies have *ἄρα*, altered into *πάρα*, at the end. The former error is easily explained: some one mistook *ἀμφοῖν τοῖς ταλαιπώροις* as if agreeing, and thought that this could not be. In fact, *ἀμφοῖν* is the genitive after *προσφθέγματα*. Porson reads *ἡμῖν*, from one of the inferior MSS.—If this verse, in fine, be omitted, the sense ends very imperfectly at v. 1050.

1053. *κέδρου*. See on Alcest. 365.

1056—7. W. Dindorf, with one of the late MSS., continues this distich to Orestes. It obviously belongs to Electra; and thus the speech of Orestes, like that at v. 1075, will contain *ten* verses, on the not improbable supposition that v. 1066 is interpolated, where *δέμας* is improperly used of a dead body.

1058. *ὅμμ' ἔδειξεν*. It does not appear that Menelaus had been present at the assembly, as might have been inferred from v. 704.—*ἐπὶ σκήπτροις*, Schol. *ἤγουν ἐπὶ τῇ βασιλείᾳ, ἣν ἤλπιζε κατέχειν ἀποθανόντος τοῦ Ὀρέστου.*—*ηὐλαβεῖτο*, cf. v. 748.

ἀλλ' εἶ', ὅπως γενναῖα κἀγαμέμνονος
δράσαντε κατθανούμεθ' ἀξιώτατα.
κἀγὼ μὲν εὐγένειαν ἀποδείξω πόλει
παίσας πρὸς ἧπαρ φασγάνῳ· σὲ δ' αὖ χρεὼν
ὅμοια πράσσειν τοῖς ἐμοῖς τολμήμασι.
Πυλάδη, σὺ δ' ἡμῖν τοῦ φόνου γενοῦ βραβεύς,
καὶ κατθανόντοιν εὖ περίστειλον δέμας,
θάψον τε κοινῇ πρὸς πατρὸς τύμβον φέρων.
καὶ χαῖρ'· ἐπ' ἔργον δ', ὡς ὁρᾷς, πορεύομαι.
ΠΥ. ἐπίσχες. ἓν μὲν πρῶτά σοι μομφὴν ἔχω,
εἰ ζῆν με χρῄζειν σοῦ θανόντος ἤλπισας.
ΟΡ. τί γὰρ προσήκει κατθανεῖν σ' ἐμοῦ μέτα;
ΠΥ. ἦρου; τί δὲ ζῆν σῆς ἑταιρίας ἄτερ;
ΟΡ. οὐκ ἔκτανες σὴν μητέρ', ὡς ἐγὼ τάλας.
ΠΥ. ξὺν σοί γε κοινῇ· ταὐτὰ καὶ πάσχειν με δεῖ.
ΟΡ. ἀπόδος τὸ σῶμα πατρὶ, μὴ ξύνθνησκέ μοι.
σοὶ μὲν γάρ ἐστι πόλις, ἐμοὶ δ' οὐκ ἔστι δή,
καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν.
γάμων δὲ τῆς μὲν δυσπότμου τῆσδ' ἐσφάλης,
ἣν σοι κατηγγύησ', ἑταιρίαν σέβων·
σὺ δ' ἄλλο λέκτρον παιδοποίησαι λαβών,
κῆδος δὲ τοὐμὸν καὶ σὸν οὐκέτ' ἐστὶ δή.
ἀλλ' ὦ ποθεινὸν ὄνομ' ὁμιλίας ἐμῆς,
χαῖρ'· οὐ γὰρ ἡμῖν ἔστι τοῦτο, σοί γε μήν·
οἱ γὰρ θανόντες χαρμάτων τητώμεθα.

1060. ὅπως, hortative, as Iph. T. 321, ἀλλ' ὅπως θανούμεθα κάλλιστα.

1062. The best MS. has ἀποδείξαι πόλει (with ω superscribed by a later hand), and γρ. πατρός. Hence Kirchhoff concludes that πόλει and πατρὸς were emendations, and the original reading was ἀποδεῖξαι θέλω. The Schol. however recognizes πόλει, and all the other copies agree in ἀποδείξω.

1072. ἑταιρείας Porson.

1073. Hermann reads οὐκ ἔκτανες σὺ, from a variant in one of the late MSS., because the reply of Pylades does not well suit σὴν μητέρα distinctively expressed, since that would mean, that Pylades had killed his mother with the help of Orestes. The answer however is directed to ὡς ἐγὼ τάλας, as if he had said, οὐ σὺ μόνον ἔκτανες αὐτὴν, ἀλλ' ἐγὼ σὺν σοί.

1077. Aesch. Pers. 252, ὦ Περσὶς αἶα καὶ πολὺς πλούτου λιμήν.

1079. κατηγγύησ'. Cf. El. 1340, Πυλάδη, χαίρων ἴθι, νυμφεύου δέμας Ἠλέκτρας. In Iph. T. 915, they are spoken of as happily married. *Inf.* v. 1657, Ὀρέστᾳ, σοὶ δὲ παῖδ' ἐγὼ κατεγγυῶ.

1082. ποθεινὸν ὄνομα. Cf. v. 1045. There is the usual variant ὄμμα, on which Porson has a long note. The sense simply is, ὦ κεκλημένε ἑταῖρε.

1084. οἱ θανόντες, we who are virtually or morally dead. Cf. v. 1027, ἄλις ὑπ'

ΠΥ. ἦ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων.
μήθ' αἷμά μου δέξαιτο κάρπιμον πέδον,
μὴ λαμπρὸς αἰθὴρ, εἴ σ' ἐγὼ προδούς ποτε
ἐλευθερώσας τοὐμὸν ἀπολίποιμί σε.
καὶ συγκατέκτανον γὰρ, οὐκ ἀρνήσομαι,
καὶ πάντ' ἐβούλευσ' ὧν σὺ νῦν τίνεις δίκας·
καὶ ξυνθανεῖν οὖν δεῖ με σοὶ καὶ τῇδ' ὁμοῦ.
ἐμὴν γὰρ αὐτὴν, ἧς λέχος κατήνεσας,
κρίνω δάμαρτα. τί γὰρ ἐρῶ καλόν ποτε
γῆν Δελφίδ' ἐλθὼν Φωκέων ἀκρόπτολιν,
ὃς πρὶν μὲν ὑμᾶς δυστυχεῖν φίλος παρῆν,
νῦν δ' οὐκέτ' εἰμὶ δυστυχοῦντί σοι φίλος;
οὐκ ἔστιν, ἀλλὰ ταῦτα μὲν κἀμοὶ μέλει.
ἐπεὶ δὲ κατθανούμεθ', ἐς κοινοὺς λόγους
ἔλθωμεν, ὡς ἂν Μενέλεως ξυνδυστυχῇ.

ΟΡ. ὦ φίλτατ', εἰ γὰρ τοῦτο κατθάνοιμ' ἰδών.

ΠΥ. πιθοῦ νυν, ἀνάμεινον δὲ φασγάνου τομάς.

ΟΡ. μενῶ, τὸν ἐχθρὸν εἴ τι τιμωρήσομαι.

'Αργείας χερὸς τέθνηκα. Some MSS. give οἱ θανοῦντες (for θανούμενοι).

1085. Between ἦπου and ἦ πολὺ the MSS. are about equally divided. The latter seems rather more suited to the sense, 'You have greatly missed, or are far short of, my intentions.' Cf. Hel. 765, ἦ πόλλ' ἀνήρου μ'.—μήθ' αἷμα κτλ., a strong form of imprecation on oneself. Hipp. 1030, καὶ μήτε πόντος μήτε γῆ δέξαιτό μου σάρκας θανόντος, εἰ κακὸς πέφυκ' ἀνήρ. Kirchhoff observes, what Person had omitted to notice, that this distich is quoted by the Schol. on Pind. Ol. ii. 135.—τοὐμὸν, sc. ἐμαυτὸν ἀπολύσας αἰτίας.

1090. νῦν is added by a later hand in one of the Venice MSS. (B., Kirchhoff). We suspect also the σύ. Perhaps, καὶ πάντα συνεβούλευσά γ' ὧν τίνεις δίκας.

1092. κατήνεσας is the emendation of the present editor for ἐπήνεσα. The mistake arose from ignorance of the true sense of καταινεῖν = κατεγγυᾶν. Cf. Ipht. A. 695, τοὔνομα μὲν οὖν παῖδ' οἷδ' ὅτῳ κατήνεσας. Hence ἐπήνεσα was written by some one who thought the meaning was, 'to whose marriage I have consented' (cf. v. 1672, καὶ λέκτρ' ἐπήνεσ', ἡνίκ' ἂν διδῷ πατήρ); and then, in some of the late MSS.; ἧς λέχος γ' was written to fill the hiatus. Kirchhoff proposes to read ἧς ἐπήνεσας λέχος, and Brunck proposed κατήνεσα. Both were so near the mark, that it is surprising they missed it. Hermann acquiesces in Porson's transposition, ἧς γε λέχος ἐπήνεσα.

1093. τί καλὸν, what plausible defence of my conduct, τί δίκαιον. Hermann contends that καλὸν is a mere patchwork, and gives τί γὰρ ἐρῶ κἀγώ ποτε, with Flor. 2, one of the best MSS. having τί γὰρ ἐγὼ ἐρῶ καλόν ποτε; Schol. τί γὰρ ἔχω, φησὶν, ἀπολογήσασθαι;

1094. Hermann is surprised that no critic suggested τὴν Δελφίδ', which he gives from one good MS. Others will be surprised that he did not perceive this would be a wrong use of the article. Perhaps εἰς Δελφίδ' ἐλθὼν Φ. ἀκρ., or, if γῆν be genuine, Φωκέων τ' ἀκρ.

1096. Cf. Electr. 605, ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος.

1097. We might suggest, ἀλλὰ ταὐτὰ νῦν κἀμοὶ μέλει, as giving a better sense.

1101. ἀνάμεινον, await the proper time of, i. e. put off for a while, the sword-blow that is to slay you. Schol. πείσθητι δὴ, καὶ τὴν σφαγὴν ἀναβαλοῦ.

ΠΥ. σίγα νυν· ὡς γυναιξὶ πιστεύω βραχύ.
ΟΡ. μηδὲν τρέσῃς τάσδ'· ὡς πάρεισ' ἡμῖν φίλαι.
ΠΥ. Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν.
ΟΡ. πῶς; τὸ γὰρ ἕτοιμον ἔστιν, εἴ γ' ἔσται καλῶς.
ΠΥ. σφάξαντες· ἐν δόμοις δὲ κρύπτεται σέθεν.
ΟΡ. μάλιστα· καὶ δὴ πάντ' ἀποσφραγίζεται.
ΠΥ. ἀλλ' οὐκέθ', Ἅιδην νυμφίον κεκτημένη.
ΟΡ. καὶ πῶς; ἔχει γὰρ βαρβάρους ὀπάονας.
ΠΥ. τίνας; Φρυγῶν γὰρ οὐδέν' ἂν τρέσαιμ' ἐγώ.
ΟΡ. οἵους ἐνόπτρων καὶ μύρων ἐπιστάτας.
ΠΥ. τρυφὰς γὰρ ἥκει δεῦρ' ἔχουσα Τρωικάς;
ΟΡ. ὥσθ' Ἕλλας αὐτῇ σμικρὸν οἰκητήριον.
ΠΥ. οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος.
ΟΡ. καὶ μὴν τόδ' ἔρξας δὶς θανεῖν οὐχ ἅζομαι.
ΠΥ. ἀλλ' οὐδ' ἐγὼ μήν, σοί γε τιμωρούμενος.
ΟΡ. τὸ πρᾶγμα δήλου καὶ πέραιν', ὅπως λέγεις.
ΠΥ. εἴσιμεν ἐς οἴκους δῆθεν ὡς θανούμενοι.
ΟΡ. ἔχω τοσοῦτον, τἀπίλοιπα δ' οὐκ ἔχω.
ΠΥ. γόους πρὸς αὐτὴν θησόμεσθ' ἃ πάσχομεν.
ΟΡ. ὥστ' ἐκδακρῦσαί γ' ἔνδοθεν κεχαρμένην.

1103. *σίγα νυν.* Schol. *ὑφορᾶται τὰς τοῦ χοροῦ, ἐνόμιζε γὰρ αὐτὰς ἐχθρὰς εἶναι.*

1105. *λύπην*, the accusative in apposition to the sentence, for which see Herc. F. 59.

1106. Kirchhoff pronounces this verse "vix sanus." The explanations of the Scholiasts are confused, but they do not indicate any other reading. Hermann and Kirchhoff read *ἔστιν, prompta voluntas adest, si recte fieri poterit;* and this is perhaps better than the vulg. *ἐστιν.* 'Readiness is not wanting, provided the result shall prove successful.'

1108. This verse is ironical; 'No doubt of it; already she is sealing up all my property,' i. e. it is being taken possession of by her and Menelaus, on the presumption of my death. The Schol. records a various reading *ἀπασφαλίζεται.* The custom of affixing seals on the property of absent persons is alluded to in Aesch. Ag. 592, where Clytemnestra boasts that she has been a faithful wife, *σημαντήριον οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.*

1110. *καὶ πῶς;* 'Not so.' See Alcest. 482.

1112. *οἵους κτλ.* Schol. *οἵους εἰκὸς εἶναι ἐπιτηδείους εἰς τὴν τῶν ἐνόπτρων καὶ μύρων ὑπηρεσίαν.* Perhaps we should read *ἐπιστατεῖν.* Cf. Troad. 1107, *χρύσεα δ' ἔνοπτρα, παρθένων χάριτας, ἔχουσα τυγχάνει Διὸς κόρα.*

1116. *καὶ μὴν κτλ.* 'Well, if I accomplish *that*, I fear not to die twice.' Cf. Heracl. 600, *καὶ χαῖρε, δυσφημεῖν γὰρ ἅζομαι θεάν.* Aesch. Suppl. 860, *ὀλκὴ γὰρ οὔτοι πλόκαμον οὐδάμ' ἅζεται.* The MSS. and Schol. give *οὐ χάζομαι,* 'I do not retire from,' and this, though not an Attic word, is retained by Porson and Matthiae.

1119. It might be better to construe *δῆθεν ὡς θανούμενοι,* i. e. *προφάσει ὡς θ.,* than to retain the comma after *δῆθεν.* Cf. Soph. Trach. 382, *δῆθεν οὐδὲν ἱστορῶν.*

1121. *πρὸς αὐτήν.* Helen. 1153, *καὶ μὴν γυναικείοις ἂν οἰκτισαίμεθα κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.*

1122. *ἐκδακρῦσαί γ',* ironically; 'aye, so that she will shed tears outwardly,

ΠΥ. καὶ νῷν παρέσται ταῦθ' ἅπερ κείνῃ τότε.
ΟΡ. ἔπειτ' ἀγῶνα πῶς ἀγωνιούμεθα ;
ΠΥ. κρύπτ' ἐν πέπλοισι τοισίδ' ἕξομεν ξίφη.
ΟΡ. πρόσθεν δ' ὀπαδῶν τίς ὄλεθρος γενήσεται ;
ΠΥ. ἐκκλήσομεν σφᾶς ἄλλον ἄλλοσε στέγης.
ΟΡ. καὶ τόν γε μὴ σιγῶντ' ἀποκτείνειν χρεών.
ΠΥ. εἶτ' αὐτὸ δηλοῖ τοὔργον οἳ τείνειν χρεών.
ΟΡ. Ἑλένην φονεύειν· μανθάνω τὸ σύμβολον.
ΠΥ. ἔγνως· ἄκουσον δ' ὡς καλῶς βουλεύομαι.
εἰ μὲν γὰρ ἐς γυναῖκα σωφρονεστέραν
ξίφος μεθεῖμεν, δυσκλεὴς ἂν ἦν φόνος·
νῦν δ' ὑπὲρ ἁπάσης Ἑλλάδος δώσει δίκην,
ὧν πατέρας ἔκτειν'· ὧν δ' ἀπώλεσεν τέκνα
νύμφας τ' ἔθηκεν ὀρφανὰς ξυναόρων
ὀλολυγμὸς ἔσται, πῦρ τ' ἀνάψουσιν θεοῖς
σοὶ πολλὰ κἀμοὶ κέδν' ἀρώμενοι τυχεῖν,
κακῆς γυναικὸς οὕνεχ' αἷμ' ἐπράξαμεν.
ὁ μητροφόντης δ' οὐ καλεῖ ταύτην κτανών,

while inwardly rejoiced.' The good copies give κεχαρμένην, Aldus and some of the inferior ones κεχαρμένη, which Porson pronounces equally good; but the nominative could only stand with ὥστ' ἐκδακρύσει γ'. Prof. Scholefield, apparently impressed with the conviction that a Porson could not err, in Greek at least, chivalrously comes to the defence, and presumes an ellipse of καὶ αὐτὴ αἰσθήσεται, ὥστε κτλ.

1123. ταῦθ' (f. ταὐθ') ἅπερ κείνῃ. Schol. καὶ ἡμῖν τότε ταῦτα παρέσται, ἅπερ κείνῃ, ἤγουν τὸ ἔξωθεν δακρύειν, ἔκτοθεν (l. ἔνδοθεν) δὲ χαρὰν ἔχειν τῇ ἐλπίδι τῆς διαχειρήσεως αὐτῆς.

1126. τίς ὄλεθρος. Schol. τὸ τίς ἀντὶ τοῦ κατὰ τίνα τρόπον ;

1127. ἄλλον ἄλλοσε. 'We will drive them, one into this room and another into that, and shut them out of our way' (shut them *in*, according to our idiom). One of the best MSS. gives ἄλλος ἄλλον ἐν στέγαις, whence the Aldine ἄλλον ἄλλοσ' ἐν στέγαις. See on v. 1447.

1129. οἳ τείνειν χρεών, whither we must direct our course; what end we must strive to attain. The inferior copies give ᾗ for οἳ.

1130. τὸ σύμβολον, the watchword. Cf. Rhes. 220. 573.

1135. ὧν δ' is the reading of the best MS. and Flor. 2, for ὧν τ'. By removing the full stop commonly placed after ξυναόρων, which involved an awkward *asyndeton* at ὀλολυγμὸς ἔσται, a much better sense is gained; 'while on the part of those, of whose sons she caused the death, and bereaved the wives of their partners, there will be a shout of joy, and (men) will kindle fires on the altars of the gods, praying that many blessings may light on you and me.' The ὀλολυγμὸς here, as elsewhere, is the joyful cry of *women*, viz. those whose husbands have died in the war; while the masculine ἀρώμενοι includes the fathers who have lost their sons. The use of ἀρᾶσθαι in a good sense, for εὔχεσθαι, is to be noticed. The Schol. takes τυχεῖν actively, ὥστε τυχεῖν αὐτῶν. It is however often used intransitively, 'to befal,' as *inf.* 1326.

1139. αἷμ' ἐπράξαμεν. Schol. ὅτι ἐποιήσαμεν φόνον. We may compare αἷμα τιθέναι, to cause slaughter, Bacch. 837. *Inf.* 1579, ἐπὶ φόνῳ πράσσεις φόνον. See on v. 406.

1140. For the article with the pre-

ἀλλ' ἀπολιπὼν τοῦτ' ἐπὶ τὸ βέλτιον πεσεῖ
Ἑλένης λεγόμενος τῆς πολυκτόνου φονεύς.
οὐ δεῖ ποτ' οὐ δεῖ Μενέλεων μὲν εὐτυχεῖν,
τὸν σὸν δὲ πατέρα καὶ σὲ κἀδελφὴν θανεῖν
μητέρα τ', ἐῶ τοῦτ', οὐ γὰρ εὐπρεπὲς λέγειν,
δόμους δ' ἔχειν σοὺς δι' Ἀγαμέμνονος δόρυ
λαβόντα νύμφην· μὴ γὰρ οὖν ζῴην ἔτι,
εἰ μὴ 'π' ἐκείνῃ φάσγανον †σπάσω μέλαν.
ἦν δ' οὖν τὸν Ἑλένης μὴ κατάσχωμεν φόνον,
πρήσαντες οἴκους τούσδε κατθανούμεθα.
ἑνὸς γὰρ οὐ σφαλέντες ἕξομεν κλέος,
καλῶς θανόντες ἢ καλῶς σεσωσμένοι.

ΧΟ. πάσαις γυναιξὶν ἀξία στυγεῖν ἔφυ
ἡ Τυνδαρὶς παῖς, ἣ κατῄσχυνεν γένος.

ΟΡ. φεῦ.
οὐκ ἔστιν οὐδὲν κρεῖσσον ἢ φίλος σαφὴς,
οὐ πλοῦτος, οὐ τυραννίς· ἀλόγιστον δέ τι
τὸ πλῆθος ἀντάλλαγμα γενναίου φίλου.
σὺ γὰρ τά τ' εἰς Αἴγισθον ἐξηῦρες κακὰ
καὶ πλησίον παρῆσθα κινδύνων ἐμοὶ,

dicate see on Herc. F. 582. Iph. A. 1354.

1143. *οὐ δεῖ ποτ'*. We should have expected *οὐ δεῖ γάρ*.

1145. *ἐῶ τοῦτ'*. 'I pass by *that*, however, for it is not becoming to say it.' Cf. v. 27. If he had meant, specifically, *οὐκ ἔδει τὴν σὴν μητέρα ἀποθανεῖν*, he would have been charging Orestes with an unjust act, and so taking the very side which his enemies had taken.

1146. *δόμους δ'*. So the best MS. and Flor. 2, for *δόμους τ'*. The *δὲ* is better, because the subject of the infinitive reverts to *Μενέλεων*, whereas *τε* would rather couple *ἔχειν* with *θανεῖν*.

1147. *μὴ γὰρ οὖν*. For this combination see Aesch. Suppl. 386, *μή τί ποτ' οὖν γενοίμαν ὑποχείριος κράτεσιν ἀρσένων*. Here perhaps the *οὖν* has its proper sense, the *γὰρ* merely expressing the wish, as in *εἰ γὰρ, εἴθε γάρ*. 'May I then no longer live unless I try to kill her,' i. e. such being the case, that we shall gain praise and not blame for the deed.

1148. The reading here is rather doubtful. One of the best copies gives *σπασόμεθα*, which obviously suggests *ἦν—σπασώμεθα*, as Kirchhoff has observed. Hermann (on Hel. v. 1675, where *μέλαν ξίφος* occurs) notices the weakness of the epithet *following* the substantive, especially with a word interposed; and he would read, (though this is less probable,) *εἰ μὴ 'π' ἐκείνῃ φάσγανον σπάσαιμ' ἐγώ*.

1149. *ἦν δ' οὖν κτλ.* 'But, if we *should* fail to secure the death of Helen,' &c. On the formula *ἦν δ' οὖν* see Rhes. 572. Herc. F. 213. For *κατασχεῖν*, Iph. T. 980. One good MS. here gives *ἦν δ' αὖ*.

1156. Soph. Oed. R. 380, *ὦ πλοῦτε καὶ τυραννὶ καὶ τέχνη τέχνης ὑπερφέρουσα.—ἀλόγιστον*, irrational. Schol. *ἀσύνετον καὶ μωρόν ἐστι τὸ ἀνταλλάττεσθαι ἀντὶ τοῦ γενναίου φίλου πλῆθος, ἤγουν τὸ προτιμᾶν τὸ πλῆθος ἀντὶ τοῦ γενναίου φίλου*. The idea is, that the noble disposition rather than the numerical strength of friends is to be regarded.

1159. *πλησίον παρῆσθα* is rather im-

νῦν τ' αὖ δίδως μοι πολεμίων τιμωρίαν,
κοὐκ ἐκποδὼν εἶ. παύσομαί σ' αἰνῶν, ἐπεὶ
βάρος τι κἀν τῷδ' ἐστὶν, αἰνεῖσθαι λίαν.
ἐγὼ δὲ πάντως ἐκπνέων ψυχὴν ἐμὴν
δράσας τι χρῄζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν,
ἵν' ἀνταναλώσω μὲν οἵ με προὔδοσαν,
στένωσι δ' οἵπερ κἄμ' ἔθηκαν ἄθλιον.
Ἀγαμέμνονός τοι παῖς πέφυχ', ὃς Ἑλλάδος
ἦρξ' ἀξιωθεὶς, οὐ τύραννος, ἀλλ' ὅμως
ῥώμην θεοῦ τιν' ἔσχ'· ὃν οὐ καταισχυνῶ
δοῦλον παρασχὼν θάνατον, ἀλλ' ἐλευθέρως
ψυχὴν ἀφήσω, Μενέλεων δὲ τίσομαι.
ἑνὸς γὰρ εἰ λαβοίμεθ', εὐτυχοῖμεν ἂν,

properly used for *οὐχ ἑκὰς ἦσθα*, as Hermann remarked.

1162. Quoted by Stobaeus, Flor. xiv. 6. Cf. Iph. A. 979, *αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ μισοῦσι τοὺς αἰνοῦντας, ἣν αἰνῶσ' ἄγαν.*

1163. *πάντως ἐκπνέων κτλ.*, 'since I must at any rate die,' i. e. whether I die avenged or not. The Schol. missed the point of this; *ὁμολογουμένως ἀποθνήσκων.* Cf. Med. 1240, *πάντως σφ' ἀνάγκη καθανεῖν· ἐπεὶ δὲ χρὴ, ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.*

1165. *ἀνταναλώσωμεν* Schol. and MSS., corrected by Canter. "Quum hic de se solo loquatur Orestes, in plurali ambiguitas inesset, quoniam etiam Pylades eum in patranda caede adjuturus est." *Hermann.*

1168. *ἀξιωθεὶς, οὐ τύραννος*, i. e. *χειροτονηθεὶς, οὐ βίᾳ συναθροίσας τοὺς Ἕλληνας.* The command of the expedition to Troy is called *ἀξίωμα* in Iph. T. 85. Compare Hel. 393, *πλεῖστον γὰρ οἶμαι, καὶ τόδ' οὐ κόμπῳ λέγω, στράτευμα κώπῃ διορίσαι Τροίαν ἔπι, τύραννος οὐδὲν πρὸς βίαν στρατηλατῶν, ἑκοῦσι δ' ἄρξας Ἑλλάδος νεανίαις.*—ἀλλ' ὅμως, viz. 'though he had not the absolute power of an irresponsible commander, he had the strength of a god;' which is variously interpreted, the assistance of a god, and the authority of a god.

1169. The reading of all the copies, ἔσχεν, corrected by Barnes, adds a little weight to the omission of *οὐ* in one of the late MSS., by which the sense would be, as Porson gives it, *quem dedecorabo, si servili morte occumbam.* In this case ἀλλὰ following must be rendered, 'No! rather let me die like a free-born man.'

1172. *ἑνὸς γὰρ κτλ.* 'For if we could but grasp one object, we should be fortunate; namely, if from some quarter or other unlooked-for safety might chance to befal us, slaying without being slain. For this I pray: for, what I wish, (with that) it is pleasing, even by transient words spoken through the mouth, to please the mind without any cost.' The sense of the last distich is, 'as it costs nothing to pray for this, I will do so, if only for my own satisfaction, and even if I should never attain it.' The critics do not notice that one of the Scholiasts must have read *οὐ βούλομαι γὰρ*, for he explains it thus: *τὸ ἡδὺ καὶ εὐκτὸν ἡμῖν πρᾶγμα, τὸ τινὰ τούτων λαβεῖν ὑποχείριον, οὐ βούλομαι διὰ στόματος μόνον προφέρειν, τουτέστι, μέχρι λόγων ματαίων στῆναι, καὶ ἀζημίως τέρψαι τὴν ἐμαυτοῦ ψυχὴν, τουτέστι, μὴ μετὰ τοῦ ζημιῶσαί τινα τῶν ἐχθρῶν καὶ τιμωρήσασθαι.*—If the received reading be right, the syntax is, *ὃ βούλομαι, τοῦτο καὶ μόνον ὀνομάζων ἀδαπάνως εὐφραίνομαι.* There is a variant *τέρψω* in the Aldine and one of the best MSS.; and one Schol. seems to have found *τέρπω*, for he explains, *τοῦτο καὶ μόνον ὀνομάζων ἀδαπάνως εὐφραίνομαι.* To revert to the former part of this difficult passage, it is not improbable that it involves a metaphor from the wrestling-school, where *λαβέσθαι τινὸς*, or *λαβὴν λαβεῖν*, meant

εἴ ποθεν ἄελπτος παραπέσοι σωτηρία
κτανοῦσι μὴ θανοῦσιν· εὔχομαι τάδε.
ὃ βούλομαι γὰρ ἡδὺ καὶ διὰ στόμα
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα.
ΗΛ. ἐγὼ, κασίγνητ', αὐτὸ τοῦτ' ἔχειν δοκῶ,
σωτηρίαν σοὶ τῷδέ τ' ἐκ τρίτων τ' ἐμοί.
ΟΡ. θεοῦ λέγεις πρόνοιαν. ἀλλὰ ποῦ τόδε;
ἐπεὶ τὸ συνετόν γ' οἶδα σῇ ψυχῇ παρόν.
ΗΛ. ἄκουε δή νυν· καὶ σὺ δεῦρο νοῦν ἔχε.
ΟΡ. λέγ'· ὡς τὸ μέλλειν ἀγάθ' ἔχει τιν' ἡδονήν.
ΗΛ. Ἑλένης κάτοισθα θυγατέρ'; εἰδότ' ἠρόμην.
ΟΡ. οἶδ', ἣν ἔθρεψεν Ἑρμιόνην μήτηρ ἐμή.
ΗΛ. αὕτη βέβηκε πρὸς Κλυταιμνήστρας τάφον.
ΟΡ. τί χρῆμα δράσουσ'; ὑποτίθης τίν' ἐλπίδα;
ΗΛ. χοὰς κατασπείσουσ' ὑπὲρ μητρὸς τάφου.
ΟΡ. καὶ δὴ τί μοι τοῦτ' εἶπας ἐς σωτηρίαν;
ΗΛ. συλλάβεθ' ὅμηρον τήνδ', ὅταν στείχῃ πάλιν.
ΟΡ. τίνος τόδ' εἶπας φάρμακον τρισσοῖς φίλοις;

'to get a good hold of one's antagonist.' Thus we may render it, 'For if we should have got into our power Menelaus alone,' viz. by slaying his wife.—For *εἴ ποθεν* we suspect *καί ποθεν* to be the true reading; 'and so perhaps safety might chance to come unexpectedly,' by the new turn given to affairs.—For *μὴ θανοῦσιν* good MSS. give *οὐ θανοῦσιν*, with Aldus.

1178. *σωτηρίαν*. She calls this *αὐτὸ τοῦτο*, the very thing he had mentioned, in reference to v. 1173.

1179. *ποῦ τόδε;* The meaning is, 'There is no use in anticipating divine assistance, since I know you have natural discretion enough to suggest of yourself an available plan.' Cf. Alcest. 1075, *σάφ' οἶδα βούλεσθαί σ' ἄν· ἀλλὰ ποῦ τόδε;* i. e. 'but that is impossible.' The *γε* in the next verse is best taken in connexion with *ἐπεί*, on which combination see Herc. F. 141. Cycl. 181. Many of the later MSS. wrongly omit *γε*.

1181. *καὶ σύ*. This is addressed to Pylades.

1182. *τὸ μέλλειν ἀγαθὰ*, scil. *ἀκούειν*, which Hermann supplies from the preceding verse, or perhaps, *τὸ μέλλειν* (*γενέσθαι*) *ἀγαθά*. The Aldine *τὸ λέγειν*, found also in one good MS., is a mere gloss on *μέλλειν*, viz. *τὸ μέλλειν ἀγαθὰ* (*λέγειν*). Porson thought *μέλλειν* could take an accusative *per se;* but the passage on which he chiefly relies, Iph. A. 1117, *οἶσθα γὰρ πατρὸς πάντως ἃ μέλλει*, will be shown to be an interpolation.

1183. *εἰδότ' ἠρόμην*. Schol. *σὲ τὸν γινώσκοντα ἠρώτησα*. Kirchhoff would read *ἦ εἰδότ' ἠρόμην;* But this does not improve the sense, which is, 'Of course you do,' but rather introduces a tautology. The vulgate is further defended by Ion 999, *Ἐριχθόνιον οἶσθ', ἢ οὔ; τί δ' οὐ μέλλεις, γέρον;*

1184. *ἔθρεψεν*. Cf. v. 64.

1187. *μητρὸς τάφου* (al. *τάφῳ*), the tomb of my mother Clytemnestra. Cf. v. 112—4. Hermann notices the error of Brunck and Matthiae in taking *ὑπὲρ μητρὸς* to mean 'in behalf of her mother Helen,' who had sent her daughter as her representative, v. 113.

1188. *καὶ δὴ κτλ.* 'Well, supposing this to be really the case; how does this, which you have mentioned, conduce to our safety?'

1190. *τίνος—φάρμακον*. Of what evil is this intended to be the cure? *τί*

ΗΛ. Ἑλένης θανούσης, ἤν τι Μενέλεώς σε δρᾷ,
ἢ τόνδε κἀμὲ, πᾶν γὰρ ἓν φίλον τόδε,
λέγ' ὡς φονεύσεις Ἑρμιόνην· ξίφος δὲ χρὴ
δέρῃ πρὸς αὐτῇ παρθένου σπάσαντ' ἔχειν.
κἂν μέν σε σώζῃ μὴ θανεῖν χρῄζων κόρην
Ἑλένης Μενέλεως πτῶμ' ἰδὼν ἐν αἵματι,
μέθες πεπᾶσθαι πατρὶ παρθένου δέμας·
ἢν δ' ὀξυθύμου μὴ κρατῶν φρονήματος
κτείνῃ σε, καὶ σὺ σφάζε παρθένου δέρην.
καί νιν δοκῶ, τὸ πρῶτον ἢν πολὺς παρῇ,
χρόνῳ μαλάξειν σπλάγχνον. οὔτε γὰρ θρασὺς
οὔτ' ἄλκιμος πέφυκε. τήνδ' ἡμῖν ἔχω
σωτηρίας ἔπαλξιν. εἴρηται λόγος.

ΟΡ. ὦ τὰς φρένας μὲν ἄρσενας κεκτημένη,
τὸ σῶμα δ' ἐν γυναιξὶ θηλείαις πρέπον,
ὡς ἀξία ζῆν μᾶλλον ἢ θανεῖν ἔφυς.
Πυλάδη, τοιαύτης ἆρ' ἁμαρτήσει τάλας
γυναικὸς, ἥ ζῶν μακάριον κτήσει λέχος.

ΠΥ. εἰ γὰρ γένοιτο, Φωκέων δ' ἔλθοι πόλιν
καλοῖσιν ὑμεναίοισιν ἀξιουμένη.

ΟΡ. ἥξει δ' ἐς οἴκους Ἑρμιόνη τίνος χρόνου;
ὡς τἄλλα γ' εἶπας, εἴπερ εὐτυχήσομεν,

ὠφελήσει τοῦτο; The question is put, because it was not at first apparent how such a scheme could save at once Orestes, Electra, and Pylades.

1196. Here, as in v. 20, the MSS. agree in Μενέλεως. The common reading is Μενέλαος Ἑλένης. The transposition of the names is recommended by Kirchhoff and Hermann.—πτῶμα, Schol. ἀντὶ τοῦ τὸ σῶμα. It is better to take it as a periphrasis for Ἑλένην πεσοῦσαν ἐν αἵματι. See on Aesch. Suppl. 647.

1200. παρῇ. Nauck (ap. Kirch.) proposed ἢν πολὺς ῥυῇ, as Hipp. 443, Κύπρις γὰρ οὐ φορητὸν, ἢν πολλὴ ῥυῇ. But παρεῖναι, παρίστασθαι, well enough implies the close proximity of an exasperated enemy.

1204—5. Quoted by Stobaeus, II. lxvii. 7 with the variant ἄρσενος.

1208. Porson, against the copies, places a question at λέχος. At first sight this is plausible; but τάλας is against it. He seems to say, 'You must choose between losing such a woman for a wife, and being wretched; and making an effort to save your own life and hers, and living happily with her.'—For ἢ some good copies, with the Schol., give ἦ, for ἦ συνοικῶν. Porson suggests ἧς, which Matthiae prefers, but Hermann justly rejects.

1209. Kirchhoff and Hermann follow the old editions in placing no stop at πόλιν. "Conjungenda," says the latter, "ἔλθοι καλοῖσιν ὑμεναίοισιν, ἀξιουμένη αὐτῶν." We doubt this, needless as the stop undoubtedly is. Schol. κοσμουμένη, τιμωμένη. Cf. Aesch. Ag. 876, τοιοῖσδέ τοί νιν ἀξιῶ προσφθέγμασιν.

1212. "Jungenda sunt εὐτυχήσομεν ἑλόντες, ut ηὐτύχει βαλὼν Iph. T. 330." *Porson.*

κάλλισθ', ἑλόντες σκύμνον ἀνοσίου πατρός.
ΗΛ. καὶ δὴ πέλας νιν δωμάτων εἶναι δοκῶ·
τοῦ γὰρ χρόνου τὸ μῆκος αὐτὸ συντρέχει.
ΟΡ. καλῶς· σὺ μέν νυν, σύγγον' Ἠλέκτρα, δόμων
πάρος μένουσα παρθένου δέχου πόδα·
φύλασσε δ', ἤν τις, πρὶν τελευτηθῇ φόνος,
ἢ ξύμμαχός τις ἢ κασίγνητος πατρὸς
ἐλθὼν ἐς οἴκους φθῇ, γέγωνέ τ' ἐς δόμους
ἢ σανίδα παίσασ' ἢ λόγους πέμψασ' ἔσω.
ἡμεῖς δ' ἔσω στείχοντες ἐπὶ τὸν ἔσχατον
ἀγῶν' ὁπλιζώμεσθα φασγάνῳ χέρας,
Πυλάδη· σὺ γὰρ δὴ συμπονεῖς ἐμοὶ πόνους.
ὦ δῶμα ναίων νυκτὸς ὀρφναίας πάτερ,
καλεῖ σ' Ὀρέστης παῖς σὸς ἐπίκουρον μολεῖν
τοῖς δεομένοισι. διὰ σὲ γὰρ πάσχω τάλας
ἀδίκως· προδέδομαι δ' ὑπὸ κασιγνήτου σέθεν
δίκαια πράξας· οὗ θέλω δάμαρθ' ἑλὼν
κτεῖναι· σὺ δ' ἡμῖν τοῦδε συλλήπτωρ γενοῦ.
ΗΛ. ὦ πάτερ, ἱκοῦ δῆτ', εἰ κλύεις εἴσω χθονὸς
τέκνων καλούντων, οἳ σεθεν θνήσκουσ' ὕπερ.
ΠΥ. ὦ συγγένεια πατρὸς ἐμοῦ, κἀμὰς λιτὰς,
Ἀγάμεμνον, εἰσάκουσον, ἔκσωσον τέκνα.
ΟΡ. ἔκτεινα μητέρ', ΠΥ. ἠψάμην δ' ἐγὼ ξίφους.
ΗΛ. ἐγὼ δέ γ' ἐπεκέλευσα κἀπέλυσ' ὄκνου.
ΟΡ. σοὶ, πάτερ, ἀρήγων. ΗΛ. οὐδ' ἐγὼ προὔδωκά σε.
ΠΥ. οὔκουν ὀνείδη τάδε κλύων ῥύσει τέκνα;
ΟΡ. δακρύοις κατασπένδω σ'. ΗΛ. ἐγὼ δ' οἰκτοισί γε.

1214. *καὶ δὴ*, 'already.'—*συντρέχει*, scil. *τῇ νῦν παρουσίᾳ αὐτῆς*.

1220. *γέγωνε*, make a sound audibly or distinctly heard.

1225. *ὦ δῶμα ναίων*. Compare with this prayer Electr. 677 seqq. Aesch. Cho. 470 seqq.

1233. *ὦ συγγένεια*. Schol. *παρόσον ὁ Στρόφιος Ἀναξιβίαν ἔγημε τὴν Ἀγαμέμνονος ἀδελφὴν, ἐξ ἧς ἐγένετο Πυλάδης*.

1235. Cf. Electr. 1224, where Electra says, *ἐγὼ δέ γ' ἐπεκέλευσά σοι, ξίφους τ' ἐφηψάμην ἅμα*. See also on v. 284 *sup.* The reading however is unfortunately doubtful, the best copies giving *ἐγὼ δ' ἐπεβούλευσα*. Kirchhoff conjectures *ἐγὼ δὲ συνεβούλευσα*. Neither is suited to the following clause, *κἀπέλυσ' ὄκνου*. The passage cited from the Electra, which escaped Porson's memory, is strongly in favour of his reading, which is given above.

1238. *ὀνείδη*, 'expostulations' (1277 seqq.). Aesch. Cho. 486, *ἆρ' ἐξεγείρει τοῖσδ' ὀνείδεσιν, πάτερ;* Several of the best copies give *οὔκουν—ῥύσει τέκνα;* as Brunck proposed, for *οὐκοῦν—ῥῦσαι τέκνα*.

ΠΥ. παύσασθε, καὶ πρὸς ἔργον ἐξορμώμεθα·
εἴπερ γὰρ εἴσω γῆς ἀκοντίζουσ' ἀραὶ,
κλύει. σὺ δ', ὦ Ζεῦ πρόγονε, καὶ Δίκης σέβας,
δότ' εὐτυχῆσαι τῷδ' ἐμοί τε τῇδέ τε·
τρισσοῖς φίλοις γὰρ εἷς ἀγὼν, δίκη μία,
ἢ ζῆν ἅπασιν ἢ θανεῖν ὀφείλεται.

ΗΛ. Μυκηνίδες ὦ φίλαι, στρ.
τὰ πρῶτα κατὰ Πελασγὸν ἔδος Ἀργείων.

ΧΟ. τίνα θροεῖς αὐδὰν, πότνια; παραμένει
γὰρ ἔτι σοι τόδ' ἐν Δαναϊδῶν πόλει.

ΗΛ. στῆθ' αἱ μὲν ὑμῶν τόνδ' ἀμαξήρη τρίβον,
αἱ δ' ἐνθάδ' ἄλλον οἶμον ἐς φρουρὰν δόμων.

ΧΟ. τί δέ με τόδε χρέος ἀπύεις,
ἔνεπέ μοι, φίλα.

ΗΛ. φόβος ἔχει με μή τις ἐπὶ δώμασι

1242. ὦ Ζεῦ πρόγονε. "Hoc Pylades propter matrem dicit Anaxibiam, Agamemnonis uxorem, quae genus ab Jove ducebat." *W. Dind.*

1246. Orestes and Pylades having entered the palace, Electra is left alone outside to give the alarm if necessary, and to intercept Hermione (v. 1217—20). She summons the chorus to her aid, who approach the stage, and divide themselves into two parts, one to stand on the side of the country, (cf. ἀγρότας, v. 1270,) whence Hermione is expected to return from the necropolis, the other on the city-side, lest aid should arrive in consequence of Helen's cries. The verses are dochmiac intermixed with iambics, according to the degree of excitement in the respective speakers.—In the first verse Hermann, Kirchhoff, and W. Dindorf give φίλιαι, by which the metre is made the same as v. 1266. The copies agree in φίλαι, which gives an equally good verse (dochmius with anacrusis). In the antistrophe, βλέφαρα for βλέφαρον has sufficient MS. authority; and so Porson has edited. Schol. πρὸς τὰς ἀπὸ τοῦ χοροῦ διαλέγεται, Μυκηνίδας δὲ αὐτὰς καλεῖ, καὶ Ἀργείας, ἐπεὶ ὀλίγον ἀλλήλων ἀφεστήκασιν αἱ πόλεις.—τὰ πρῶτα, λείπει τὸ φέρουσαι, τουτέστιν αἱ τὰ πρῶτα φέρεσθε κατὰ τὸ Ἄργος. It appears from this phrase, which is perhaps imitated from the epic Ἄργεος ἄκρα Πελασγοί, that the chorus consisted of the best-born women in the city.—Hermann says this verse was certainly a senarius, and reads τὰ πρῶτα κατὰ Πελασγὸν Ἀργείων ἔδος, and in the antistrophe κόραισι δίδοτε βοστρύχων πάντῃ δία, both of which are arbitrary and not very probable changes. The latter verse is corrupt: this consists of dochmius + 2 cretics, the first of which has the last long syllable resolved. Kirchhoff conjectures in v. 1267, κόραισι δίδοτε βοστρύχων πανταχῇ.

1250. τόδε, Schol. τὸ πότνιαν καλεῖσθαι.

1251. στῆναι τρίβον, *viam insistere*, is a sort of cognate accusative, as στῆναι στάσιν Bacch. 925, πέτραν Suppl. 987, λαιὸν κέρας Heracl. 671. The high road leading from the city, and therefore to the tombs beyond the suburb, is meant. Schol. κατὰ τὴν λεωφόρον ὁδὸν τὴν δημοσίαν. Rhes. v. 830, νεκροὺς θάπτειν κελεύειν λεωφόρου πρὸς ἑκτροπάς. Cf. Alcest. 835.

1254. τί τόδε χρέος, τίνα τήνδε χρείαν.—ἠπύεις, καλεῖς, προστάσσεις, αἰτεῖς, &c.—The best MSS. give ἔννεπε.

1255—7. The meaning is designedly ambiguous; 'I fear lest some one stationed at the house for bloody murder should find his own death in addition to the death of others.' She is thinking of her brother, but pretends to fear danger to others. Cf. v. 1219.

σταθεὶς ἐπὶ φοίνιον αἷμα
πήματα πήμασιν ἐξεύρῃ.
ΗΜ. χωρεῖτ', ἐπειγώμεσθ'· ἐγὼ μὲν οὖν τρίβον
τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς.
ΗΜ. καὶ μὴν ἐγὼ τόνδ', ὃς πρὸς ἑσπέραν φέρει.
ΗΛ. δόχμιά νυν κόρας διάφερ' ὀμμάτων
ἐκεῖθεν ἐνθάδ', εἶτα παλινσκοπιάν.
ΗΜ. ἔχομεν ὡς θροεῖς.
ΗΛ. ἐλίσσετέ νυν βλέφαρα ἀντ.
†κόραισι, διάδοτε διὰ βοστρύχων πάντῃ.
ΗΜ. ὅδε τίς ἐν τρίβῳ ; *τίς ὅδε, τίς ὅδ' ἄρ' ἀμ-
φὶ μέλαθρον πολεῖ σὸν ἀγρότας ἀνήρ ;
ΗΛ. ἀπωλόμεσθ' ἄρ', ὦ φίλαι· κεκρυμμένους
θῆρας ξιφήρεις αὐτίκ' ἐχθροῖσιν φανεῖ.
ΗΜ. ἄφοβος ἔχε· κενὸς, ὦ φίλα,
στίβος, ὃν οὐ δοκεῖς.
ΗΛ. τί δέ ; τὸ σὸν βέβαιον ἔτι μοι μένει ;
δὸς ἀγγελίαν ἀγαθάν τίν',

1259. ἐκφυλάξω, for ἐκλέγων φυλάξω, as in Ion 741, ἔπου νυν, ἴχνος δ' ἐκφύλασσ' ὅπου τίθης.

1264. εἶτα παλινσκοπίαν, Porson's conjecture for εἶτ' ἐπ' (or ἀπ') ἄλλην σκοπιὰν, has been confirmed by the best MS. He renders it, *Dispicite illinc huc, deinde in contrariam partem*:

1265. "Dedit hunc versum choro Euripides, laesa aequali distributione personarum, ut interloqueretur aliquid chorus, quo ne Electra antistropham cum stropha continuaret." *Hermann.* Kirchhoff however assigns v. 1235 to the chorus, though this is against the obvious syntax. He proposes therefore σφάγια φοινίσσουσ'.

1266—7. On the reading of these verses see above, v. 1246. W. Dindorf gives κόρας with Canter, and βοτρύχων for βοστρύχων. Cf. Phoen. 1485, where the metre requires βοτρυχώδεος. Schol. διὰ τῶν βοστρύχων δὲ, ἐπειδὴ καθειμένον ἔχουσι τὸν πλόκαμον μέχρι παρειῶν.

1268. τίς ὅδε was repeated by Hermann. The MSS. add προσέρχεται. Porson, who did not understand the metre, reads φαντάζεται, from one of the later copies. Both words are manifestly glosses, as Seidler perceived. Schol. φανταθὲν τὸ ἡμιχόριον ἐρχόμενόν τινα, τοῦτο πρὸς τὴν Ἠλέκτραν φησίν. ἀγρότης δὲ εἶπεν, ἐπειδὴ ᾤετο μή τινα ἂν τῶν ἐν τῇ πόλει λαμπρῶν ἀφῖχθαι. (Rather, because this party were guarding the road leading towards the country, as already explained.)

1272. φανεῖ. Schol. δείξει καὶ μηνύσει τοῖς ἐχθροῖς. Most copies give εἰ φανεῖ or —ῇ. Porson says, "Non libenter hujus verbi aoristum secundum activae vocis admittunt Tragici." We believe it to be altogether a solecism; an equally doubtful form is ἔτυπον, Ion 766. Monk has fallen into this error on Iph. T. 870. —θῆρας, ἤγουν τὸν Ὀρέστην καὶ τὸν Πυλάδην. *Schol.* Cf. διπλοῦς λέων Aesch. Cho. 924. λέοντες διδύμω *inf.* v. 1401.

1274. ὃν οὐ δοκεῖς, for ὃν δοκεῖς μὴ κενὸν εἶναι. This idiom is explained on Med. 67.

1275. τὸ σὸν βέβαιον. The Schol. thought this was spoken to the other hemichorium; 'is *your* side safe?' But the meaning rather is, 'are you still staunch to me?' i. e. are you sure you are not deceiving me by false reports?

1276. The MSS. add μοι after τινὰ, against the metre.

εἰ τάδ' ἔρημα τὰ πρόσθ' αὐλᾶς.
ΗΜ. καλῶς τά γ' ἐνθένδ'· ἀλλὰ τἀπὶ σοῦ σκόπει·
ὡς οὔτις ἡμῖν Δαναϊδῶν πελάζεται.
ΗΜ. ἐς ταὐτὸν ἥκεις· καὶ γὰρ οὐδὲ τῇδ' ὄχλος.
ΗΛ. φέρε νυν ἐν πύλαισιν ἀκοὰν βάλω·
τί μέλλεθ' οἱ κατ' οἶκον ἐν ἡσυχίᾳ
σφάγια φοινίσσειν ;
οὐκ εἰσακούουσ'· ὦ τάλαιν' ἐγὼ κακῶν.
ἆρ' ἐς τὸ κάλλος ἐκκεκώφηται ξίφη ;
τάχα τις Ἀργείων ἔνοπλος ὁρμήσας
ποδὶ βοηδρόμῳ μέλαθρα προσμίξει.
σκέψασθέ νυν ἄμεινον· οὐχ ἕδρας ἀγών·
ἀλλ' αἱ μὲν ἐνθάδ', αἱ δ' ἐκεῖσ' ἐλίσσετε.
ΧΟ. ἀμείβω κέλευθον σκοποῦσα παντᾶ.
ΕΛ. ἰὼ Πελασγὸν Ἄργος, ὄλλυμαι κακῶς.
ΗΜ. ἠκούσαθ' ; ἄνδρες χεῖρ' ἔχουσιν ἐν φόνῳ.
ΗΜ. Ἑλένης τὸ κώκυμ' ἐστὶν, ὡς ἀπεικάσαι.
ΗΛ. ὦ Διὸς, ὦ Διὸς ἀέναον κράτος,

1278. ἔνθεν and τἀπὶ σοῦ are the readings of the best copies. There are variants τἀπὶ σῷ, τοὐπίσω. Hermann gives τἀπὸ σοῦ. Either phrase means 'in your own direction.'

1284. ἐν ἡσυχίᾳ, now that the place is clear. Schol. πρὸ τοῦ ἐπιστῆναί τινα.

1287. The authority of the good MSS. and the Schol. is in favour of ἐκκεκώφηται, which the latter rightly explains, ἆρα μὴ καὶ τὰ ξίφη τῆς Ἑλένης ἀγασθέντα τὸ κάλλος ἀνεπαίσθητα καὶ ἀνενέργητα γεγόνασιν; But he mentions two other readings, ἐκκεκώφηνται, the subject to which is οἱ φονεύοντες, and ἐκκεκώφωνται, which he says was preferred by Aristophanes the grammarian. Porson gives ἐκκεκώφωται, with Aldus, and says that analogy is so strongly in favour of the ω, that he had serious thoughts about driving the η into exile (*de altera in exilium abigenda*), had not all the MSS. and edd. given ἐκκεκώφηκας in Ar. Equit. 311. More recent critics however agree in ἐκκεκώφηται, and rightly. The analogy of verbs in όω, compounded with ἐκ, like ἐκταυροῦσθαι, ἐξανδροῦσθαι, ἐκθηριοῦσθαι, 'to pass from one stage of existence into another,' does not apply to ἐκκωφᾶν, 'to make a person deaf' (or 'dumb,' as here). From Plato, Lysid. p. 204 C, the form ἐκκεκώφωκε is quoted. Porson cites two allusions to the present passage from Athen. p. 188 C, and Aelian, H. A. 1, § 38, where the ω is also found; but these only prove the variant to be as old as their time; and we know from the scholia that it was much older. Photius has κεκωφῶσθαι, κωφὸν γεγονέναι, but by the first hand κεκωφεῖσθαι (i. e. κεκωφῆσθαι). How a sword is said to become κωφὸν, 'dumb,' i. e. powerless, is explained by Porson as the same figure of speech which attributed στόμα and στόμωμα to a sharp blade.

1292. ἐλίσσετε. In allusion to the movements made in dancing strophe and antistrophe.—ἀμείβω, 'I pass over.' See Bacch. 65.

1297. "Vulgo, ἠκούσατ' ἄνδρες. Articulum addidi." *Porson.* This and the next verse were first given to the hemichoria by Hermann, instead of to Electra.

1299. ἀέναον Flor. 2 for ἀένναον, which is a wrong form of the word, independently of the metre. Schol. διηνεκές.—In the next verse the best MS. gives ἐπίκουρος for ἐπίκουρον. Porson and

ἦλθ' ἐπίκουρος ἐμοῖσι φίλοισι πάντως.
ΕΛ. Μενέλαε, θνήσκω· σὺ δὲ παρών μ' οὐκ ὠφελεῖς.
ΗΛ. †φονεύετε, καίνετε, ὄλλυτε,
δίπτυχα, δίστομα φάσγανα †πέμπετε
ἐκ χερὸς ἱέμενοι
τὰν λιποπάτορα λιπόγαμόν *θ', ἃ πλείστους
ἔκανεν Ἑλλάνων
δορὶ παρὰ ποταμὸν ὁλομένους,
ὅθι δάκρυα δάκρυσιν ἔπεσε σιδαρέοις
βέλεσιν ἀμφὶ τὰς Σκαμάνδρου δίνας.
ΧΟ. σιγᾶτε σιγᾶτ'· ᾐσθόμην κτύπου τινὸς
κέλευθον εἰσπεσόντος ἀμφὶ δώματα.
ΗΛ. ὦ φίλταται γυναῖκες, ἐς μέσον φόνον
ἦδ' Ἑρμιόνη πάρεστι· παύσωμεν βοήν.
στείχει γὰρ εἰσπεσοῦσα δικτύων βρόχους.
καλὸν τὸ θήραμ', ἢν ἁλῷ, γενήσεται.
πάλιν κατάστηθ' ἡσύχῳ μὲν ὄμματι,
χρόᾳ τ' ἀδήλῳ τῶν δεδραμένων πέρι·
κἀγὼ σκυθρωποὺς ὀμμάτων ἔξω κόρας,
ὡς δῆθεν οὐκ εἰδυῖα τἀξειργασμένα.
ὦ παρθέν', ἥκεις τὸν Κλυταιμνήστρας τάφον

Hermann read ἐμοῖς with some inferior copies, though ἐμοῖσι, found in all the good ones, better suits the dactylic form of the metre.

1301. *παρών*. Schol. *ἐν τῇ πόλει ὤν*. The meaning is, *καίπερ ἔνδημος ὤν*, though no longer absent at Troy.

1302. This verse is probably interpolated. From a var. lect. *θείνετε* for *πέμπετε* in the next, some of the late copies give *φονεύετε, καίνετε, θείνετε κτλ.*, with Aldus. Hermann reads *καίνετε, καίνετε, θέϊνετε, θείνετε*, followed by W. Dindorf. He thinks, with much probability, that *πέμπετε* is also a gloss, and would restore the dactylic verse by reading *φάσγαν' ἔσω χροὸς ἱέμενοι*, so that *τὰν λιποπάτορα* would depend on the imperatives preceding, the intermediate clause being parenthetical.

1305. The *τε* was added by Hermann, the verse being dochmiac.

1307—8. The reading is rather doubtful, and the metre is altogether irregular. Hermann makes a dochmiac, *δόρει παρὰ ποταμὸν ὁλομένους, ὁπόθι κτλ.* The best MS. has only *ἔπεσε* with Aldus, others *συνέπεσε* before *ἔπεσε*, and so Porson has edited. W. Dindorf, *συνέπεσεν σιδαρέοισι* (troch. dim.). Hermann, *δάκρυα δάκρυσι συνέπεσε σιδαρέοις | κτλ.* It seems best to combine the two into a dimeter dochmiac of resolved syllables, giving *σιδαρέοις* for *—οισι*. The sense is, 'where tears were made to flow by (or through) iron darts near the Scamander.'

1311. *κτύπον* Porson from two inferior MSS. But the *κτύπος* itself is said *εἰσπεσεῖν κέλευθον*, as Hermann observes.

1317. *πάλιν κατάστητε*, resume your former position and remain quietly. Cf. v. 1292. The Schol. explains it, *ἀναδράμετε εἰς τὴν προτέραν κατάστασιν τῆς ὄψεως*, mindful perhaps of Med. 1197, *οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις*. From the lemma *ἐγκατάστητε* it would seem that he found *ἀλλ' ἐγκατάστηθ'*.

στέψασα καὶ σπείσασα νερτέροις χοάς;

ΕΡΜΙΟΝΗ.

ἥκω λαβοῦσα πρευμένειαν. ἀλλά μοι
φόβος τις εἰσελήλυθ', ἥντιν' ἐν δόμοις
τηλουρὸς οὖσα δωμάτων κλύω βοήν.
ΗΛ. τί δ'; ἄξι' ἡμῖν τυγχάνει στεναγμάτων.
ΕΡ. εὔφημος ἴσθι· τί δὲ νεώτερον λέγεις;
ΗΛ. θανεῖν Ὀρέστην κἄμ' ἔδοξε τῇδε γῇ.
ΕΡ. μὴ δῆτ' ἐμοῦ γε συγγενεῖς πεφυκότας.
ΗΛ. ἄραρ'· ἀνάγκης δ' ἐς ζυγὸν καθέσταμεν.
ΕΡ. ἦ τοῦδ' ἕκατι καὶ βοὴ κατὰ στέγας;
ΗΛ. ἱκέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ
ΕΡ. τίς; οὐδὲν οἶδα μᾶλλον, ἢν σὺ μὴ λέγῃς.
ΗΛ. τλήμων Ὀρέστης μὴ θανεῖν, ἐμοῦ θ' ὕπερ.
ΕΡ. ἐπ' ἀξίοισί τἄρ' ἀνευφημεῖ δόμος.
ΗΛ. περὶ τοῦ γὰρ ἄλλου μᾶλλον ἂν φθέγξαιτό τις;
ἀλλ' ἐλθὲ καὶ μετάσχες ἱκεσίας φίλοις
σῇ μητρὶ προσπεσοῦσα τῇ μέγ' ὀλβίᾳ,
Μενελαον ἡμᾶς μὴ θανόντας εἰσιδεῖν.
ἀλλ' ὦ τραφεῖσα μητρὸς ἐν χεροῖν ἐμῆς,
οἴκτειρον ἡμᾶς κἀπικούφισον κακῶν.
ἴθ' εἰς ἀγῶνα δεῦρ', ἐγὼ δ' ἡγήσομαι·
σωτηρίας γὰρ τέρμ' ἔχεις ἡμῖν μόνη.
ΕΡ. ἰδού, διώκω τὸν ἐμὸν ἐς δόμους πόδα.

1323. λαβοῦσα πρευμένειαν, 'having succeeded in propitiating the shade.'—μοι the best copies. Others give με.—ἥντιν', for τίς ἂν εἴη βοὴ ἣν κλύω;

1326. τυγχάνει. This is susceptible of two meanings, τὰ πράγματα τυγχάνει ἄξια ὄντα κτλ., or ἄξια στεναγμάτων νῦν τυγχάνει ἡμῖν, 'are befalling us.' The Schol. gives the former. The latter is a simpler syntax.

1327. εὔφημος ἴσθι, 'hush!' utter not ill-boding words on my return from a successful mission. The superstition here alluded to is explained on v. 384.

1328. ἔδοξε, δέδοκται τοῖς Ἀργείοις. This may be noticed as a passage where the aorist seems to be used in a strictly perfect sense, which is not very common. So Aesch. Pers. 905, ἀνδρῶν οὓς νῦν δαίμων ἀπέκειρεν.

1329. ἐμοῦ two of the best MSS. for ἐμούς. The Schol. rightly explains, εἴθε μὴ γένοιτο θανεῖν ὑμᾶς συγγενεῖς ὑπάρχοντας.

1330. ζυγόν. Cf. Iph. A. 443, εἰς σ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.

1335. ἀνευφημεῖ, for δυσφημεῖ. She purposely avoids the ill-omined word.

1342. εἰς ἀγῶνα δεῦρο. This is ironically and ambiguously said. Hermione is to understand by it merely the effort to persuade Menelaus.

1343. τέρμα σωτηρίας, a phrase which occurs elsewhere, was borrowed from the limits prescribed to exiles.

1344. διώκω. Aesch. Theb. 366,

σώθηθ' ὅσον γε τοὐπ' ἔμ'.
ΗΛ. ὦ κατὰ στέγας
φίλοι ξιφήρεις, οὐχὶ συλλήψεσθ' ἄγραν;
ΕΡ. οἳ 'γώ· τίνας τούσδ' εἰσορῶ;
ΟΡ. σιγᾶν χρεών·
ἡμῖν γὰρ ἥκεις, οὐχὶ σοί, σωτηρία.
ΗΛ. ἔχεσθ' ἔχεσθε· φάσγανον δὲ πρὸς δέρῃ
βάλλοντες ἡσυχάζεθ', ὡς εἰδῇ τόδε
Μενέλαος, οὕνεκ' ἄνδρας, οὐ Φρύγας κακούς,
εὑρὼν ἔπραξεν οἷα χρὴ πράσσειν κακούς.
ΧΟ. ἰὼ ἰὼ φίλαι, κτύπον ἐγείρετε, στρ.
κτύπον καὶ βοὰν
πρὸ μελάθρων, ὅπως ὁ πραχθεὶς φόνος
μὴ δεινὸν Ἀργείοισιν ἐμβάλλῃ φόβον,
βοηδρομῆσαι πρὸς δόμους τυραννικοὺς,
πρὶν ἐτύμως ἴδω τὸν Ἑλένας φόνον
καθαιμακτὸν ἐν δόμοις κείμενον,
ἢ καὶ λόγον τοῦ προσπόλων πυθώμεθα·
τὰς μὲν γὰρ οἶδα συμφορὰς, τὰς δ' οὐ σαφῶς.
διὰ δίκας ἔβα
θεῶν νέμεσις ἐς Ἑλέναν.
δακρύοισι γὰρ Ἑλλάδ' ἅπασαν ἔπλησε
διὰ τὸν ὀλόμενον ὀλόμενον Ἰδαῖον
Πάριν, ὃς ἄγαγ' Ἑλλάδ' εἰς Ἴλιον.

σπουδῇ διώκων πομπίμους χνόας ποδῶν. Eum. 381, ἔνθεν διώκουσ' ἦλθον ἄτρυτον πόδα.

1352. ἔπραξεν, Schol. ἔπαθεν.

1353 seqq. This passage, the first part of which (to v. 1360) was wrongly assigned to Electra, Seidler perceived to correspond with v. 1537 seqq. as the antistrophe. The present verses are spoken by the coryphaeus, who tells her companions to raise a confused noise before the house that the attention of the Argive people may be diverted from the slaughter of Helen at least for a time, until she shall have ascertained whether it has been really effected, either by seeing the corpse or by hearing from one of the servants. Opportunely for the latter intention a Trojan slave comes forth from the house, nearly scared out of his wits, but able to relate what had just passed within the house.

1357. φόνον. Perhaps νεκρόν. Φόνῳ may have been a gloss to καθαιμακτόν.

1362. ἐς Seidler for εἰς. See on v. 736.

1363 Either a syllable is wanting at the end of this verse, or δι' ἀλάστορ' for δι' ἀλαστόρων must be adopted from Seidler's conjecture in v. 1546. Hermann would supply a word at the end of both this and the next verse; δακρύοισι γὰρ Ἑλλάδ' ἅπασαν ὀδύρμασιν τ' | ἔπλησε διὰ τὸν ὀλοὸν Ἰδαῖον Φρύγα.—For the dative after ἔπλησε compare Aesch. Pers. 133, λέκτρα δ' ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν. See on Bacch. 19. Herc. F. 369.

ἀλλὰ κτυπεῖ γὰρ κλῆθρα βασιλείων δόμων,
σιγήσατ'· ἔξω γάρ τις ἐκβαίνει Φρυγῶν,
οὗ πευσόμεσθα τἀν δόμοις ὅπως ἔχει.

ΦΡΥΞ.

Ἀργέϊον ξίφος ἐκ θανάτου πέφευγα
βαρβάροις ἐν εὐμάρισιν,
κεδρωτὰ παστάδων ὑπὲρ τέρεμνα
Δωρικάς τε τριγλύφους,
φροῦδα φροῦδα, γᾶ γᾶ,
βαρβάροισι δρασμοῖς.
αἰαῖ· πᾶ φύγω, ξέναι,
πολιὸν αἰθέρ' ἀμπτάμενος ἢ πόντον, Ὠκεανὸς ὅν

1366—8. The Scholiast advances a strange opinion, that these three verses may have been added by the actors, by way of inventing a plea for coming forth through a doorway instead of having to leap down from a roof (v. 1371). There is no reason however why the man may not have made his escape through several rooms, and at last appeared at the *αὔλειος θύρα*, the front and central doorway on the stage.

1369. The introduction of a Trojan eunuch, as the narrator of events done within the house, and that too in verses so irregular as to be without a parallel in the extant tragedies, was a bold device on the part of the poet. This has been considered by many the weak point of the play; the sight indeed of such a man, flying for his life, and with gestures and dress illustrative of his nation, might have been effective enough; but his part is rather protracted, besides that it is too much taken up with Hellenic names and legends to be strictly natural. The narrative, technically considered, partakes of the character of a monode threnos. There are dochmiac, trochaic, and anapaestic verses intermixed with iambic and other measures, but there is no regular antithetical arrangement,—though Hermann considers (see on v. 1437) that there is a partial one, designed to express alarm by the repetition of the same words and metres. Porson's notes on a part of the play which contains many difficulties, are extremely brief and unimportant; and he has left the metre in the utmost confusion. Prof. Scholefield, who ought to have made up the deficiency, contents himself with saying, that, as the poet intended a barbaric man to speak barbarously, the next hundred and thirty lines or so are little worth correcting or interpreting. He might have taken a lesson from the old Scholiast, who has carefully commented on the whole of this long passage. Hermann (Praef. p. xiii) professes great admiration for the scene, and contends that it is not only artistically elaborated in respect of metre, but that the character of the Phrygian was acted by the protagonistes (p. xvi).

Ibid. Ἀργέϊον Hermann for Ἀργεῖον.

1370. Porson and Hermann omit *ἐν*, which is preserved also by the Etymol. M. p. 393. 18. But the verse now is cretic + dochmius. The best MS. has *βαρβάροισιν εὐμ.* On this Phrygian name for a shoe see Aesch. Pers. 661, *κροκόβαπτον ποδὸς εὔμαριν ἀείρων*. Photius, *εὐμαρίδες, ὑποδημάτων γένος*.

1371. *ὑπὲρ κτλ.*, by climbing over the cedar beams, and creeping through the holes between the triglyphs, of the inner court of the house, viz. the peristyle of the *γυναικωνῖτις*.—The *παστὰς* or *παστάδες* was a kind of projecting recess or vestibule, called also *πρόδομος* (Phot. in v.), at the hinder part of the *γυναικωνῖτις*.—On the triglyphs, and the method of getting through the metopes of the roof between them, see Iph. T. 113.

1373. The construction is, *πέφευγα φροῦδα, γᾶ γᾶ* being merely an exclamation in the mouth of a runaway slave.

1376—9. Probably there is some interpolation in these lines, which are now dochmius + 3 cretics. A little change would reduce them to dochmiacs with an

ταυρόκρανος ἀγκάλαις
ἑλίσσων κυκλοῖ χθόνα ;
ΧΟ. τί δ' ἔστιν, Ἑλένης πρόσπολ', Ἰδαῖον κάρα ; 1380
ΦΡ. Ἴλιον Ἴλιον, ὤμοι μοι,
Φρύγιον ἄστυ καὶ καλλίβωλον, Ἴ-
δας ὄρος ἱερὸν, ὥς σ' ὀλόμενον στένω
ἁρμάτειον ἁρμάτειον 1385
μέλος βαρβάρῳ βοᾷ,
δι' ὀρνιθόγονον ὄμμα κυκνόπτερον
καλλοσύνας, Λήδας σκύμνον δυσελέναν,
ξεστῶν περγάμων Ἀπολλωνίων
ἐρινύν· ὀτοτοῖ· 1390
ἰαλέμων ἰαλέμων
Δαρδανία τλάμων Γανυμήδεος
ἱπποσύνᾳ Διὸς εὐνέτα.
ΧΟ. σαφῶς λέγ' ἡμῖν αὖθ' ἕκαστα τἀν δόμοις

interposed trochaic versicle, thus: *αἰαῖ· πᾶ φύγω, ξέναι, πολιὸν αἰ-|θέρ' ἢ πόντον Ὠκεανὸς ὃν πέριξ | ταυρόκρανος ἀγκάλαις | ἑλίσσων κυκλοῖ;* The Schol. remarks on *ταυρόκρανος*, *τοῦτο ἔξωθεν ὁ ποιητὴς πρὸς ἀναπλήρωσιν τοῦ ἰάμβου προσέθηκεν. οὐ γὰρ ἁρμόττει τῷ Φρυγὶ ἀμαθεῖ ὄντι τοῦτο λέγειν.* It may be inferred from this, that *ἑλίσσων* was not found in his copy, but a senarius, *ὃν ταυρόκρανος ἀγκάλαις κυκλοῖ χθόνα.* If the text be right, the ocean stream is said *ἑλίσσειν πόντον* and *κυκλοῦν χθόνα*, to whirl the sea-currents in eddying circles, and so to environ the whole earth. Iph. T. 6, *δίνας, ἃς θάμ' Εὔριπος θοαῖς αὔραις ἑλίσσων κυανέαν ἅλα στρέφει.*

1382. The *καὶ* was recovered by Kirchhoff from Vφn. a.

1385. *ἁρμάτειον μέλος*, the accusative in apposition to the sentence. The Schol. says that some considered this a stage-note (*παρεπιγραφὴν*), or musical direction; but he rightly adds, that in that case the word would only have been written once. Various opinions were given by the ancient grammarians on the meaning of the term. Schol. *ὁ Δίδυμος φησὶν ὠνομάσθαι, ὅτι αἱ ἀρχαῖαι παρθένοι εἰς τοὺς θαλάμους διὰ τῶν ἁρμάτων ἤγοντο. —ἔνιοι δὲ ἁρμάτειον τὸν θρῆνον φασὶ, τὸν ἐπὶ τῷ ἑλκυσμῷ τοῦ Ἕκτορος γενόμενον.* Others made a more absurd venture: the man was a eunuch; the voice of eunuchs is shrill; so is the creaking of a chariot: therefore, a eunuch's plaint is *ἁρμάτειον μέλος*. Hesychius, *ἁρμάτειον μέλος· ἔνιοι δὲ τὸν τῆς Ἀθηνᾶς νόμον. ἄλλοι τὸ ταχὺ ἀπὸ τοῦ ἅρματος.* Hermann says, "Ex Plutarchi libro de Fortuna Alexandri T. vii. p. 322, apparet bellicum modum fuisse, ut *Καστόρειον*, quod tamen videtur diversum fuisse ab *ἁρματείῳ*."

1387. The syntax is, *ὀλόμενον διὰ τὴν Λήδας θυγατέρα.* On *ὀρνιθόγονον* see Hel. 257. The sense is, 'through the swan-born beauty of Helen,' literally, 'the bird-born swan-winged eye (loveliness) of beautifulness, the luckless daughter of Leda.'—For *δυσέλενος* see Iph. A. 1316. —*δυσελέναν* is the reading of the MSS., some of which repeat the word. Kirchhoff conjectures *δυσελέναν*. The MSS. also give *διὰ τὸ τᾶς ὀρνιθόγονον*. Porson perceived that the articles were grammatically needless, though he was not aware that these three verses were dochmiac.

1393. *ἱπποσύνᾳ* Hermann for —*α*. 'Alas Dardania, wretched for its wailings, through the horses of (i. é. given in exchange for) Ganymede, consort of Zeus.' The allusion, Hermann observes, is to Il. v. 266, *ἵππων — τῆς γενεῆς, ἧς Τρωὶ περ εὐρυόπα Ζεὺς δῶχ' υἷος ποινὴν Γανυμήδεος*. The Schol. here quotes four

[τὰ γὰρ πρὶν οὐκ εὖγνωστα συμβαλοῦσ' ἔχω.]
ΦΡ. αἴλινον αἴλινον ἀρχὰν θανάτου
βάρβαροι λέγουσιν, αἰαῖ,
Ἀσιάδι φωνᾷ, βασιλέων
ὅταν αἷμα χυθῇ κατὰ γᾶν ξίφεσιν
σιδαρέοισιν Ἄιδα.
ἦλθον [ἐς] δόμους, ἵν' αὖθ' ἕκαστά σοι λέγω,
λέοντες Ἕλλανες δύο διδύμω.
τῷ μὲν ὁ στρατηλάτας πατὴρ ἐκλήζετ',
ὁ δὲ παῖς Στροφίου, κακόμητις ἀνήρ,
οἷος Ὀδυσσεύς, σιγᾷ δόλιος,
πιστὸς δὲ φίλοις, θρασὺς εἰς ἀλκὰν,
ξυνετὸς πολέμου, φόνιός τε δράκων.
ἔρροι τᾶς ἡσύχου προνοίας
κακοῦργος ὤν.
οἱ δὲ πρὸς θρόνους ἔσω
μολόντες ἃς ἔγημ' ὁ τοξότας Πάρις
γυναικὸς, ὄμμα δακρύοις πεφυρμένοι,
ταπεινοὶ
ἕζονθ', ὁ μὲν τὸ κεῖθεν, ὁ δὲ

verses from one of the Cyclic poems, which said that Zeus gave to Tros for Ganymede, not horses, but a golden vine.

1394. This verse is spurious, as Kirchhoff perceived, who says that in the margin of the best MS. there is this note; *οὗτος ὁ στίχος ἐν πολλοῖς ἀντιγράφοις οὐ γράφεται.* The chorus speaks in a *single* senarius at vv. 1380, 1425, 1451, 1473.

1395. The reply of the eunuch, when called upon to be more explicit, is rambling, for he is nearly beside himself through fear; '*Aelinon*, the commencement of a death-dirge, the eastern tribes say, when a royal person is slain.' Which is equivalent to saying, *αἰαῖ, τέθνηκεν* Ἑλένη. Having prefaced thus much, he describes how Orestes and his friend entered the house, and craftily seated themselves at the feet of Helen, as if to prefer a request.—For *ἀρχὰν θανάτου* (Schol. *ἐν ἀρχῇ θρήνου*) Kirchhoff ingeniously proposes *ἀρχᾶν θανάτῳ*, 'at the death of rulers.' If *θάνατος* here means 'a death-song,' it has an exact parallel in *αἴρειν μόρον πολυπενθῆ*, Pers. 549. But the phrase is rather to be compared with *κατάρχειν τινὰ θανόντα*, Androm. 1198, to commence a strain of lamentation for one dead.

1397. By repeating *αἰαῖ*, this verse would become a dochmiac, the next being anapaestic.

1400. By omitting *ἐς*, as Hermann suggests, we obtain a senarius, like 1409—10, 13, 46, 48.—*λέοντες κτλ.*, Aesch. Cho. 923, *ἔμολε δ' εἰς δόμον τὸν Ἀγαμέμνονος διπλοῦς λέων, διπλοῦς Ἄρης.—δύο διδύμω*, "duos, eosque geminos saevitia dicit." Hermann.

1402. *ὁ στρατηλάτας.* See v. 852.—*ἐκλήζετ'* has now been given for *ἐκλήζετο*, by which slight change a trochaic trimeter is obtained, followed by four anapaestic verses.

1403. *κακόμητις* Porson for *κακομήτας*, which is contrary to analogy.

1407. *τᾶς ἡσύχου προνοίας* alludes to his being *σιγᾷ δόλιος.* 'May he perish for his tacit intentions of mischief!'

1411. *ταπεινοὶ*, which interrupts the metre, is perhaps an interpolation.

τὸ κεῖθεν, ἄλλος ἄλλοθεν πεφραγμένοι.
περὶ δὲ γόνυ χέρας ἱκεσίους ἔβαλον
[ἔβαλον] Ἑλένας ἄμφω.
ἀνὰ δὲ δρομάδες ἔθορον ἔθορον
ἀμφίπολοι Φρύγες· προσεῖπε δ'
ἄλλος ἄλλον πεσὼν ἐν φόβῳ,
μή τις εἴη δόλος. κἀδόκει
τοῖς μὲν οὗ, τοῖς δ' ἐς †ἀρκυστάταν
μηχανὰν ἐμπλέκειν παῖδα τὰν
Τυνδαρίδ' ὁ μητροφόντας δράκων.
ΧΟ. σὺ δ' ἦσθα ποῦ τότ' ; ἢ πάλαι φεύγεις φόβῳ ;
ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις
παρὰ βόστρυχον αὔραν αὔραν
Ἑλένας Ἑλένας εὐπᾶγι κύκλῳ
πτερύνῳ πρὸ παρηΐδος ᾄσσων
βαρβάροις νόμοισιν.
ἁ δὲ λίνον ἠλακάτᾳ
δακτύλοις ἔλισσε,
νῆμά θ' ἵετο πέδῳ,
σκύλων Φρυγίων ἐπὶ τύμβον ἀγάλ-

1413. πεφραγμένοι, Schol. ξίφεσιν. He means, 'guarded, or hemmed in, on both sides,' by the attendant eunuchs, who however started up in fright when the strangers embraced Helen's knees, for they suspected harm in this unusual violation of eastern etiquette.

1414. Hermann gives γόνατα for γόνυ, but either will make a dochmiac verse. The second ἔβαλον is omitted in one of the good copies; and this will give a trimeter dochmiac with the preceding.

1416. This verse is composed of a resolved crétic and a dochmius.

1418—24. These lines are all crétic, the last having the initial foot resolved.

1420. The adjective ἀρκύστατος, and especially the feminine form of it, is doubtful. Blomfield would read ἀρκυστάτων, a form more than once used by Aeschylus.—ἐμπλέκειν has reference to δράκων, in allusion to a serpent's coils.

1426—9. These verses, if we adopt Hermann's correction εὐπᾶγι for εὐπαγεῖ, are anapaestic. 'After the manner of the Phrygians (cf. v. 1507), I happened at the time to be wafting a breeze past Helen's curls with a well-compacted circular fan of feathers in front of her cheek in barbaric fashion.' The Scholiast, in a careful note, explains the formation of these feather-fans (διπίδες), still so much in vogue in the east. The Roman ladies also had them, and of the same material. Propert. 'pavonis caudam flabella superbae.'—With the form εὔπηξ compare ἀντίπηξ, Ion 19.

1429. ᾄσσων, which others less correctly write ἄϊσσων (the α being long by nature, though it is occasionally short by position), is explained by the Schol. ἐκπέμπων. The idea is 'making a current of air to rush past her cheek.'

1432. δακτύλοις ἔλισσε. This passage may be alluded to in Ar. Ran. 1314.—The next verse is unmetrical. Some good copies give νήματα. Hermann suggests νῆμα θ' ἵετ' ἐν πέδῳ. Here, as in v. 1304, ἵεσθαι is the middle voice.

1434—6. This passage is rather difficult. The syntax seems to be, χρήζουσα συστολίσαι λίνῳ φάρεα σκύλων Φρυγίων,

ματα συστολίσαι χρήζουσα λίνῳ
φάρεα πορφύρεα, δῶρα Κλυταιμνήστρᾳ.
προσεῖπεν δ' Ὀρέστας Λάκαιναν κόραν·
Ὦ Διὸς παῖ, θὲς ἴχνος πέδῳ
δεῦρ' ἀποστᾶσα κλισμοῦ Πέλοπος
ἐπὶ προπάτορος παλαιᾶς ἕδραν
ἑστίας, †ἵν' εἰδῇς λόγους ἐμούς.
ἄγει δ' ἄγει νιν· ἁ δ' ἐφείπετ', οὐ πρόμαντις ὢν ἔμελλεν· ὁ δὲ συνεργὸς ἄλλ' ἔπρασσ'
ἰὼν κακὸς Φωκεύς,
οὐκ ἐκποδὼν ἴτ' ; ἀλλ' ἀεὶ κακοὶ Φρύγες.
ἔκλῃσε δ' ἄλλον ἄλλοσ' ἐν
στέγαισι, τοὺς μὲν ἐν σταθμοῖσιν ἱππικοῖς,
τοὺς δ' ἐν ἐξέδραισι, τοὺς δ'
ἐκεῖσ' ἐκεῖθεν, ἄλλον ἄλ-

ἀγάλματα ἐπὶ τύμβον, 'desiring from the Trojan spoils to border with fine linen (i. e. embroidery made with linen thread) purple-dyed garments, as an ornament for the tomb, a gift to Clytemnestra.' She was, in a word, busied in making a piece of fine needlework to be suspended over her sister's grave. (For this custom see on El. 538.) It is probable that συστολίζειν means 'to furnish with a border,' στολίς, which is used in Bacch. 936 for the tuck or *hem* adorning the lower part of the stola.—It is remarkable that the Schol. appears to have read σῶμα Κλυταιμνήστρᾳ or —ας, for he explains thus:—τὰ δὲ νήματα καὶ τὰ λίνα τὰ ἐκ Φρυγίας· εἰργάζετο διὰ τῆς Κλυταιμνήστρας τὸ σῶμα, ἵνα τοῦτο συστείλῃ καὶ κηδεύσῃ αὖθις λαμπροῖς ἱματίοις καὶ φάρεσι πορφυρέοις.

1437. Hermann, who considers the following cretics as antithetical to v. 1418 seqq., here inserts ὦδ', so that προσεῖπε δ' ὦδ' Ὀρέσ|τας Λάκαιναν κόραν | corresponds to προσεῖπε δ' ἄλλος ἄλ|λον πεσὼν ἐν φόβῳ. He is followed by W. Dindorf; but this theory of *partial* antistrophic systems is liable to grave objections, besides other changes which it involves.

1440. MSS. ἕδραν παλαιᾶς, transposed by Hermann on account of the metre. The first cretic of this verse is resolved into five short syllables.—Helen, sitting at her embroidery within the γυναικωνῖτις, is requested by Orestes to retire with him into the next apartment, or rather, peristyle court, the ἀνδρωνῖτις. For here the ἑστία or family altar was wont to be placed. This appeal to the ancestral ἑστία convinces her that some serious news is to be communicated; while *his* object is at once to withdraw her from the attendant eunuchs, and to slay her at the most fitting place to receive such a victim.

1441. Hermann's correction ἵνα κατειδῇς λόγους is very probable.

1444. Flor. 2 has ὧν ἔμελλε παθεῖν. The ellipse of παθεῖν is rather harsh; but the word does not seem to suit the metre. See on v. 1182.

1445. κακὸς Φωκεύς, ὁ πονηρὸς Πυλάδης.—In the next verse the question is commonly placed at Φρύγες, which would mean ἀλλ' ἀεὶ κακοὶ ἔσεσθε; contrary to the sense. The latter clause is a taunt, when they hurry away at his first bidding.

1447. ἐν στέγαισι is the reading of the best copies. Commonly, ἄλλοσε στέγης, probably from v. 1127, ἐκκλῄσομεν σφᾶς ἄλλον ἄλλοσε στέγης.—ἐξέδραις, Schol. ἐν οἴκου ἀποπάτοις,

λοσε διαρμόσας ἀποπρὸ δεσποίνας.
ΧΟ. τί τοὐπὶ τῷδε συμφορᾶς ἐγίγνετο ;
ΦΡ. Ἰδαία μᾶτερ, μᾶτερ,
ὀβρίμα ὀβρίμα, αἰαῖ
φονίων παθέων ἀνόμων τε κακῶν
ἅπερ ἔδρακον ἔδρακον
ἐν δόμοις τυράννων.
*οἱ δ' ἀμφὶ πορφυρέων πέπλων ὑπὸ σκότου
ξίφη σπάσαντες χερσὶν ἄλλος ἄλλοσε
δίνασεν ὄμμα, μή τις παρὼν τύχοι.
ὡς κάπροι δ' ὀρέστεροι γυ-
ναικὸς ἀντίοι σταθέντες
ἐννέπουσι, Κατθανεῖ
[κατθανεῖ], κακός σ' ἀποκτενεῖ πόσις,
τὸν κασιγνήτου προδοὺς
ἐν Ἄργει θανεῖν [γόνον].
ἁ δ' ἀνίαχεν ἴαχεν, ὤμοι μοι·
λευκὸν δ' ἐμβαλοῦσα πῆχυν στέρνοις
κτύπησε κρᾶτα μέλεον πλαγᾷ·
φυγᾷ δὲ ποδὶ τὸ χρυσεοσάνδαλον ἴχνος

1450. διαρμόσας, 'separating.' Schol. τὴν ἀδιάλειπτον παραμονὴν τῶν οἰκετῶν ἐσήμηνεν.—This verse is dochmiac.

1452. Again, as in v. 1395, the eunuch replies to the inquiries of the chorus by an appeal to his country, here however merely as an apostrophe expressing surprise. Schol. τὴν Ῥέαν ἐπικαλεῖται ὡς ἀλεξίκακον. Hermann supposes the first five verses to correspond with 1426—30, and reads Ἰδαία μάτηρ, Ἰδαία, | ὦ ὀβρίμα, — ἔδρακον ᾧμοι. But v. 1455 may be regarded as an anapaestic monometer of resolved syllables.

1457. οἱ δ' has been added by the present editor, not only because the narrative begins abruptly, but because this and the next two, if not three, verses appear to have been iambic trimeter. It is probable that in the third we should read μή τις ἐπιπαρὼν, or μὴ παρών τις ἐντύχοι. —πορφυρέων is pronounced with *synizesis*, as in Aesch. Pers. 319, ἀμείβων χρῶτα πορφυρέᾳ βαφῇ.—The ἀμφὶ, which Hermann, after Schaefer, refers to πέπλων, 'drawing their swords enveloped in their garments,' it seems more reasonable, with Matthiae, to connect with δίνασεν, not indeed by *tmesis*, but as a short way of saying ἀμφὶ παπταίνοντες. Or, still more simply, 'and they on both sides.'—χερσὶν Hermann for χεροῖν or ἐν χεροῖν.

1464. Both κατθανεῖ and γόνον have been inclosed in brackets because they interrupt the regularity of the metres. Thus ἐν Ἄργει θανεῖν is a dochmius. The article before κασιγνήτου is added in Flor. 2.

1467. πλαγὰν Hermann and Porson; but the best MSS. give πλαγᾷ. The verse as it now stands is dipod. iamb. + dochmius. Hermann makes a dimeter dochmiac, κτύπησέν τε κρᾶτα μέλεον πλαγὰν, the τε being answered by δὲ in the next verse.

1468. For ποδὶ repeated after φυγᾷ see Electr. 218, and compare Phoen. 88. This verse also is dochmiac. The two first syllables in χρυσεοσάνδαλον are, as usual, short.

ἔφερεν ἔφερεν· ἐς κόμας δὲ
δακτύλους δικὼν Ὀρέστας,
Μυκηνίδ' ἀρβύλαν προβὰς,
ὤμοις ἀριστεροῖσιν ἀνακλάσας δέρην
παίειν λαιμῶν
ἔμελλεν εἴσω μέλαν ξίφος.
ΧΟ. ποῦ δῆτ' ἀμύνειν οἱ κατὰ στέγας Φρύγες;
ΦΡ. ἰακχᾷ δόμων θύρετρα καὶ σταθμοὺς
μοχλοῖσιν ἐκβαλόντες, ἔνθ' ἐμίμνομεν,
βοηδρομοῦμεν ἄλλος ἄλλοθεν στέγης,
ὁ μὲν πέτρους, ὁ δ' ἀγκύλας,
ὁ δὲ ξίφος πρόκωπον ἐν χεροῖν ἔχων.
ἔναντα δ' ἦλθεν
Πυλάδης ἀλίαστος, οἷος οἷος
Ἕκτωρ ὁ Φρύγιος, ἢ τρικόρυθος Αἴας,
ὃν εἶδον εἶδον ἐν πύλαισι Πριαμίσιν·
φασγάνων δ' ἀκμὰς συνήψαμεν.
τότε δὲ τότε διαπρεπεῖς ἐγένοντο Φρύγες
ὅσον Ἄρεος ἀλκὰν
ἥσσονες Ἑλλάδος ἐγενόμεθ' αἰχμᾶς.
ὁ μὲν οἰχόμενος φυγὰς, ὁ δὲ νέκυς ὤν,
ὁ δὲ τραῦμα φέρων, ὁ δὲ λισσόμενος,
θανάτου προβολάν·
ὑπὸ σκότον δ' ἐφεύγομεν·

1470. *προβάς*. More properly *προβήσας*, but see on Alc. 869. Hec. 53. Phoen. 1412, *προβὰς δὲ κῶλον δεξιόν*.

1473. *ποῦ—ἀμύνειν*. Soph. Oed. Col. 335, *οἱ δ' αὐθόμαιμοι ποῖ νεανίαι πονεῖν;* —*οἱ κατὰ στέγας*, the eunuchs who had been shut in the rooms, v. 1447.

1474. *ἰακχᾷ* Hermann for *ἰαχᾷ*.—*ἐκβαλόντες*, throwing down from the threshold by means of levers. Schol. *ἐκσπάσαντες*. But *μοχλοῖσιν* cannot mean, as he supposes, *ἔνθα ἦμεν συγκεκλεισμένοι τοῖς μοχλοῖς*, though the almost invariable sense of *μοχλοῖς χαλᾶν* or *λύειν* is 'to open by removing the bar,' as explained on Iph. T. 99. It is certain that *μοχλοῖσιν* is the dative of the instrument. Still, it is an open question, whether some way of bursting the door from the opposing bar is meant, or the bar itself was used as a battering-pole to open the doors of the rooms (*δόμοι*), which Orestes must have fastened from the outer (or peristyle) side, whereas the *μοχλὸς* or door-bar was always on the inside. This latter explanation is probably the correct one.

1477. *ἀγκύλας*, javelins; the same as *μεσάγκυλα*, Androm. 1133.

1479. *ἀλίαστος*, immoveable, Hec. 85.

1483. *δὲ* Hermann for *δή*, as this verse, with the two following, appear to be dochmiac. Perhaps in v. 1485 we should read *ἐγενόμεσθ'*.

1486. *ὁ δὲ νέκυς* is a resolved spondee for an anapaest.

1488. *προβολὰν*, the accusative in apposition to the preceding participle, 'as a defence against death.'

νεκροὶ δ' ἔπιπτον, οἱ δ' ἔμελλον, οἱ δ' ἔκειντ'.
ἔμολε δ' ἁ τάλαιν' Ἑρμιόνα δόμους
ἐπὶ φόνῳ χαμαιπετεῖ ματρὸς, ἅ νιν ἔτεκεν τλάμων.
ἄθυρσοι δ' οἷά νιν δραμόντε βάκχαι
σκύμνον ἐν χεροῖν ὀρείαν.
συνήρπασαν· πάλιν δὲ τὰν Διὸς κόραν
ἐπὶ σφαγὰν ἔτεινον·
ἁ δ' ἐκ θαλάμων
ἐγένετο διαπρὸ δωμάτων ἄφαντος,
ὦ Ζεῦ καὶ γᾶ καὶ φῶς καὶ νὺξ,
ἢ φαρμάκοισιν ἢ μάγων
τέχναισιν ἢ θεῶν κλοπαῖς.
τὰ δ' ὕστερ' οὐ κάτοιδα· δρα-
πέτην γὰρ ἐξέκλεπτον ἐκ δόμων πόδα.
πολύπονα δὲ πολύπονα πάθεα
Μενέλαος ἀνασχόμενος ἀνόνητον ἀπὸ
Τροίας ἔλαβ' *ἔλαβε τὸν Ἑλένας γάμον.
ΧΟ. καὶ μὴν ἀμείβει καινὸν ἐκ καινῶν τόδε·

1489. On κεῖσθαι in connexion with πίπτειν, as a figure from the wrestling-school, see Hel. 1604, σπουδῇς δ' ὑπὸ ἔπιπτον, οἱ δ' ἀρθοῦντο, τοὺς δὲ κειμένους νεκροὺς ἂν εἶδες.

1492. ἄθυρσοι. That the thyrsus was used as a real offensive weapon is shown on Bacch. 704. The expression is here a brief one for δραμόντε συνήρπασαν αὐτὴν οἷα Βάκχαι συναρπάζουσι σκύμνον.

1494. πάλιν δὲ κτλ. 'And (having secured Hermione) they went back to Helen, to her slaughter.' Schol. οὐδὲν ἦττον πάλιν ἐπεδίωκον Ἑλένην.

1495. For ἐκ θαλάμων, which is unmetrical, Hermann gives ἐκ παστάδων (cf. 1371), connecting this and the foregoing verse into a senarius.—For ἄφαντος cf. Hel. 605, βέβηκεν ἕλιχος σὴ πρὸς αἰθέρος πτυχὰς ἀρθεῖσ' ἄφαντος, οὐρανῷ δὲ κρύπτεται.

1497. φαρμάκοισιν. The Schol. reminds us that Helen had learned the art of incantations from the wife of the Egyptian Thon, Od. v. 228.—The best copies give ἤτοι φ.

1498. οὐ κάτοιδα has rather more authority, though in itself scarcely as good as the vulg. οὐκέτ' οἶδα.

1500—2. These verses are dochmiac, though of a very unrhythmical composition. The ἔλαβε was doubled by Hermann. It may be remarked, once for all, that in a very great many passages where the metre requires this reduplication, (a characteristic of the later style of Euripides,) the transcribers were content with copying it once.

1503. ἀμείβει. Schol. διαδέχεται. Cf. v. 816.—The eunuch who had alone escaped to tell the tale is confronted by Orestes with drawn sword. Critics are very severe upon this scene. We cannot say it is in any sense unnatural; and we are rather disposed to admire the man who, while he could slay his own mother when justice demanded it, could spare the life of an abject slave at his feet. The chief fault is, not that it is comic in its tone and character, but that a subordinate member of the *dramatis personae*, or one who ought to have been so, is kept too long before the notice of the spectators. We cannot however pretend to divine the poet's reasons. Some have supposed he wished to show the timidity of eastern tribes compared with the bravery of Hellenic.

ξιφηφόρον γὰρ εἰσορῶ πρὸ δωμάτων
βαίνοντ' Ὀρέστην ἐπτοημένῳ ποδί.
ΟΡ. ποῦ 'στιν οὗτος ὃς πέφευγεν ἐκ δόμων τοὐμὸν ξίφος;
ΦΡ. προσκυνῶ σ', ἄναξ, νόμοισι βαρβάροισι προσπίτνων.
ΟΡ. οὐκ ἐν Ἰλίῳ τάδ' ἐστίν, ἀλλ' ἐν Ἀργείᾳ χθονί.
ΦΡ. πανταχοῦ ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.
ΟΡ. οὔτι που κραυγὴν ἔθηκας Μενέλεῳ βοηδρομεῖν;
ΦΡ. σοὶ μὲν οὖν ἔγωγ' ἀμύνειν· ἀξιώτερος γὰρ εἶ.
ΟΡ. ἐνδίκως ἡ Τυνδάρειος ἆρα παῖς διώλετο;
ΦΡ. ἐνδικώτατ', εἴ γε λαιμοὺς εἶχε τριπτύχους θανεῖν.
ΟΡ. δειλίᾳ γλώσσῃ χαρίζει, τἄνδον οὐχ οὕτω φρονῶν.
ΦΡ. οὐ γὰρ, ἥτις Ἑλλάδ' αὐτοῖς Φρυξὶ διελυμήνατο;
ΟΡ. ὄμοσον, εἰ δὲ μή, κτενῶ σε, μὴ λέγειν ἐμὴν χάριν.
ΦΡ. τὴν ἐμὴν ψυχὴν κατώμοσ', ἣν ἂν εὐορκοῖμ' ἐγώ.
ΟΡ. ὧδε κἀν Τροίᾳ σίδηρος πᾶσι Φρυξὶν ἦν φόβος;
ΦΡ. ἄπεχε φάσγανον· πέλας γὰρ δεινὸν ἀνταυγεῖ φόνον.
ΟΡ. μὴ πέτρος γένῃ δέδοικας, ὥστε Γοργόν' εἰσιδών;
ΦΡ. μὴ μὲν οὖν νεκρός· τὸ Γοργοῦς δ' οὐ κάτοιδ' ἐγὼ κάρα.
ΟΡ. δοῦλος ὢν φοβεῖ τὸν Ἅιδην, ὅς σ' ἀπαλλάξει κακῶν;
ΦΡ. πᾶς ἀνὴρ, κἂν δοῦλος ᾖ τις, ἥδεται τὸ φῶς ὁρῶν.

1506. Porson (followed by Herm. and Dind.) gives *πέφευγε τοὐμὸν ἐκ δόμων ξίφος*, with two or three of the later MSS., as "numerosius."

1507. *προσκυνῶ σ'*. See Troad. 1021, *καὶ προσκυνεῖσθαι βαρβάρων ὕπ' ἤθελες*. He here falls prostrate at Orestes' feet.

1508. *τάδ' ἐστίν*. For this formula see Androm. 168.

1509. Quoted by Stobaeus, Fl. cxix. 2.

1510. Μενέλεῳ κτλ., 'for Menelaus to come to the rescue.' Schol. *οὐκ ἄρα μεγάλα ἐφώνεις τὸν Μενέλεων, ὥστε βοηδρομεῖν; — σοὶ μέν, λείπει τὸ βούλομαι, ἢ ἕτοιμός εἰμι*. The sense should rather be, 'Nay, it was to assist *you* that I raised a cry for aid.'

1513. *θανεῖν*. Schol. *ὥστε ἀποθανεῖν*.

1514. *γλώσσῃ χαρίζει*, 'you are indulging your tongue,' you are talking without meaning what you say. Cf. Aesch. Cho. 258, *γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τάδε*. Hes. Opp. 709, *μηδὲ ψεύδεσθαι γλώσσης χάριν*.

1515. *οὐ γὰρ κτλ.* 'I say, she deserved to die, for laying waste Hellas and the Trojans too.'

1517. *ἣν ἂν εὐορκοῖμι*, 'which I am likely to swear by truly,' which is the most binding oath a man can take when the sword is at his throat. "Forma loquendi fluxit ab Homero Il. o. 39, *Testis sit σή θ' ἱερὴ κεφαλὴ καὶ νωΐτερον λέχος αὐτῶν Κουρίδιον, τὸ μὲν οὐκ ἂν ἐγώ ποτε μὰψ ὀμόσαιμι*. Plat. Alcib. i. p. 109 D, *μὰ τὸν φίλιον τὸν ἐμόν τε καὶ σόν, ὃν ἐγὼ ἥκιστ' ἂν ἐπιορκήσαιμι*." Porson.

1519. *ἀνταυγεῖ*. Compare the compound, (though a very doubtful one,) *χρυσανταυγὴς*, in Ion 890. A poet quoted by Stobaeus, vol. ii. p. 392, ed. Teubner, has *ἀντηύγει σέλας*.

1523. Quoted by Stobaeus, Fl. cxix. 2.

ΟΡ. εὖ λέγεις· σώζει σε σύνεσις. ἀλλὰ βαῖν' εἴσω δόμων.

ΦΡ. οὐκ ἄρα κτενεῖς μ' ; ΟΡ. ἀφεῖσαι.

ΦΡ. καλὸν ἔπος λέγεις τόδε.

ΟΡ. ἀλλὰ μεταβουλευσόμεσθα.—

ΦΡ. τοῦτο δ' οὐ καλῶς λέγεις.

ΟΡ. μῶρος, εἰ δοκεῖς με τλῆναι σὴν καθαιμάξαι δέρην·
οὔτε γὰρ γυνὴ πέφυκας οὔτ' ἐν ἀνδράσιν σύ γ' εἶ.
τοῦ δὲ μὴ στῆσαί σε κραυγὴν οὕνεκ' ἐξῆλθον δόμων·
ὀξὺ γὰρ βοῆς ἀκοῦσαν Ἄργος ἐξεγείρεται.
Μενέλεων δ' οὐ τάρβος ἡμῖν ἀναλαβεῖν εἴσω ξίφους·
ἀλλ' ἴτω ξανθοῖς ἐπ' ὤμων βοστρύχοις γαυρούμενος·
εἰ γὰρ Ἀργείους ἐπάξει τοῖσδε δώμασιν λαβὼν
τὸν Ἑλένης φόνον διώκων, κἀμὲ μὴ σώζειν θέλῃ,
[σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι,]
παρθένον τε καὶ δάμαρτα δύο νεκρὼ κατόψεται.

ΧΟ. ἰὼ ἰὼ τύχα, ἕτερον εἰς ἀγῶν' ἕτερον αὖ δόμος ἀντ.

1526. It is better to suppose an *aposiopesis* here, *ἦν δοκῇ*, or *ἦν αὖθις βοὴν ἐγείρῃς κτλ.*

1528. *γυνὴ κτλ.* This, says the Schol., may either mean that he is a eunuch, or that he is cowardly and effeminate in common with the Phrygian race. Perhaps there is the same allusion in Aesch. Theb. 184, *ἀνὴρ γυνή τε χὤτι τῶν μεταίχμιον.*

1530. *ὀξὺ κτλ.* Cf. Heracl. 339, *ταχὺς γὰρ Ἄργει πᾶς ἀνὴρ βοηδρόμος.* Here, as usual, *βοή* is 'a cry to the rescue.'

1531. *Μενέλεων δ' κτλ.* 'But as for Menelaus (alone), we have no fear at getting *him* within sword-reach; so let him come on, priding himself on his flaxen locks upon his shoulders. For if he shall bring with him against this house the whole body of Argives, desiring to revenge the slaughter of Helen, and should not choose to save me,—he shall see his child as well as his wife two corpses before his eyes.' For the use of *ἴτω* for *ἡκέτω* cf. Phoen. 521, *πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα.*

1534. *θέλῃ* is dependent on the sense of *ἦν* implied in *εἰ* preceding. The best MSS. give *θέλῃ*, but with the variant *σώσῃ (σώσει) θανεῖν.* Others *θέλει*, which is inadmissible, because contingency is of necessity implied, i. e. an event yet to be proved by experience. The following future in the apodosis requires either *θελήσει* or (properly) *ἦν θέλῃ.*

1535. Several critics have objected to the metre of this verse, but none seem to have suspected its genuineness. It is just such a verse as interpolators were fond of inserting to make the narrative agree accurately with some former statement. Compare v. 1178 and 1192.

1537—48. These verses are the antistrophe to 1353—65. The Schol. wrongly construes *δόμος ἀμφὶ τοὺς Ἀτρείδας* as if for *ὁ τῶν Ἀτρειδῶν οἶκος.* Rather, *ἀγὼν ἀμφὶ τοὺς Ἀ.*, a trial for the descendants of Atreus. The chorus say this, on per-

φοβερὸν ἀμφὶ τοὺς Ἀτρείδας πίτνει.
τί δρῶμεν; ἀγγέλλωμεν ἐς πόλιν τάδε;
ἢ σῖγ' ἔχωμεν; ἀσφαλέστερον, φίλαι.
ἴδε πρὸ δωμάτων ἴδε προκηρύσσει
θοάζων ὅδ' αἰθέρος ἄνω καπνός.
ἅπτουσι πεύκας, ὡς πυρώσοντες δόμους
τοὺς Ταντα λείους, οὐδ' ἀφίστανται φόνου.
τέλος ἔχει δαίμων
βροτοῖς τέλος ὅπα θέλῃ.
μεγάλα δέ τις ἁ δύναμις· δι' ἀλαστόρ'
ἔπεσ' ἔπεσε μέλαθρα τάδε δι' αἱμάτων
διὰ τὸ Μυρτίλου πέσημ' ἐκ δίφρου.
ἀλλὰ μὴν καὶ τόνδε λεύσσω Μενέλεων δόμων πέλας
ὀξύπουν, ᾠσθημένον που τὴν τύχην ἣ νῦν πάρα.
οὐκέτ' ἂν φθάνοιτε κλῆθρα συμπεραίνοντες μοχλοῖς,
ὦ κατὰ στέγας Ἀτρεῖδαι. δεινὸν εὐτυχῶν ἀνὴρ
πρὸς κακῶς πράσσοντας, ὡς σὺ νῦν, Ὀρέστα, δυστυχεῖς.

ΜΕ. ἥκω κλύων τὰ δεινὰ καὶ δραστήρια
δισσοῖν λεόντοιν· οὐ γὰρ ἄνδρ' αὐτὼ καλῶ.
ἤκουσα γὰρ δὴ τὴν ἐμὴν ξυνάορον
ὡς οὐ τέθνηκεν, ἀλλ' ἄφαντος οἴχεται,
κενὴν ἀκούσας βάξιν, ἣν φόβῳ σφαλεὶς
ἤγγειλέ μοί τις. ἀλλὰ τοῦ μητροκτόνου

ceiving that, in accordance with the threat at v. 1150, they are preparing to set fire to the house, on failing to slay Helen, v. 1495. Kirchhoff assigns the whole of this antistrophe to the chorus, like the strophe; and perhaps this is sufficient, though it is probable that pairs of choreutae take up the separate clauses in succession (seven in number), the coryphaeus commencing at v. 1549.

1544. ἔχει. Perhaps ἄγει. Schol. ὁ θεὸς ἐπάγει τοῖς ἀνθρώποις ὅποι θέλει τὸ τέλος. Another scholium gives τέλος ἐπιτίθησι.

1546. ἀλάστορ' Seidler for ἀλαστόρων. See on v. 1363. The former means 'through (the existence of) an evil genius in the house;' the latter, 'through the agency of evil demons,' &c. The two best MSS. give ἔπεσεν ἔπεσε, as Seidler had conjectured, for ἔπαισεν ἔπαισε.

1550. The chorus had been charged at v. 1251 to give due warning to those within, should Menelaus approach the house; and the command is now faithfully obeyed. His quick step implies determination, and they are advised to bar him out, literally, 'to complete the fastenings of the doors by the bars.' See on Phoen. 113.

1553. πρός. The Schol. supplies μαχόμενος. It is better perhaps to understand, 'the fortunate as compared with the unfortunate.'

1554. τὰ δεινά. On the article see Iph. T. 320, and compare Phoen. 180.

τεχνάσματ' ἐστὶ ταῦτα καὶ πολὺς γέλως.
ἀνοιγέτω τις δῶμα· προσπόλοις λέγω
ὠθεῖν πύλας τάσδ', ὡς ἂν ἀλλὰ παῖδ' ἐμὴν
ῥυσώμεθ' ἀνδρῶν ἐκ χερῶν μιαιφόνων,
καὶ τὴν τάλαιναν ἀθλίαν δάμαρτ' ἐμὴν
λάβωμεν, ᾗ δεῖ ξυνθανεῖν ἐμῇ χερὶ
τοὺς διολέσαντας τὴν ἐμὴν ξυνάορον.
ΟΡ. οὗτος σὺ, κλῄθρων τῶνδε μὴ ψαύσῃς χερὶ,
Μενέλαον εἶπον, ὃς πεπύργωσαι θράσει·
ἢ τῷδε θριγκῷ κρᾶτα συνθραύσω σέθεν,
ῥήξας παλαιὰ γεῖσα, τεκτόνων πόνον.
μοχλοῖς δ' ἄραρε κλῇθρα, σῆς βοηδρόμου
σπουδῆς ἅ σ' εἴρξει, μὴ δόμων εἴσω περᾶν.
ΜΕ. ἔα, τί χρῆμα; λαμπάδων ὁρῶ σέλας,
δόμων δ' ἐπ' ἄκρων τούσδε πυργηρουμένους,
ξίφος δ' ἐμῆς θυγατρὸς ἐπίφρουρον δέρῃ.
ΟΡ. πότερον ἐρωτᾶν ἢ κλύειν ἐμοῦ θέλεις;
ΜΕ. οὐδέτερ'· ἀνάγκη δ' ὡς ἔοικέ σου κλύειν.
ΟΡ. μέλλω κτανεῖν σου θυγατέρ', εἰ βούλει μαθεῖν.
ΜΕ. Ἑλένην φονεύσας ἐπὶ φόνῳ πράσσεις φόνον;
ΟΡ. εἰ γὰρ κατέσχον μὴ θεῶν κλεφθεὶς ὕπο.
ΜΕ. ἀρνεῖ κατακτὰς κἀφ' ὕβρει λέγεις τάδε.
ΟΡ. λυπράν γε τὴν ἄρνησιν· εἰ γὰρ ὤφελον
ΜΕ. τί χρῆμα δρᾶσαι; παρακαλεῖς γὰρ ἐς φόβον.

1560. *πολὺς γέλως, πολλὴ ὕβρις.* He fancies that Orestes had spread a false report that Helen was not really dead; but such a notion, he says, is mere mockery. Cf. v. 1581.

1562. *ὠθεῖν*, to open them by removing the bar from within and thrusting them outwards. The doors of Greek houses commonly opened on the outside.

1564. *τάλαιναν ἀθλίαν.* A pleonasm for which Erfurdt well compares Aesch. frag. Prot. 194, *σιτουμένην δύστηνον ἀθλίαν φάβα*. See *sup.* v. 852, *ὦ τλῆμον ὦ δύστηνε*, though the verse is probably interpolated, which may equally be said for *ἄθλιον καὶ τλήμονα* in Phoen. 1595.

1567. *οὗτος σύ.* Schol. *ταῦτα ἄνωθεν Ὀρέστης ἐκ τοῦ δώματός φησι.* The stage-contrivance is the same as in Cycl. 690. So the watchman stands on the battlements in the prologue to the *Agamemnon*.—*πεπύργωσαι*, 'proudly elated with.' Rhes. 122. Herc. F. 238.

1576. *ἐρωτᾶν ἢ κλύειν.* The choice of the alternative is very characteristic of Euripides. This certainly was not a fit occasion for a rhetorical display.

1578. *εἰ βούλει μαθεῖν*, since you have chosen to hear what I have got to say.

1580. *εἰ γὰρ κατέσχον.* 'I would I had accomplished (secured) it, and not been deceived by the gods.' *Sup.* v. 1149, *ἦν δ' οὖν τὸν Ἑλένης μὴ κατάσχωμεν φόνον.*

1581. This verse is commonly read with an interrogation.

ΟΡ. τὴν Ἑλλάδος μιάστορ' εἰς Ἅιδου βαλεῖν.
ΜΕ. ἀπόδος δάμαρτος νέκυν, ὅπως χώσω τάφῳ. 1585
ΟΡ. θεοὺς ἀπαίτει· παῖδα δὲ κτενῶ σέθεν.
ΜΕ. ὁ μητροφόντης ἐπὶ φόνῳ πράσσει φόνον.
ΟΡ. ὁ πατρὸς ἀμύντωρ, ὃν σὺ προὔδωκας θανεῖν.
ΜΕ. οὐκ ἤρκεσέν σοι τὸ παρὸν αἷμα μητέρος;
ΟΡ. οὐκ ἂν κάμοιμι τὰς κακὰς κτείνων ἀεί. 1590
ΜΕ. ἦ καὶ σὺ, Πυλάδη, τοῦδε κοινωνεῖς φόνου;
ΟΡ. φησὶν σιωπῶν· ἀρκέσω δ' ἐγὼ λέγων.
ΜΕ. ἀλλ' οὔτι χαίρων, ἤν γε μὴ φύγῃς πτεροῖς.
ΟΡ. οὐ φευξόμεσθα· πυρὶ δ' ἀνάψομεν δόμους.
ΜΕ. ἦ γὰρ πατρῷον δῶμα πορθήσεις τόδε; 1595
ΟΡ. ὡς μή γ' ἔχῃς σὺ, τήνδ' ἐπισφάξας πυρί.
ΜΕ. κτεῖν'· ὡς κτανών γε τῶνδέ μοι δώσεις δίκην.
ΟΡ. ἔσται τάδ'. ΜΕ. ἆ ἆ, μηδαμῶς δράσῃς τάδε.
ΟΡ. σίγα νυν, ἀνέχου δ' ἐνδίκως πράσσων κακῶς.
ΜΕ. ἦ γὰρ δίκαιον ζῆν σε; ΟΡ. καὶ κρατεῖν γε γῆς. 1600
ΜΕ. ποίας; ΟΡ. ἐν Ἄργει τῷδε τῷ Πελασγικῷ.
ΜΕ. εὖ γοῦν θίγοις ἂν χερνίβων. ΟΡ. τί δὴ γὰρ οὔ;
ΜΕ. καὶ σφάγια πρὸ δορὸς καταβάλοις.
ΟΡ. σὺ δ' ἂν καλῶς;
ΜΕ. ἁγνὸς γάρ εἰμι χεῖρας. ΟΡ. ἀλλ' οὐ τὰς φρένας.
ΜΕ. τίς δ' ἂν προσείποι σ'; 1605
ΟΡ. ὅστις ἐστὶ φιλοπάτωρ.
ΜΕ. ὅστις δὲ τιμᾷ μητέρ'; ΟΡ. εὐδαίμων ἔφυ.
ΜΕ. οὔκουν σύ γ'. ΟΡ. οὐ γὰρ ἀνδάνουσιν αἱ κακαί.

1587. ὁ μητροφόντης. 'This matricide is for perpetrating murder upon murder.'—'This avenger (call me rather) of my father, whom *you* basely surrendered to die.'

1589. τὸ παρόν. Porson gives τὸ παρὸς, after Markland, which would imply that the consequences of the murder were past, whereas the guilt was still upon him.

1590. οὐκ ἂν κάμοιμι. Bacch. 187, ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν θύρσῳ κροτῶν γῆν.

1593. φύγῃς. Perhaps φύγῃ, so that with οὔτι χαίρων we should supply κοινωνήσει φόνου, rather than λέξεις.

1603. σφάγια πρὸ δορός. See Heracl. 399. Schol. ἐπεὶ εἰώθασιν οἱ βασιλῆς, εἰς πόλεμον μέλλοντες ἐξιέναι, θύειν τοῖς θεοῖς. It was the part of the μάντις, who was as it were the army-chaplain, to take these victims ready in his car: see Phoen. 174.

1604. Aesch. Cho. 1044. Hippol. 317, χεῖρες μὲν ἁγναί, φρὴν δ' ἔχει μίασμά τι.

ΜΕ. ἄπαιρε θυγατρὸς φάσγανον. ΟΡ. ψευδὴς ἔφυς.
ΜΕ. ἀλλὰ κτενεῖς μου θυγατέρ᾽; ΟΡ. οὐ ψευδὴς ἔτ᾽ εἶ.
ΜΕ. οἴμοι, τί δράσω; 1610
ΟΡ. · πεῖθ᾽ ἐς Ἀργείους μολὼν
ΜΕ. πειθὼ τίν᾽; ΟΡ. ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.
ΜΕ. ἦ παῖδά μου φονεύσεθ᾽; ΟΡ. ὧδ᾽ ἔχει τάδε.
ΜΕ. ὦ τλῆμον Ἑλένη. ΟΡ. τἀμὰ δ᾽ οὐχὶ τλήμονα;
ΜΕ. σοὶ σφάγιον ἐκόμισ᾽ ἐκ Φρυγῶν, ΟΡ. εἰ γὰρ τόδ᾽ ἦν.
ΜΕ. πόνους πονήσας μυρίους. ΟΡ. πλήν γ᾽ εἰς ἐμέ. 1615
ΜΕ. πέπονθα δεινά. ΟΡ. τότε γὰρ ἦσθ᾽ ἀνωφελής.
ΜΕ. ἔχεις με.
ΟΡ. σαυτὸν σύ γ᾽ ἔλαβες κακὸς γεγώς.
ἀλλ᾽ εἶ᾽, ὕφαπτε δώματ᾽, Ἠλέκτρα, τάδε·
σύ τ᾽, ὦ φίλων μοι τῶν ἐμῶν σαφέστατε,
Πυλάδη, κάταιθε γεῖσα τειχέων τάδε. 1620
ΜΕ. ὦ γαῖα Δαναῶν ἱππίου τ᾽ Ἄργους κτίται,
οὐκ εἶ᾽ ἐνόπλῳ ποδὶ βοηδρομήσετε;
πᾶσαν γὰρ ὑμῶν ὅδε βιάζεται πόλιν
ζῆν αἷμα μητρὸς μυσαρὸν ἐξειργασμένος.

ΑΠΟΛΛΩΝ.

Μενέλαε, παῦσαι λῆμ᾽ ἔχων τεθηγμένον· 1625

1608. *ψευδὴς ἔφυς*, Schol. *ἐψεύσω τῆς ἐλπίδος*, sc. *εἰ προσδοκᾷς με τοῦτο ποιήσειν*.

1611. *θανεῖν* Porson and Hermann with one of the good MSS., the rest having *κτανεῖν*. The two words are continually confused.

1614. *σοὶ σφάγιον*, to be put to death by *you* (Orestes). Porson, followed by Hermann and W. Dindorf, gives *σὲ σφάγιον*, the conjecture of Morell. The reply of Orestes, 'Would that it had been so!' certainly favours *σοί*. Hermann insists that this is "non modo invenusta, sed etiam prorsus aliena." He adds, that Menelaus must have made mention of Hermione also, and he supposes a verse to have been lost after 1615, containing a lament for her, and a rejoinder of Orestes.

1616. *τότε*. Schol. *ὅτε σε ἠξίουν βοηθῆσαί μοι*.

1617. After this verse also Hermann supposes a line to have dropped out, like *ἀλλ᾽ οὐχὶ φεύξει σύ τε κασιγνήτη τε σή*, because Orestes would hardly have told his sister to apply the torch at the moment Menelaus confessed he was caught. The truth seems to be, that Orestes is resolved to leave nothing undone that might force the reluctant Menelaus to obtain a reversal of his sentence.

1622. *οὐκ εἶ᾽* Musgrave for *οὐχί*. The later copies have *οὔκουν*. On the use of *εἶα* with a hortative future see Hel. 1561.

1624. *ζῆν*. Schol. *ὥστε τυχεῖν τοῦ ζῆν*.

1625. Apollo appears on high, with

Φοῖβός σ' ὁ Λητοῦς παῖς ὅδ' ἐγγὺς ὢν καλῶ,
σύ θ', ὃς ξιφήρης τῇδ' ἐφεδρεύεις κόρῃ,
'Ορέσθ', ἵν' εἰδῇς οὓς φέρων ἥκω λόγους·
Ἑλένην μὲν ἦν σὺ διολέσαι πρόθυμος ὢν
ἥμαρτες, ὀργὴν Μενέλεῳ ποιούμενος,
ἥδ' ἐστὶν, ἣν ὁρᾶτ' ἐν αἰθέρος πτυχαῖς,
σεσωσμένη τε κοὐ θανοῦσα πρὸς σέθεν.
ἐγώ νιν ἐξέσωσα χὐπὸ φασγάνου
τοῦ σοῦ κελευσθεὶς ἥρπασ' ἐκ Διὸς πατρός.
Ζηνὸς γὰρ οὖσαν ζῆν νιν ἄφθιτον χρεών,
Κάστορί τε Πολυδεύκει τ' ἐν αἰθέρος πτυχαῖς
ξύνθακος ἔσται, ναυτίλοις σωτήριος.
ἄλλην δὲ νύμφην ἐς δόμους κτῆσαι λαβὼν,
ἐπεὶ θεοὶ τῷ τῆσδε καλλιστεύματι
Ἕλληνας εἷς ἓν καὶ Φρύγας ξυνήγαγον,
θανάτους τ' ἔθηκαν, ὡς ἅπαντλοῖεν χθονὸς

Helen (to whom he points at v. 1631) sitting by his side. The complexities of the plot are thus readily disentangled by a favourite device of Euripides in his later plays. Helen is to be united with her brothers Castor and Pollux in their attribute of protectors of ships; Menelaus is to marry another bride; Orestes must retire for a year into Arcadia, where he shall found the city of Oresteum, after which he shall come to Athens to be tried and acquitted by the court of the Areopagus. He shall afterwards marry Hermione, and Pylades shall take Electra for his wife. Menelaus is to cede the sovereignty of Argos to Orestes, and to be king of Sparta. Apollo finally will reconcile the Argive state to submit to the just rule of the matricide prince.

1629. Ἑλένην ἣν is joined by a close attraction, like πολιτῶν ὧν ἀφίκετο χθόνα Med. 12, κακοῖσιν οἷς ἐγὼ βαρύνομαι Soph. Trach. 152. Porson compares the well-known Virgilian idiom *urbem quam statuo vestra est*.—For πτυχαῖς, on account of the repetition in v. 1631, Hermann gives πύλαις, a variant in the margin of the best MS. So in Phoen. v. 84, some copies give πύλας for πτυχάς. It is possible that v. 1631—2 are interpolated. They involve this difficulty, that we must assume Helen to have been actually visible aloft to the spectators. If so, the νιν in 1633 would be a repetition of Ἑλένην above, according to a well-known use.

1633. Vulg. κἀπό. But the best MS. has καὶ ὑπὸ, which Kirchhoff rightly prefers. For the crasis cf. Ion 1270, χὐπὸ μητρυιὰν πεσεῖν. For ὑπὸ, 'from under,' Hec. 53.

1634. Construe κελευσθεὶς ἐκ Διὸς, although this is an unusual instance of ἐκ for πρὸς or ὑπό. Perhaps, ἐς Διὸς πατρὸς, i. e. οἶκον.

1636. The same promise, that Helen shall share in the worship paid to the Dioscuri, is given in Hel. 1667, θεὸς κεκλήσει, καὶ Διοσκόρων μέτα σπονδῶν μεθέξεις.

1638. Kirchhoff thinks that either something has been lost after this verse, or it should be transposed to follow v. 1642, because the ἐπεὶ in the next should refer rather to what has gone before, about her becoming immortal. However, it is easy to connect the sense thus: —'You must now look for another bride, (and resign your present wife to be received among the gods, as a reward for the use they made of her beauty;) for' &c.

1641—2. One may fairly doubt if this distich be not an interpolation. There is something unusual in the syntax ἀπαντλεῖν ὕβρισμα πληρώματος θνητῶν, and

ὕβρισμα θνητῶν ἀφθόνου πληρώματος.
τὰ μὲν καθ' Ἑλένην ὧδ' ἔχει· σὲ δ' αὖ χρεὼν,
Ὀρέστα, γαίας τῆσδ' ὑπερβαλόνθ' ὅρους
Παρράσιον οἰκεῖν δάπεδον ἐνιαυτοῦ κύκλον.
κεκλήσεται δὲ σῆς φυγῆς ἐπώνυμον
†Ἄζᾶσιν Ἀρκάσιν τ' Ὀρέστειον καλεῖν.
ἐνθένδε δ' ἐθλὼν τὴν Ἀθηναίων πόλιν
δίκην ὑπόσχες αἵματος μητροκτόνου
Εὐμενίσι τρισσαῖς· θεοὶ δέ σοι δίκης βραβῆς
πάγοισιν ἐν Ἀρείοισιν εὐσεβεστάτην
ψῆφον διοίσουσ', ἔνθα νικῆσαί σε χρή.
ἐφ' ἧς δ' ἔχεις, Ὀρέστα, φάσγανον δέρῃ,
γῆμαι πέπρωταί σ' Ἑρμιόνην· ὃς δ' οἴεται
Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε.

this well-known theory of the Trojan war, taken from the Cyclic *Cypria*, was not particularly wanted here. Generally the forms *ἔθηκαν* and *ἔδωκαν* (on which see Herc. F. 590) are liable to suspicion, except in the latest Attic. We have however *sup.* v. 1166, *στένωσι δ' οἵπερ κἄμ' ἔθηκαν ἄθλιον*. Phoen. 29, *φέρουσ' ἐς οἴκους ἕς τε δεσποίνης χέρας ἔθηκαν*. Those who maintain the genuineness of the verses will compare Hel. 38, *πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ καὶ Φρυξὶ δυστήνοισιν, ὡς ὄχλον βροτῶν πλήθους τε κουφίσειε μητέρα χθόνα*.

1645. *ἐνιαυτοῦ κύκλον*. This was the term of exile for one who had committed *ἄκων φόνος* or accidental homicide. So Theseus, after slaying one of the Pallantidae, *ἐνιαυσίαν ἔκδημον ἦνεσεν φυγὴν* Hipp. 37. Schol. *ἰδίως Εὐριπίδης ἐνιαυτίσαι τὸν Ὀρέστην φησὶν ἐκεῖ, ἤτοι ποιήσαντα κύκλον ἐνιαυτοῦ. ὁ γὰρ Ἀσκληπιάδης ἱστορεῖ ὑπὸ ὄφεως αὐτὸν δηχθέντα ἐκεῖ τελευτῆσαι*. The story of finding the bones of Orestes in Arcadia, as told by Herodotus, will occur to the reader as a confirmation of the grammarian's account.

1647. This verse again is not free from the suspicion of spuriousness. The repetition of *καλεῖν* after *κεκλήσεται* has been justly objected to by critics, and various emendations have been proposed, *κεκτήσεται* Musgrave, *τεθήσεται* Porson, (we might add *γενήσεται* as not less probable,) and *κλύειν, πέδον, ποτὲ*, for *καλεῖν*. It had occurred independently to the present editor to read *πέδον*, on account of *Θετίδειον* (*πεδίον*) in Andr. 20, but the suggestion was anticipated by Valckenaer. The omission of the *name* *Ὀρέστειον* (supposing the verse to be really spurious) is justified by Electr. 1273, *σὲ δ' Ἀρκάδων χρὴ πόλιν ἐπ' Ἀλφείου ῥοαῖς οἰκεῖν, Λυκαίου πλησίον σηκώματος· ἐπώνυμος δέ σου πόλις κεκλήσεται*. Schol. *Ἀρκάδες πάντες κοινῇ ἐκαλοῦντο· μέρος δὲ τούτων Ἀζᾶνες· τῷ μερικῷ τὸ ὅλον ἐπήγαγεν. Ἀζὰν γὰρ μέρος ἐστὶ τῆς Ἀρκαδίας*. The word is doubtless Pelasgic, and may be compared in its form with *καρβὰν*, 'barbaric,' (also, perhaps, belonging to the same dialect,) Aesch. Suppl. 110, and Ζὰν or Ζὴν for Ζεύς. As *ζ* for *β* was a Pelasgic usage (see on Phoen. 45), it is possible that *Ἀζᾶνες* may be another form of *Ἄβαντες*, a people of Euboea.

1649. *ὑφέξεις* is the reading of two good MSS., and is not inferior.

1651. *εὐσεβεστάτην*, 'most righteous,' 'most in accordance with their oath,' (Hipp. 656. Med. 755). Cf. Electr. 1258—62, *ἔστιν δ' Ἄρεώς τις ὄχθος,—ἵν' εὐσεβεστάτη ψῆφος βεβαία τ' ἐστίν*.—For *ψῆφον διαφέρειν* see *sup.* v. 49. The singular is used, because in the early Attic tribunal each judge had only *one* vote, which was dropped into this or that urn.

1653. *ἐφ' ᾗ* Kirchhoff, with the two best MSS.

θανεῖν γὰρ αὐτῷ μοῖρα. Δελφικῷ ξίφει
δίκας Ἀχιλλέως πατρὸς ἐξαιτοῦντί με.
Πυλάδῃ δ' ἀδελφῆς λέκτρον, †ᾧ ποτ' ἤνεσας,
δός· ὁ δ' ἐπιών νιν βίοτος εὐδαίμων μένει.
Ἄργους δ' Ὀρέστην, Μενέλεως, ἔα κρατεῖν,
ἐλθὼν δ' ἄνασσε Σπαρτιάτιδος χθονὸς
φερνὰς ἔχων δάμαρτος, ἥ σε μυρίοις
πόνοις διδοῦσα δεῦρ' ἀεὶ διήνυσε.
τὰ πρὸς πόλιν δὲ τῷδ' ἐγὼ θήσω καλῶς,
ὅς νιν φονεῦσαι μητέρ' ἐξηνάγκασα.

ΟΡ. ὦ Λοξία μαντεῖε, σῶν θεσπισμάτων.
οὐ ψευδόμαντις ἦσθ' ἄρ', ἀλλ' ἐτήτυμος.
καίτοι μ' ἐσῄει δεῖμα μή τινος κλύων
ἀλαστόρων δόξαιμι σὴν κλύειν ὄπα.
ἀλλ' εὖ τελεῖται, πείσομαι δὲ σοῖς λόγοις.
ἰδοὺ μεθίημ' Ἑρμιόνην ἀπὸ σφαγῆς,
καὶ λέκτρ' ἐπῆνεσ', ἡνίκ' ἂν διδῷ πατήρ.

ΜΕ. ὦ Ζηνὸς Ἑλένη χαῖρε παῖ· ζηλῶ δέ σε
θεῶν κατοικήσασαν ὄλβιον δόμον.
Ὀρέστα, σοὶ δὲ παῖδ' ἐγὼ κατεγγυῶ
Φοίβου λέγοντος· εὐγενὴς δ' ἀπ' εὐγενοῦς

1656—7. The best MSS. give *αὐτῷ* — *ἐξαιτοῦντα*, and so Kirchhoff has edited. This is no doubt defensible; cf. Aesch. Cho. 403. Soph. El. 480. Elmsley on Med. 797. Probably either *αὐτὸν* should be restored, or *ἐξαιτοῦντι* given with the inferior MSS., as Porson, Hermann, and W. Dindorf have done.—For the event alluded to see Androm. 1085 seqq., and for *δίκας αἰτεῖν πατρὸς*, to ask Phoebus to give satisfaction for the death of Achilles, which was a presumptuous petition, *ibid.* v. 53, 1108.

1658. *ᾧ ποτ' ἤνεσας*, 'to whom you formerly promised her.' The *ποτ'* is perhaps a metrical supplement. We suspect the true reading to be *κατήνεσας*, as in v. 1092, which first passed into *ἐπῄνεσας*, (as in the last-named passage it has done,) involving *ὡς*, the reading of some of the best MSS. for *ᾧ*, then into *πότ' ἤνεσας*, by which *ᾧ* could be retained.

1662. *φερνάς*. The wife was to be resigned, but her wealth, which was proverbially great (Aesch. Ag. 718), was to remain in his hands by way of consolation for her loss.

1664. *τὰ πρὸς πόλιν*, his relations towards Argos, over which he is destined to rule.

1666. *σῶν θεσπισμάτων*. The genitive of exclamation, as Hermann perceived, Porson and others having made it to depend on *ψευδόμαντις*. This seems an idiom of the rather later Attic which at this time had been introduced. Cf. Ar. Ach. 86, *καί τις εἶδε πώποτε βοῦς κριβανίτας; τῶν ἁλαζονευμάτων. Id.* Av. 61, *Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος*. Pac. 238, *ὦναξ Ἄπολλον, τῆς θυείας τοῦ πλάτους*.

1672. *ἡνίκ' ἂν κτλ.*, at whatever time Menelaus, who is *ὁ κύριος*, the legal owner of his daughter, shall consent to give me her hand.

γήμας ὄναιο καὶ σὺ χὠ διδοὺς ἐγώ.
ΑΠ. χωρεῖτέ νυν ἕκαστος οἷ προστάσσομεν,
νείκους τε διαλύεσθε. ΜΕ. πείθεσθαι χρεών.
ΟΡ. κἀγὼ τοιοῦτος· σπένδομαι δὲ συμφοραῖς, 1680
Μενέλαε, καὶ σοῖς, Λοξία, θεσπίσμασιν.
ΑΠ. ἴτε νυν καθ' ὁδὸν τὴν καλλίστην
θεὸν Εἰρήνην τιμῶντες· ἐγὼ δ'
Ἑλένην Διόις μελάθροις πελάσω
λαμπρὼν ἄστρων πόλον ἐξανύσας, 1685
ἔνθα παρ' Ἥρᾳ τῇ θ' Ἡρακλέους
Ἥβῃ πάρεδρος θεὸς ἀνθρώποις
ἔσται, σπονδαῖς ἔντιμος ἀεί,
σὺν Τυνδαρίδαις, τοῖς Διὸς υἱοῖς,
ναύταις μεδέουσα θαλάσσης. 1690
ΧΟ. ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

1679. If *νείκους*, the reading of most copies, be correct, *διαλύεσθε* is the passive. But *νεῖκος* has some authority, 'make up your differences among yourselves.' Kirchhoff gives *νείκας*, on the single authority of his best MS. This form occurs in Aesch. Ag. 1349, according to the conjecture of Heath for *νίκη*, and is recognized by some of the grammarians. Euripides however elsewhere has *νεῖκος* in this sense. Hipp. 1442, *λύω δὲ νεῖκος πατρὶ, χρηζούσης σέθεν.* Hel. 1236, *μεθίημι νεῖκος τὸ πρὶν, ἴτω δ' ὑπάντερον.* *Ibid.* v. 1680, *τὰ μὲν πάρος νείκη μεθήσω.*

1680. *κἀγὼ τοιοῦτος.* Cf. Aesch. Ag. 1331, *κἀγὼ τοιοῦτός εἰμ'.* Heracl. 266, *κἀγὼ τοιοῦτος.—σπένδομαι συμφοραῖς*, 'a truce to misfortunes.' Properly, I enter into an agreement with them that they shall disturb me no longer.—*καὶ σοῖς κτλ.*, 'as well as to your oracles,' i.e. which have so long been a source of trouble.

1682. *καλλίστην — Εἰρήνην.* This is one of many passages opposed to those who represent Euripides as attached to the war party. See Pref. to vol. i. p. xvi. Schol. *τοῦτό φησι διὰ τὸ κατ' ἐκεῖνον τὸν καιρὸν ἐγεστηκέναι τὰ Πελοποννησιακά. πρεσβευομένοις γὰρ Λακεδαιμονίοις περὶ εἰρήνης οὐκ ἐπείσθησαν Ἀθηναῖοι.* Schol. on v. 371, *πρὸ Διοκλέους, ἐφ' οὗ τὸν Ὀρέστην ἐδίδαξε, Λακεδαιμονίων πρεσβευσαμένων περὶ εἰρήνης, ἀπιστήσαντες Ἀθηναῖοι οὐ προσήκαντο, ἐπὶ ἄρχοντος Θεοπόμπου, ὡς ἦν πρὸ Διοκλέους, ὡς ἱστορεῖ Φιλόχορος.* Euripides then means to blame his countrymen for not accepting the terms offered.

1684. *Διόις* Nauck for *Διός*. Inferior MSS. and Aldus give *Ζηνός*. Cf. Ion 922, *Διόις καρποῖς.*

1685. *ἐξανύσας*, scil. *ὁδὸν εἰς πόλον.* Cf. Suppl. 1142, *ποτανοὶ δ'.ἦνυσαν τὸν Ἅιδαν.*

1687. *θεὸς ἔσται*, 'she shall be a god to men,' one of the benign Olympian powers.—*σπονδαῖς*, viz. at sacrifices. Bacch. 45, *ὃς θεομαχεῖ τὰ κατ' ἐμὲ, καὶ σπονδῶν ἄπο ὤθει μ'.*

1690. *ναύταις*, for the benefit and preservation of sailors.

1691. For the concluding appeal to Victory see the end of Iph. Taur. and Phoenissae. In all these plays W. Dindorf imagines they are spurious; but Hermann observes that Lucian acknowledges them as *τραγικῶς εἰρημένα*, *Piscator*, § 39.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ
Η ΕΝ ΤΑΥΡΟΙΣ.

ΥΠΟΘΕΣΙΣ.

Ὀρέστης κατὰ χρησμὸν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδου παραγενηθεὶς[1] τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προῃρεῖτο. προελθὼν δ' ἀπὸ τῆς νεὼς καὶ φανεὶς, ὑπὸ τῶν ἐντοπίων ἅμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἐθισμὸν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους ἀπέσφαττον[2].

* * * * *

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταύροις τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας.

[1] παρακινηθεὶς MS. Pal.

[2] Kirchhoff, after Markland, indicates a *lacuna*. Probably only the first part of the argument has been preserved.

IPHIGENIA IN TAURIS.

We may safely assent to the judgment of Hermann[1], "Dignissima est haec tragoedia, cui quantum fieri possit pristina forma restituatur. Est enim in praestantissimis earum quas fecit Euripides." It is one of the noblest of extant Attic tragedies, and certainly possesses every merit which a well-constructed plot and skilfully developed characters can confer. If the great objects of Attic tragedy were to keep the minds of the audience alternating between the extremes of hope and fear, by the sudden and unexpected shifting of circumstances, and also to excite compassion by the contemplation of heroic persons placed in positions of imminent peril, and yet rising superior to them; and if a skilful use of those essential ingredients of an Attic play, irony, dissimulation, and ambiguous dialogues, be a merit in an Attic poet; then this *Iphigenia* of Euripides contains every thing that a good Greek play can be expected to contain. Its interest to modern readers is much enhanced by the fact, that the gentler emotions of sisterly love, the generous virtues of disinterested friendship, and the entire obedience to what were regarded as religious obligations, are pourtrayed with a truthfulness that leads us away from the contemplation of merely mythological persons and scenes, to that of human nature in its universality of times and places.

Having read one favourable opinion, the reader is entitled to have a very different one placed before him, that he may come to his own conclusion on carefully perusing the play, and considering it in all its bearings. "The Iphigenia in Tauris," says A. W. Von Schlegel[2], "is almost uniformly mediocre in its representation both of character and passion. The mutual recognition between the brother and the sister, after such occurrences and doings, and under such circumstances,—Iphigenia, who once trembled before the altar, herself about to devote her brother to the like fate,—excites only a passing emotion. Their flight also does not particularly set our interest on the stretch: the artifice by which Iphigenia brings it about is readily

[1] Praef. ad ed. Lips. 1833, p. vi.

[2] Theatre of the Greeks, p. 248.

believed by Thoas, and not until after they are both rescued does he seek to make resistance, but he is immediately appeased by one of the usual divine interpositions. This contrivance is so common and so trite in Euripides, that in nine out of his eighteen tragedies a god must needs swing himself down just to untie the knot."—To disabuse the minds of young students from such evidently hostile criticism can hardly be necessary in this country and at the present day. More just, because more favourable, is the estimate of F. G. Schöne, in the introduction to his edition of the play, which has been published in English.

The action of the play is fixed at the now historic Balaclava in the Crimea. There a temple of Artemis existed (and perhaps not merely in fiction, for Ovid, writing from his place of exile on the Pontus, describes it somewhat in detail, though he could hardly have seen it), and there, by a rite not uncommon among barbaric hordes, human victims were offered at her altar. The poet indeed has limited the immolation to *Greek* strangers, probably because it best suited the economy of the drama. To this remote and savage region Iphigenia, rescued by Artemis from the very altar to which she has been brought by her father at Aulis, had been miraculously conveyed, and appointed priestess to the goddess. Of the fate of her family at Argos she knows nothing, but she is ever dwelling on the recollection of her brother Orestes, whom she had left yet an infant, and much younger than herself[3]. She has had a dream, which, as she can only interpret it as applicable to him, has filled her with alarm. She is convinced he must be dead; and she prepares, with the aid of the Chorus, Greek captives and her handmaids, to carry funeral libations, with a threnos to him as to a spirit in Hades[4]. By this device the spectators are led to think mainly about the fate of Orestes, when the arrival of two Greek strangers is announced. They had appeared on the stage immediately after the prologue, to make a stealthy survey of the temple, out of which they had been ordered by the oracle to transport the statue of Artemis to Athens. They, of course, prove to be no others than Orestes and Pylades. In a very exciting narrative, their capture by some native herdsmen is described; the sudden seizure by madness of one of them, the tender assiduity of the other in protecting him, and the courageous resistance of both. Iphigenia is apprised of the event, and she is requested to make immediate pre-

[3] Iph. Aul. 1248, ὁ μὲν νεοσσός ἐστιν, ἡ δ' ηὐξημένη.

[4] This device of an ominous dream, by which the minds of the audience are prepared for coming events, has been adopted in the *Hecuba*, where a vision of a dappled fawn, torn from Hecuba's knees by a wolf, portends the sacrifice of Polyxena.

parations for immolating them, according to the law, at the altar of the inexorable Artemis. She, retained against her will in the service of the temple, and by nature averse from its bloody rites, is at this conjuncture the less disposed to give way to pity, because she is steeled by the supposed death of Orestes, and also by the vivid recollections, naturally forced on her by that event, of her father's cruelty to herself at Aulis. After the Chorus have sung the first stasimon, and speculated therein on the birth and adventures of the two strangers, the captives are brought fettered before the priestess, by whose hand they are now to die. Here ensues a scene composed with the utmost art, to give even a summary of which (as Hermann has done in his elegantly written Preface) would be to transcribe and comment on a considerable portion of it. Suffice it here to say, that by a succession of questions, Iphigenia elicits the facts, first, that Orestes is from Argos; next, that Troy has been captured, Menelaus and Helen have returned, and that Agamemnon has been slain by his faithless wife. She then finds out that Orestes is still alive; but he, anxious not to reveal his own name and parentage, evades every question, though each one seems so framed that it must inevitably effect a recognition. This however is long withheld, and is ultimately brought about by a very different device.

It suddenly occurs to Iphigenia, that one of the strangers, as a condition of his life being spared, may be willing to convey a letter for her to Argos, addressed to her brother Orestes, and imploring him to convey her home. Upon this there arises a contest of mutual self-devotion between Orestes and Pylades, each desiring to resign himself to death that his friend's life may be spared. Orestes however prevails on Pylades to accept the offer, on the plea that, having already married his sister Electra, there is a good hope, should he survive, of perpetuating the family name and honours, while he is himself worn out with misery, and the long persecution of the Erinnyes. The letter is produced; but, on Pylades suggesting that, in case of shipwreck, the written document may be lost and he be unable to observe the strict letter of his oath to deliver it to Orestes in person, she communicates the contents *viva voce* to both; and thus Iphigenia discovers that she is about to sacrifice her own long-lost Orestes. The next object is to plan not only escape for all, but also means of conveying away the statue which was the especial end of their mission. This affords abundant scope for the Greek arts of fraud and deception. Thoas, the king, a devout man, and zealous for the honour of the goddess, is persuaded by the priestess that not only the strangers, but the statue itself requires purification, in consequence of the dreadful crime of matricide which the captives have

committed, and which would render their immediate immolation sacrilegious. On this representation, he is easily induced to send the captives, under custody of his attendants, to a lonely part of the sea-shore, while she herself follows with the statue, to be washed in the all-cleansing brine. On arriving, the guards are persuaded to let her lead the captives, still chained, to a retired creek at a little distance. They soon hear her voice, as if she were engaged in performing certain expiatory rites; but the delay being long, they resolve to proceed to the spot. There they find the ship of Orestes, which had been secretly moored when they had first gone on land to inspect the temple. The sailors are on the very point of departing, but the guards endeavour to rescue the captives and the renegade priestess. Favoured by adverse weather, which will not allow the ship to clear the harbour, their efforts are ultimately successful. All are recaptured, and the news is brought to the king, with a request that he will send a strong body to bring them back. Thus once more the hopes that had been keenly raised are disappointed. Nothing now seems likely to deliver a brother from the necessity of being slain by his own sister's hand, and that no longer in ignorance of the relationship.

Athena however appears,—the usual *deus ex machina* of Euripides' later plays,—and informs Thoas of her will that both the priestess and the image should be carried to Hellas by Orestes, and the worship of Artemis should be solemnly established at Halae and Brauron in Attica. Thoas readily obeys the divine voice; and thus a play, which has pre-eminently the characteristics of a true tragedy, ends, like some others, in the happiest manner.

There is a general resemblance between the economy of this play and the *Helena*. In both there is a barbaric king, a heroine involuntarily detained by him, a recognition by a near relative, who has arrived unexpectedly at the place, an escape by sea, and a happy result brought about by a divinity appearing at the conclusion, and calming the wrath of the wronged potentate of the land.

On the strange and undoubtedly ancient mythology interwoven with this play, Hermann has given a very learned discussion[5], though he rightly observes, on commencing it, that "ad Euripidis fabulam recte intelligendam non opus videtur quaeri, quam originem illa de Iphigenia apud Tauros fama habeat, praesertim quum ne proficiamus quidem multum ea quaerendo, quae inveniri posse haud valde credibile sit." That *Iphigenia* is but another[6] name for Artemis, is more than probable; as that her apotheosis (v. 1465) is but a poet's way

[5] Praefat. p. xxviii – xxxvi.

[6] Equivalent to μεγάλη θεὸς (Herm. Praef. p. xxxi).

of accounting for her acknowledged *cultus* in his time, with rites identical with, or similar to, those of Artemis herself, seems undeniable. There are good reasons for believing the human sacrifices which her Tauric worship demanded, to be of Pelasgic origin. According to Hermann, Müller is right in fixing the first seat of this bloody rite in the Pelasgic Lemnos, where Stephanus of Byzantium records that virgins were sacrificed to her. We may here add an argument of some weight in confirmation of this view. The ancient Italians worshipped the moon as "Anna Perenna;" element-worship was a peculiarly Pelasgic feature; therefore, by inference, she was a Pelasgic goddess. Now at Aricia the same divinity by the name of Diana was honoured with peculiar and mystic sacrifices, which, it is clear from Ovid[7], were originally accompanied by the immolation of human victims, though the civilization of later times had brought the rite to a mere symbolical performance[8]. Martial also[9] alludes to the sacrifice of virgins to Anna Perenna, though, in applying the present tense to the customs of his own time, he must allude likewise to merely ostensible ceremonies. The principal seat of this Pelasgic *cultus* in Hellas was at Brauron in Attica, where the Tauric image of the goddess was exhibited, fabled, like other images of peculiar sanctity, to have fallen from heaven itself. Now it was natural for Euripides, always zealous for the honour of his native land, to endeavour to account for these savage rites by referring them to a remote and barbaric country. The title Ταυρικὴ, (in its origin probably connected with the Indian cow-goddess, Io, Artemis, or the Moon,) enabled him to fix the seat of the worship in a distant country which accidentally bore a similar name. In fact, Athens, Argos, and even Sparta, claimed the same honour, and, in the last-mentioned place at least, there was the same exhibition of human blood on her altar[1]. If the Tauric nation were Cimmerii, as Herodotus supposed[2], and if, as some will have it, these Cimmerii were Celts, the Druidical rites in ancient Britain and Gaul will occur to us as possibly of kindred origin. These questions however require profound investigations, and seldom can be settled without taking much that is purely speculative in place of ascertained truth.

Of the date of the play nothing certain is known, but that, as the opening sentence is quoted by Aristophanes in the Ranae[3],

[7] Fast. iii. 260 seqq.

[8] Compare v. 1461 of the present play.

[9] Ep. lib. iv. 64, 16, 'Et quae virgineo cruore gaudet, Annae pomiferum nemus Dianae.'

[1] See Pausan. iii. 16, 7, and iii. 6, compared with lib. i. 23, 7, and i. 33, 1, and 43.

[2] lib. iv. 11 and 99.

[3] v. 1232.

which was acted B.C. 405, the year after Euripides' death, it must have been exhibited before that event; for we agree with Dr. Badham, that not the slightest weight is to be attributed to the idea of L. Dindorf, that this, and not the Iphigenia at Aulis, (as the Schol. on Ar. Ran. 67 expressly affirms,) was a posthumous work exhibited by his son. Aristophanes could hardly have quoted from a play till after it had been acted. If *he* had seen it in the copies of actors, as L. Dindorf supposes, the audience could not have seen it; and so the citation would have been lost upon them. In point of style, as in that of subject, this Iphigenia most nearly resembles the *Helena*, brought out B.C. 413. And this is also the opinion of K. O. Müller (Hist. Gr. Lit. p. 376).

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΙΦΙΓΕΝΕΙΑ.

ΟΡΕΣΤΗΣ.

ΠΥΛΑΔΗΣ.

ΧΟΡΟΣ ΕΛΛΗΝΙΔΩΝ ΓΥΝΑΙΚΩΝ.

ΒΟΥΚΟΛΟΣ.

ΘΟΑΣ.

ΑΓΓΕΛΟΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ.

ΙΦΙΓΕΝΕΙΑ.

Πέλοψ ὁ Ταντάλειος ἐς Πῖσαν μολὼν
θοαῖσιν ἵπποις Οἰνομάου γαμεῖ κόρην,
ἐξ ἧς Ἀτρεὺς ἔβλαστεν· Ἀτρέως δὲ παῖς
Μενέλαος Ἀγαμέμνων τε· τοῦ δ' ἔφυν ἐγὼ
τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς, 5
ἣν ἀμφὶ δίνας, ἃς θάμ' Εὔριπος πυκναῖς

1—66. The prologue of this play (or, more properly, the first part of it) is spoken by Iphigenia in the garb of a priestess, issuing from the door of a building which represented the δόμοι ἀνακτόρων (v. 66). It bears a near resemblance to that of the *Electra*, in which the other daughter of Agamemnon explains her own unhappy lot, and sighs for her long-lost brother Orestes, who immediately thereupon appears, as in the present play, *incognito*, and accompanied by his friend Pylades.—Iphigenia however knows as yet nothing either of the Trojan affairs, or of the family troubles that have happened since. She only remembers that she was brought by her father's command to Aulis, designed as a victim to appease the anger of the goddess Artemis. She knows too, which *they* did not, that her sudden disappearance from the altar itself resulted in her being supernaturally carried to the distant and barbaric land of the Tauri on the Euxine, where, as a priestess of Artemis, she is compelled to minister to the sanguinary law which commands the sacrifice of every Greek who may touch at those shores. She has just had a strange dream, which she will now relate. She thought she was sleeping with her maidens in her Argive home, when an earthquake shook the house. The central pillar seemed to fall, and to be changed into a man. That man she, in pursuance of her priestly duties, proceeded to prepare for sacrifice. She fears this betokens evil to Orestes. She will do what she can do,—offer libations to him as to one departed, though she cannot do this over his grave (cf. v. 62).

1. Πῖσαν the Dindorfs for Πίσαν or Πίσσαν. The short ι, Hermann observes, would require the form Πίσην. This and the next half verse are given in Ar. Ran. 1232.

4. τοῦ δ' Schaefer for τοῦδ', which is retained in the Cambridge edition by Dr. Monk, as if it could mean 'this last-named.' A pedigree however implies a strictly *connected* narrative, as Dr. Badham well remarks, rightly siding with Hermann and the Dindorfs in this matter.

6. δίνας ed. Cant. for δίναις. The accusative is defended by the uniform use of Euripides of ἀμφὶ meaning 'at' a place. The passages cited by Monk are, Hec. 649. Orest. 1310. Iph. A. 1294, to which Dr. Badham adds Med. 69. Hel. 369.

αὔραις ἑλίσσων κυανέαν ἅλα στρέφει,
ἔσφαξεν Ἑλένης οὕνεχ', ὡς δοκεῖ, πατὴρ
Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον
Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,
τὸν καλλίνικον στέφανον Ἰλίου θέλων
λαβεῖν Ἀχαιοὺς, τούς θ' ὑβρισθέντας γάμους
Ἑλένης μετελθεῖν Μενέλεῳ χάριν φέρων.
†δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων

7. *στρέφει.* This word, as remarked on Ion 1154, always involves the notion of 'twisting round,' and hence it exactly suits the idea both of *ἑλίσσειν* and of *δίνη*. The winds, says the poet, in his usual tone of philosophic comment, make the confined waters assume the form of eddies,—"in modum venti nunc huc nunc illuc *verso* mari," Livy, lib. 28. 6. The real truth is, that a current sets in capriciously and rapidly in one direction through the narrow channel (only forty yards wide at the narrowest), and then suddenly changes its direction and runs in the opposite way, most rapidly however southwards. The cause is to this day not fully known; but it seems to depend on certain obscure tidal influences, or perhaps swells of the outer sea, rather than on the wind. The reader may, if he pleases, consult a good paper on the subject in the *Penny Magazine*, No. 70 (1833). It would be rash indeed to assume that the effects now observable are wholly identical with those known to the Greeks, because considerable changes of the coast line may have taken place since then. But the same thing in effect, the alternation of currents to and fro, may be seen in the small pools and inlets on any shore when the tide is rising.

8. *ὡς δοκεῖ* refers to *ἔσφαξεν*, 'slew me, as (to this day) he imagines.' She supposes her father to be yet alive, and ignorant that she did not really perish on the altar. Otherwise *ὡς δοκεῖ* must be taken for *ὡς ἐδόκει*.

11. Ἑλληνικῶν Kirchhoff from the corrected reading of MS. Pal., the original being Ἑλληνικὴν, as in Flor. 2. Perhaps *στολὴν*, as in Aesch. Suppl. 744, *ναυτικοῦ στρατοῦ στολή*.

13. Ἀχαιοῖς Monk with Lenting. But the change of the subject to the next infinitive presents no real difficulty. The king had two motives for the expedition: he wished his Argive countrymen to have the credit of capturing Troy, and he wished, for his own sake, and for his brother's, to avenge the rape (violated marriage) of Helen. Compare Iph. A. 270, *τὰς φυγούσας μέλαθρα βαρβάρων χάριν γάμων πρᾶξιν Ἑλλὰς ὡς λάβοι*.

15. It is easy to say, with the Cambridge editor, "*πνευμάτων οὐ τυγχάνων* idem significant, quod *νηνεμίας τυγχάνων*," by which *ἀπλοίας* also depends on *τυγχάνων*,—and it is easy too to admit such rash emendations as Hermann's, *δεινῆς ἀπνοίας πνευμάτων δὲ τυγχάνων*. But Schöne does better in taking *ἀπλοίας* to depend on *ἔμπυρα*, 'he had recourse to divination about (or, on account of) the detention,' &c.; and regards *πνευμάτων οὐ τυγχάνων* as an *epexegesis*. It is very remarkable that the old copies agree in *δεινῆς τ'*, not *δεινῆς δ'*. Now, it is not at all likely that this should be "corruptissimus versus," as Dr. Badham calls it; but it *is* very likely that both its present obscurity and the addition of *τε* result from a verse having dropped out. A transcriber found *δεινῆς ἀπλοίας*, and he supplied a copulative, though a wrong one, to connect the narrative, and the *τε* after *δεινῆς* was manifestly taken in connexion with the *τε* after *πνευμάτων*. What if the passage originally ran thus?—

ἐπεὶ δὲ δαρὸν ξυμφορᾷ κατείχετο
δεινῆς ἀπλοίας, πνευμάτων οὐ τυγχάνων
εἰς ἔμπυρ' ἦλθε, κτλ.

'When he could not get a breeze in any other way, and had long waited in vain, he had recourse to sacrifices.' If we mistake not, this is the true solution of a difficulty that has greatly perplexed every editor. Kirchhoff proposes to read *δεινὴ δ' ἄπλοι' ἦν. πνευμάτων δ' οὐ τυγχάνων κτλ.*

εἰς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·
Ὦ τῆσδ' ἀνάσσων Ἑλλάδος στρατηγίας,
Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθονὸς,
πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
λάβῃ σφαγεῖσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι
κάλλιστον, ηὔξω φωσφόρῳ θύσειν θεᾷ.
παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
τίκτει, τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων,
ἣν χρή σε θύσαι. καί μ' Ὀδυσσέως τέχναις
μητρὸς παρείλοντ' ἐπὶ γάμοις Ἀχιλλέως.
ἐλθοῦσα δ' Αὐλίδ' ἡ τάλαιν' ὑπὲρ πυρᾶς
μεταρσία ληφθεῖσ' ἐκαινόμην ξίφει·
ἀλλ' ἐξέκλεψεν ἔλαφον ἀντιδοῦσά μου
Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
πέμψασά μ' ἐς τήνδ' ᾤκισεν Ταύρων χθόνα,
οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
Θόας, ὃς ὠκὺν πόδα τιθεὶς ἴσον πτεροῖς

18. οὐ μὴ ἀφορμίσῃ, means, as usual, 'there is not a chance of your getting your ships from their moorings in this land.' The middle voice applies to what is done by others for the commander-in-chief. Kirchhoff would prefer ἀφορμίσῃς.

20. λάβῃ Elmsley and Schaefer for λάβοι, which is a solecism. So εἶποι conversely for εἴπῃ, v. 1302. The year alluded to is evidently that of Iphigenia's birth, not that of the expedition.—φωσφόρῳ θεᾷ, Artemis, in her attribute of the goddess of light (the Latin Diana). Aeschylus makes the sacrifice of Iphigenia to have been demanded by the same goddess, but in the capacity of protectress of animals; and Sophocles takes the same view, El. 568. Euripides, in representing it as required by a rash vow, evidently differs from the common story.

23. ἀναφέρων refers to λέγει in v. 16, this clause being parenthetical, i. e. narrative interposed with the speech of Calchas.

24. τέχναις. 'By the arts of Ulysses they took me from my mother's side for (i. e. on pretence of) marriage with Achilles.' Monk gives τέχναι on conjecture, and Dr. Badham adopts it with praise. As if it were difficult to supply οἱ τεταγμένοι ἄγειν με, or as if a person, rather than a thing, were not said παραιρεῖσθαί τινά τινος. The passages cited by Dr. Badham only show that it is either person from person, or thing from thing, that is said παραιρεῖσθαι. For the active παραιρεῖν see Hipp. 1103.

27. μεταρσία. The victim was held over the altar while the throat was cut, because it was essential that the life-blood should fall on the very stone on which the body was afterwards consumed. Aeschylus says the same of Iphigenia, Agam. 224, δίκαν χιμαίρας ὕπερθε βωμοῦ λαβεῖν ἀέρδην, where he seems to speak of the sacrifice as actually accomplished, and to have known nothing about the exchange of the stag. His words however are rather ambiguous, τὰ δ' ἔνθεν οὔτ' εἶδον οὔτ' ἐννέπω.

28. Dr. Badham's ἐξέκλεψέ μ' is not at all necessary; he quotes however v. 783—4, which is certainly in his favour, as containing an example of μου immediately repeated.

31. "Cum duplice casu γῆς et βαρβάροισι post ἀνάσσει confer ναύταις μεδέουσα θαλάσσης in Or. 1690." *Monk.* See however the note there.

ἐς τοὔνομ' ἦλθε τόδε ποδωκείας χάριν.
ναοῖσι δ' ἐν τοῖσδ' ἱερίαν τίθησί με,
ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ
Ἄρτεμις ἑορτῆς, τοὔνομ' ἧς καλὸν μόνον,—
τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη·
θύω γὰρ, ὄντος τοῦ νόμου καὶ πρὶν πόλει,
ὃς ἂν κατέλθῃ τήνδε γῆν Ἕλλην ἀνήρ.
κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει
ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.
ἃ καινὰ δ' ἥκει νὺξ φέρουσα φάσματα,
λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.
ἔδοξ' ἐν ὕπνῳ τῆσδ' ἀπαλλαχθεῖσα γῆς

33. *τοὔνομα τόδε*. Alluding to this, Aristophanes wittily called him, in his *Lemnian Women* (frag. 324, Dind.), *Θόας, βράδιστος τῶν ἐν ἀνθρώποις δραμεῖν*.

35 seqq. 'Whence (viz. in consequence of which appointment as priestess), according to the customs of the festival in which Artemis delights,—a festival whereof the name alone is good, for I will say nothing of the deeds done in it,—I sacrifice, the rite having existed before also to the city, every Grecian man who may have touched at this land.' Kirchhoff says of this passage, "hic versus nisi gravi corruptela affectus est, ante eum nonnulla excidisse necessario statuendum est." Agreeing with Hermann, that the passage is neither corrupt nor even difficult, we must express surprise that the Cambridge editor should have expunged v. 35, joining *ἱερίαν ἑορτῆς*, which is in itself very questionable Greek. The MS. Pal. by the first hand gives *τοισίδ'* for *τοῖσιν*, and this W. Dindorf admits; but it only involves the construction. The article used for the relative is not uncommon. Dr. Badham seems to stumble at *ἑορτῆς τοὔνομα*, but he should have joined *νόμοισι ἑορτῆς*. For the aposiopesis we have only to compare the well-known verse in Aesch. Ag. 36, *τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσσῃ μέγας βέβηκεν*, and, what is very much to the purpose, Eur. El. 1245, *Φοῖβός τε Φοίβος, ἀλλ' ἄναξ γάρ ἐστ' ἐμὸς, σιγῶ· σοφὸς δ' ἂν οὐκ ἔχρησέ σοι σοφά*. Where it should be observed that, as here, the fact which the speaker professes to suppress is in reality given in the next sentence. The *γὰρ* in v. 38 merely continues the narrative which had been suspended for fear of revealing *τῶν ἀπορρήτων τι*. The slaughter itself is called *ἄρρητα* in v. 41, because it was in itself a mystic rite, and attended with secret and mystical ceremonies. This latter verse again the Cambridge editor omits, on the trifling ground that *ἔσωθεν* is unusual for *ἔσω*. Hermann thinks the allusion here is to the Tauropolia, at which human victims were offered. See *inf.* v. 1460. —For *θύω* the reading in the MS. Pal. is *θύου* altered to *θείου*, which Kirchhoff has edited. Thus the construction will be, *κατάρχομαι — ὃς ἂν κατέλθῃ*. Here *κατέρχεσθαι* is used for *κατάγεσθαι*, 'to touch at.'

38. *ὄντος — καὶ πρίν*. She seems to mean, that she was not responsible for *beginning* the cruel rite. Matthiae explains it thus: that not till her arrival were Greeks exclusively sacrificed; this being a sort of retaliation on her part for their treatment of her. But this is inconsistent with her professed aversion to the sacrifice of human beings at all.

43. *πρὸς αἰθέρα*. This custom, in the efficacy of which the poet seems to have had little belief, since he adds, 'if this is any remedy,' is often mentioned, whether of dreams or of secret grief. Compare Soph. El. 86. 424. Eur. El. 59. Med. 56. Andr. 93. As usual, this is now done at early dawn; whence she speaks of the night as still present, *ἥκει*.

44. This verse is quoted by the Schol. Med. on Aesch. Pers. 181.

οἰκεῖν ἐν Ἄργει, παρθένοισι δ' ἐν μέσαις
εὕδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,
φεύγειν δὲ κἄξω στᾶσα θριγκὸν εἰσιδεῖν
δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος
βεβλημένον πρὸς οὖδας ἐξ ἄκρων σταθμῶν.
μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι,
δόμων πατρῴων, ἐκ δ' ἐπικράνων κόμας
ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν·
κἀγὼ τέχνην τήνδ' ἣν ἔχω ξενοκτόνον
τιμῶσ' ὑδραίνειν αὐτὸν, ὡς θανούμενον,
κλαίουσα. τοὔναρ δ' ὧδε συμβάλλω τόδε·
τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες·

45. παρθένοισι ἐν μέσαις εὕδειν. 'To be sleeping in the midst of my maidens,' her ἀμφίπολοι or attendants. Nothing would seem to be clearer or more natural; but Dr. Badham and Kirchhoff adopt Markland's conjecture παρθενῶσι δ' ἐν μέσοις, 'the central maiden-chamber,' and Monk thinks ἵζειν must be the true reading for εὕδειν, because the action described could hardly have taken place in the night. As if *dreams* were so coherent and consistent as to make that a matter of the least importance. One may dream that one was sleeping elsewhere, and suddenly awakened by the undulatory motion (σάλῳ) of an earthquake. Once awake, the acts that followed were done by her in the night as easily as in the day.

47. θριγκόν. The singular appears to mean 'the inclosing walls,' the *shell* of the house. See on Ion 1321.—Hesychius (quoted by Seidler) ἐρίψιμα, πτώσιμα.—ἐξ ἄκρων σταθμῶν may be regarded as a synonym of κατάκρας, for σταθμὸς is any sort of fixed abode.

50. ἐλείφθη, 'was left standing.' This is clear from what follows, that it seemed to have hair grow *down* from the capital. Wherein is the "durissima constructio" objected to by Dr. Badham, it is hard to see. Compare Aesch. Pers. 190. Porson's conjecture, which he quotes with praise, μόνος λελεῖφθαι στῦλος εἷς (εἷς) ἔδοξέ μοι, is differently given by Kirchhoff, who also approves of it, μόνος δὲ λειφθεὶς στῦλος εἷς κτλ.; and it is obvious that the copulative is required. But this involves the further change to ἐξ ἐπικράνων. The εἷς is quite unnecessary: this was *the* pillar which seems in early Greek houses to have supported the roof. It is the στῦλος ποδήρης of Aeschylus, Ag. 371, where the context requires that it should mean the *single* support, since a husband is compared to it. It is also the κίων which is more than once mentioned in the account of Hercules' attack on his children, Herc. F. 973. 977. 1006. Cf. Bacch. 1309, ὃς συνεῖχες, ὦ τέκνον, τοὐμὸν μέλαθρον.

51. ἐπικράνων, 'the capital.' In Hipp. 201, a female head-dress. The ι is made long before κρ, as in Suppl. 296, αἰσχρόν γ' ἔλεξας, χρήστ' ἐπικρύπτειν φίλους. Monk quotes Prom. 24, νὺξ ἀποκρύψει φάος, and Orest. 12, ᾧ στέμματα ξήνασ' ἐπέκλωσεν θεά. Hermann needlessly gives ἐκ δέ γ' ἐπικράνων, and Dr. Badham, by an oversight, proposes a remedy which does not touch the disease, κατὰ δ' ἐπικράνων.—καθεῖναι Brodaeus for καθεῖμαι.

54. ὑδραίνειν (scil. ἔδοξα) Musgrave for ὕδραινον, which obviously violates the metre, since the υ would be made long by the augment.

55. συμβάλλω, 'I interpret;' properly, I put the facts together and deduce the inferences. Med. 675, σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη, where see the note. Photius, συμβαλεῖν, νοῆσαι, διακρῖναι, συγκρῖναι.

57. Stobaeus cites this verse, Flor. lxxvii. 3, with the variant παῖδες εἰσὶν ἄρσενες, which Kirchhoff adopts.

θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.
οὐδ' αὖ συνάψαι τοὔνομ' ἐς φίλους ἔχω·
Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ.
νῦν οὖν ἀδελφῷ βούλομαι δοῦναι χοὰς
παροῦσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,
σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
Ἑλληνίδας γυναῖκας. ἀλλ' ἐξ αἰτίας
οὔπω τίνος πάρεισιν; εἶμ' εἴσω δόμων
ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

ΟΡΕΣΤΗΣ.

ὅρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.

ΠΥΛΑΔΗΣ.

ὁρῶ, σκοπούμαι δ' ὄμμα πανταχοῦ στρέφων.

ΟΡ. Πυλάδη, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς,
ἔνθ' Ἀργόθεν ναῦν ποντίαν ἐστείλαμεν;

58. *οὓς ἂν — ἐμαί* Scaliger for *ὡς ἂν — ἐμέ*.

59. *οὐδ' αὖ* κτλ. The argument is this:—Granting that the pillar represents an eldest son, it *might* have indicated Strophius' son (Pylades), but that he had none when I was at Aulis, and therefore I cannot be sure that he has one now. The verse is said, as Hermann remarks, with a pause. She mentally enumerates those whom the dream might fit. After rejecting two or three, she adds, 'nor *again* does it apply to Strophius.' Nothing can be clearer. Dr. Monk however omits this couplet; but his reasons for doing so are not worth discussion. When once an editor has got into his head the notion that an interpolator has been at work on his play, he is too apt to yield to very groundless suspicions. — *ὠλλύμην* may either mean *ἐκαινόμην*, v. 27, or *εἰς τήνδε γῆν ἐπεμπόμην*, like *μεσονύκτιος ὠλλύμαν* Hec. 914.

61. *δοῦναι χοάς*. The object of these libations, as appears from v. 160 seqq., was to propitiate the shade of her brother, whom she assumed to be dead. They may be compared to those offered to the daemon of Darius, *νεκροῖσι μειλικτήρια*, Aesch. Pers. 612 seqq., and are composed of the very same ingredients, viz. water, wine, milk and honey (oil being not here mentioned). See *inf.* 161—5. This was especially done (as in the Choephori of Aeschylus) when a dream had occurred, causing anxiety to the nearest surviving relations.

65. *τίνος* Markland for *τινὸς*, and *εἶμ' εἴσω* Hermann for *ἐς ἔμ' εἴσω*. As Iphigenia was now *outside* the house, she could only *go in* to look after her attendants, who conversely would be said *παρεῖναι ἔξω* to her, not *εἴσω*. Moreover, *ἐς* is hardly used before a short vowel; see Orest. 736. Dr. Badham, Kirchhoff, and the Cambridge editor retain *τινὸς*, the latter taking *ἀλλὰ* for *ἀλλὰ γὰρ*, as in Phoen. 99.—Hermann remarks, perhaps rightly, that *ἀνακτόρων* is not in apposition to *δόμων*, but the genitive after it, *δόμοι ἀνακτόρων* being the priestess' house attached to the temple itself.—Iphigenia here leaves the stage. Two strangers are immediately seen advancing upon it.

67. *φυλάσσου*. He does not say *φύλασσε* (which Elmsley proposed), because there is a notion of guarding against sudden foes.—*μή τις*, supply *ᾖ* rather than *ἐστι*, for the same reason.

68. *σκοπούμαι* is more common in later Attic for *σκοπῶ*. Cf. Hel. 1537.—*πανταχῇ* Monk, which is probable, but not necessary.

70. This verse is marked as spurious by Dr. Badham, for no other reason, as it seems, than that it violates the regularity

ΠΥ. ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκεῖν χρεών.
ΟΡ. καὶ βωμὸς, Ἕλλην οὗ καταστάζει φόνος;
ΠΥ. ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.
ΟΡ. θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὁρᾷς ἠρτημένα;
ΠΥ. τῶν κατθανόντων γ' ἀκροθίνια ξένων. 75

of the στιχομυθία,—a point which it is always dangerous to assume was uniformly observed. See, for instance, Herc. F. 1112. 1403. Bacch. 1270. *Inf.* v. 812. The verse seems almost essential to the context: 'Do you think this is the temple for which we set sail from Argos?' Pylades replies, 'I think so, and I conceive you must think so too,' although you ask the question. Here Hermann, anxious for the integrity of the στιχομυθία, inserts v. 76, by which we have a very awkward ὁμοιοτέλευτον in both verses ending with χρεών. Moreover, Pylades is thus made almost immediately to repent the sentiment in v. 68, or rather, in a manner to gainsay it; for there he said σκοπουῦμαι, here σκοπεῖν χρεών. Another device which occurred to the Cambridge editor, but which he afterwards found had been anticipated by Burges, is to transpose v. 70 after v. 76; and he explains the new combination thus:—Pylades is represented as ascending a height, commanding at once a view of the interior of the temple and of the sea; while Orestes remains below, scrutinizing the access on the level ground. There is much in the dialogue that tends to show he is right so far: Pylades does reply to the inquiries of Orestes in a way that implies his having a clearer view of the temple. But he thinks Pylades is in fine recommended to look out for the place where the ship had been left, in case they should be able to escape with the image, or without it in the event of danger (v. 102). To this two objections present themselves; first, it cannot be supposed that the adventurers had so lost their way as to have to *look* for their ship, when the success of their enterprise depended on having it available at any moment; secondly, ἔνθα ναῦν ἐστείλαμεν is not "ubi fuerit *relicta* navis" (the poet would have said κατέσχομεν, 'put it ashore'), but 'where we *set out* for.' Compare Alcest. 112, οὐδὲ ναυκληρίαν ἔσθ' ὅποι τις αἴας στείλας, and see on Hel. 147.

72. καταστάζει. Hel. 934, ἵν' αἵματος ῥοαὶ τάφου καταστάζωσι.

73. The common reading τριχώματα has been retained by Monk without remark, others adopting Ruhnken's conjecture θριγκώματα, which is strongly confirmed by the reading of MS. Pal. θριχώματα. Schöne explains τριχώματα (a word that occurs in Aesch. Theb. 663) of the marks of blood that had trickled down the altar (like κόμας καθεῖναι of the pillar, v. 52). If τριχώματα be right, it might as well be explained of real human hair; for it appears from the passage of Herodotus cited below, that the victim's brains were dashed out with a club; and therefore the altar *would* be defiled with hair and gore. Ovid, Ep. ex Pont. iii. 2. 53, describes it thus; 'Arague quae fuerat natura candida saxi, Decolor affuso tincta cruore rubet.'—It may be asked, How could Pylades see all this from without? The answer may be given in the words of Ovid, Trist. iv. 4. 73, 'Triviae ducuntur ad aram, Quae stabat *geminas ante cruenta fores*.' Like the altar described in Androm. 1123, it stood directly in front of the main entrance.

74. σκῦλα, 'skulls.' See on Herc. F. 417. Or it may mean the clothes, arms, &c. of the dead. However, it is clear from the important passage in Herod. iv. 103, that the *heads* of murdered men were affixed to the temple (or at least, close to it). The ancient Greek custom of nailing up the heads of the sheep and oxen sacrificed, on the cornices of temples, seems here alluded to.—Ταῦροι μὲν νόμοισι τοιοισίδε χρέωνται· θύουσι μὲν τῇ Παρθένῳ τούς τε ναυηγοὺς καὶ τοὺς ἂν λάβωσι Ἑλλήνων ἐπαναχθέντας, τρόπῳ τοιῷδε καταρξάμενοι ῥοπάλῳ παίουσι τὴν κεφαλήν· οἱ μὲν δὴ λέγουσι, ὡς τὸ σῶμα ἀπὸ τοῦ κρημνοῦ ὠθέουσι κάτω, ἐπὶ γὰρ κρημνοῦ ἵδρυται τὸ ἱρόν, τὴν δὲ κεφαλὴν ἀνασταυροῦσι· οἱ δὲ κατὰ μὲν τὴν κεφαλὴν ὁμολογέουσι, τὸ μέντοι σῶμα οὐκ ὠθέεσθαι ἀπὸ τοῦ κρημνοῦ λέγουσι, ἀλλὰ γῇ κρύπτεσθαι. τὴν δὲ δαίμονα ταύτην, τῇ θύουσι, λέγουσι αὐτοὶ Ταῦροι Ἰφιγένειαν τὴν Ἀγαμέμνονος εἶναι.

75. γ' for τ' Hermann and L. Dindorf.

ΟΡ. ἀλλ' ἐγκυκλοῦντ' ὀφθαλμὸν εὖ σκοπεῖν χρεών.
ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
χρήσας, ἐπειδὴ πατρὸς αἷμ' ἐτισάμην
μητέρα κατακτάς; διαδοχαῖς δ' Ἐρινύων
ἠλαυνόμεσθα φυγάδες ἕξεδροι χθονὸς,
δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
ἐλθὼν δὲ σ' ἠρώτησα πῶς τροχηλάτου
μανίας ἂν ἔλθοιμ' ἐς τέλος πόνων τ' ἐμῶν,
οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα.
σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονὸς,
ἔνθ' Ἄρτεμίς σοι σύγγονος βωμοὺς ἔχει,
λαβεῖν τ' ἄγαλμα θεᾶς, ὅ φασιν ἐνθάδε
ἐς τούσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
λαβόντα δ' ἢ τέχναισιν ἢ τύχῃ τινὶ,
κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ
δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
καὶ ταῦτα δράσαντ' ἀμπνοὰς ἕξειν πόνων.

76. Having heard from Pylades, who is an eye-witness to the fact, that strangers really are sacrificed at this temple, Orestes replies by urging the necessity of keeping a good look-out, lest they should themselves be caught. He then, impressed with the danger of their position, appeals to Apollo, upbraiding him for having led him into this strait, when he had looked for a happy termination to his toils. Kirchhoff inclines to Reiske's opinion, that this verse should be continued to Pylades. It is more likely that an intervening verse of Orestes has been lost, in which (as above, v. 67) something was said about the *ἐρημία* of the place.

78. *χρήσας*, i. e. *διὰ τοὺς σοὺς χρησμούς*. Perhaps a verse is wanting.

79. *διαδοχαῖς*, the successive pursuits of one Fury after another; by *relays* of Furies. The notion of the Erinyes becoming physically tired is fully borne out by Aesch. Eum. 128. 239. The metaphor is taken from the *Λαμπαδηφορία*. Cf. Agam. 304, *ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι*. On these considerations we may hesitate to accept the "certissima conjectura" of the Cambridge editor, *διαδρομαῖς*, founded on v. 941 *inf.*, *μεταδρομαῖς Ἐρινύων ἠλαυνόμεσθα φυγάδες*. The same editor gives *ἐπεὶ γὰρ* for *ἐπειδὴ*, as Markland had proposed, by which the *δὲ* in v. 82 must make the apodosis. In this case we should rather read *ἐλθών σ' ἐπηρώτησα*, as Kirchhoff suggests.

81. *καμπίμους*, round the *καμπτὴρ* or pillar of the stadium. Hipp. 87, *τέλος δὲ κάμψαιμ', ὥσπερ ἠρξάμην, βίου*.

84. This verse is generally believed to have been added from v. 1455. Hermann retains it, while he acknowledges that it is "inutilis." But see on v. 116.

86. *σοι* Kirchhoff for *σὺ* of the two best MSS. Commonly, *σὴ σύγγονος*.—*ἔχοι* would be more elegant than *ἔχει*.

87. *δώνθάδε* Herm. Dind., after Markland: but it was one thing for a statue to fall *in this land*, and another thing to fall *into this very temple*, so that there is no tautology. Besides, *φασὶν* means any body; *οἱ ἐνθάδε φασὶν* implies a knowledge of local tradition that was improbable in new comers.

91. *τὸ δ' ἐνθένδε*. Hermann, who corrected the old punctuation *δοῦναι τόδ'*, *κτλ.*, rightly observes that this clause refers to *λαβόντα*. Apollo told him to get it either by luck or by stratagem, but he did not tell him how to set about it; and hence his present perplexity.

ἥκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
ἄγνωστον ἐς γῆν, ἄξενον. σὲ δ' ἱστορῶ,
Πυλάδη, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνου,
τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὁρᾷς
ὑψηλά. πότερα δωμάτων προσαμβάσεις
ἐκβησόμεσθα; πῶς ἂν οὖν μάθοιμεν ἄν,
μὴ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς,
ὧν οὐδὲν ἴσμεν; ἢν δ' ἀνοίγοντες πύλας
ληφθῶμεν εἰσβάσεις τε μηχανώμενοι,
θανούμεθ'. ἀλλὰ πρὶν θανεῖν νεὼς ἔπι

97. ἐκβῆναι, as in Bacch. 1044, ἐξέβημεν Ἀσωποῦ ῥοάς, and Herc. F. 82, οὔτε γαίας ὅρι' ἂν ἐκβαῖμεν λάθρα, here means 'to get beyond,' 'to climb over,' not, as Monk renders it, 'to start.' By ἀμφίβληστρα the inclosing wall or fence (περίβολος) is meant, and Orestes might not unreasonably ask, whether they shall get over it so as to have access to the front steps of the temple, πρὸς ἀμβάσεις ναοῦ. If the Aldine πρὸς ἀμβάσεις be right, and not the reading of the two best MSS. προσαμβάσεις, we must of course supply αὐτά. We have ἄμβασις, 'a mounting,' in Oed. Col. 1070, and πρόσβασις, 'access,' in Eur. El. 489; but the commentators generally acquiesce in προσαμβάσεις, 'shall we mount the steps?' or pass over the space from the altar in the αὐλὴ to the very door of the temple.—Orestes goes on to inquire how, when that is done, they can gain any information about the statue within, unless they open the door; and he adds, if they are caught in opening it, they will certainly be put to death. The very slight alteration of ἢ into μὴ in v. 99 (proposed also by Hermann, but independently), seems to remove much of the obscurity of the passage; 'how shall we find out, unless we should have opened the door?' For this use of μὴ with an aorist participle (for ἐὰν μὴ λύσωμεν) see Iph. A. 354, ὡς δ' ἄνολβον εἶχες ὄμμα σύγχυσίν τε, μὴ — ἐμπλήσας κτλ. One difficulty however remains; the phrase λύειν or χαλᾶν πύλας μοχλοῖς generally signifies 'to open the door from within by withdrawing the bolt.' This is certainly the meaning in Aesch. Cho. 864, γυναικείους πύλας μοχλοῖς χαλᾶτε, and also in Med. 1317, and Hipp. 809. *Inf.* 1304, ὦῃ, χαλᾶτε κλῆθρα, τοῖς ἔνδον λέγω. Here it might seem to mean, 'forcing the doors with crow-bars;' and this is not inconsistent with εἰσβάσεις μηχανώμενοι below. But then ῥῆξαι rather than λῦσαι would have been used, to say nothing of the impossibility of procuring such implements on the spot. On the whole, we must conclude that there was some way of removing the internal bar from the outside, some artifice, to which μηχανώμενοι alludes. Certainly, W. Dindorf is not justified in omitting the verse as an interpolation. Hermann, who thinks ἀμφίβληστρα τοίχων mean the walls of the temple, gives ἢ — λύσαντες κτλ., in this sense:—'We cannot climb the temple walls; shall we go up the front steps to the door? How then shall we find out what we are ignorant of (the position of the statue within, &c.)? Shall it be by opening the door?' This is all very well; certainly much better than transposing 98 and 99 with Seidler and Monk (the latter giving also εἰσβησόμεσθα). Dr. Badham, who pronounces "omnia foedissime esse corrupta," nevertheless wonders how any one could doubt about the sense, and edits thus:—

πῶς ἂν οὖν λάθοιμεν ἄν; (so Matth., Reiske, Kirchhoff,)
ἢ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς,
ὧδ' οὐδὲν ἴσιμεν;

Kirchhoff places no stop after μοχλοῖς, as if he took the sense to be, 'how can we open the bolts when we know nothing about them?' Ovid, speaking of the ruins of this temple in his time, Epist. ex Pont. iii. 2. 49, says, 'Templa manent hodie, vastis innixa columnis, Perque quater denos itur in illa gradus.'

φεύγωμεν, ἥπερ δεῦρ' ἐναυστολήσαμεν.
ΠΥ. φεύγειν μὲν οὐκ ἀνεκτὸν, οὐδ' εἰώθαμεν·
τὸν τοῦ θεοῦ δὲ χρησμὸν οὐ κακιστέον.
ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ', ἃ πόντος νοτίδι διακλύζει μέλας,
νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἴπῃ, κᾆτα ληφθῶμεν βίᾳ.
ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλῃ,
τολμητέον σοι ξεστὸν ἐκ ναοῦ λαβεῖν
ἄγαλμα πάσας προσφέροντα μηχανάς.
ὅρα δέ γ' εἴσω, τριγλύφων ὅποι κενὸν
δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ
τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ.
οὗτοι μακρὸν μὲν ἤλθομεν κώπῃ πόρον,

104. Pylades replies to two points of Orestes' speech, and first to the last mentioned; *flight* is out of the question. Again, he says, we must not allow ourselves to speak evil of the oracle of the god,—whom Orestes had virtually impeached at v. 77 seqq. Thus κακίζειν follows the analogy of ὀλβίζειν, εὐδαιμονίζειν, μακαρίζειν, &c., "to call a thing or person κακόν." This, as Dr. Badham remarks, seems the true meaning, on account of the μὲν and δέ. If it meant, as Matthiae thinks, 'to play the coward with the oracle,' 'to reject it through fear,' we should have expected either ἀλλὰ or ὅμως δέ. Monk renders it pretty correctly, "we must not slight the oracle of Apollo." Kirchhoff gives τε for δὲ, by which the μὲν will be answered by δὲ in v. 106; 'to fly and to turn cowards at the oracle, is not to be thought of, but to hide by the sea-shore till night may answer our end: let us do this.' He adds, "fort. οὐκ ἀτιστέον" (for κακιστέον).

111. σοι Hermann for the Aldine τοι, which is also in MS. Pal. W. Dindorf gives νὼ, which has little in its favour but that most copies have προσφέροντε, though the same have τὸ ξεστόν. Dr. Badham retains this; but the article is clearly out of place. So also the Cambridge editor.—προσφέροντα is the reading of MS. Pal.

113. γεῖσα, Blomfield's correction for γ' εἴσω, is admitted by W. Dindorf, Dr. Badham, and Monk. The meaning thus is, 'Therefore (while you have the light of day) survey the upper walling, where there is space to let down your body (within the temple) from the triglyphs.' As if he had said, βλέπε ἐκεῖσε, ὅπου ἂν εἴη κενόν. The ancient temples retained, it is well known, the general outline and constructive features of their wooden prototypes; and Sir Charles Fellows tells us that wooden houses and store-rooms are still built in Asia Minor according to the exact outlines of the Greek temples of the best age. (Travels in Lycia, chap. xviii.) Properly, the projecting ends of the wooden beams resting on the architrave (which here might be γεῖσα, cf. Phoen. 1158. Orest. 1570), were called τρίγλυφοι, from being ornamented with three vertical grooves, and the spaces between the beams, and also between the roof-covering lying *on* the beams and the architrave *under* them, were called ὀπαὶ or μετοπαὶ (*metopes*). It is by this way that the slave escapes in Orest. 1371, κεδρωτὰ παστάδων ὑπὲρ τέρεμνα Δωρικάς τε τριγλύφους. It is rather difficult to say whether τριγλύφων here depends on καθεῖναι (Hermann), or on κενὸν (ed. Cant.), or whether we should construe εἴσω τριγλύφων. Dr. Badham wrongly takes γεῖσα for the projecting ends of the beams.

114. τοὺς πόνους — οὐδαμοῦ. Quoted by Stobaeus, Flor. xxix. 6.

116–7. These verses are given in the old copies to Orestes. Markland per-

ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν ;

ΟΡ. ἀλλ' εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
ὅποι χθονὸς κρύψαντε λήσομεν δέμας.
οὐ γὰρ τὸ τοῦ θεοῦ γ' αἴτιον γενήσεται
πεσεῖν ἄχρηστον θέσφατον· τολμητέον·
μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

ΧΟΡΟΣ.

εὐφαμεῖτ', ὦ

ceived they were more appropriate to Pylades. It is true that he had said *φεύγειν μὲν οὐκ ἀνεκτὸν* at the beginning; but he does not say quite the same thing again here, where he urges the disappointment of a long journey taken in vain. It is deserving of notice, that by making this change, the speech of Pylades contains *fourteen* to the *twenty-eight* verses of Orestes preceding, or exactly half; just as in Herc. F. 1311 Theseus speaks *twenty-eight* in reply to *fifty-six* of Hercules (the deuteragonistes taking half the number of the protagonistes). This fact also justifies the retention of v. 84, which most editors reject. Dr. Badham and Kirchhoff retain the old order of the dialogue, the former giving *οὕτω* for *οὗτοι*. But *οὗτοι* is defensible, if we suppose the sense to be, 'surely we have not come a long journey merely to go back again.' Monk and Kirchhoff remove the question after *πάλιν*, by which *οὗτοι* negatives at once the two correlative clauses, of which the positive would be *ἤλθομεν καὶ νῦν ἀροῦμεν*. See a similar passage in Iph. A. 396—9.

118. *χωρεῖν χρεὼν* Scaliger for *χώρει νεκρῶν*,—a mere transposition of letters.

120. *τὸ τοῦ θεοῦ* for *θεός*. The meaning is, 'assuredly, *luck* will not be wanting for the accomplishment of the oracle;' more closely, 'for certainly the god will not (by refusing his aid) be the cause of his own prediction being falsified.' Hermann gives *ἄχρηστον, indictum*. Dr. Badham adopts Blomfield's conjecture *ἄκραντον*.

122. *σκῆψιν*, 'an excuse,' Hel. 1064. This was a favourite *γνώμη*. Cf. Ar. Ach. 392, *ὡς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται*.

123. The chorus of Grecian captives, handmaids of Iphigenia, in a system of irregular spondeo-anapaestics (for which see the note on Tro. 99), now inquire for what purpose they have been sent for; and Iphigenia in a similar strain informs them of her dream, and her conviction that Orestes is dead. To him, as to the spirit of one departed, she is about to offer libations. The chorus then sing a threnos (179) responded to by Iphigenia (202). The purport of the former is to bewail the fallen house of Agamemnon; that of the latter to describe her own present woes, with but an allusion at the end (230) to the presumed death of her brother.—The whole of this long commatic part is in the same anapaestic metre, a fact which Bothe has singularly misunderstood, and he consequently has given throughout an anomalous and unmetrical arrangement. Attempts have been made to reduce it either wholly or in part into antistrophic systems; but although, as Hermann remarks, 137—42 appears to coincide with 170—7, it is hard to establish regular antithetical systems in the rest; and it seems better, with the majority of editors, to print the whole as monostrophic, especially as the number of verses in each song is uneven.—The composition of this part of the play, following the prologue, may be compared with the very similar parts in the Helena, Electra, and Troades, and also with the Electra of Sophocles.

The *coryphaeus* commences (123—5) by enjoining religious silence on the people of Tauri, whom she designates by the general name of 'inhabitants of Symplegades.' (Compare *γῆν Συμπληγάδα*, v. 241.) The reason of this injunction is, first, that they are about to address Artemis, secondly, that as they have been specially sent for by the priestess, some matters may be brought forward which require some reserve; and accordingly, the offering of a libation to Orestes is explained to them.—Iphigenia does not return on the stage till v. 137. Cf. v. 65.

πόντου δισσὰς συγχωρούσας
πέτρας Εὐξείνου ναίοντες.
ὦ παῖ τᾶς Λατοῦς,
Δίκτυνν' οὐρεία,
πρὸς σὰν αὐλὰν, εὐστύλων
ναῶν χρυσήρεις θριγκοὺς,
πόδα παρθένιον ὅσιον ὁσίας
κληδούχου δούλα πέμπω,
Ἑλλάδος εὐίππου πύργους
καὶ τείχη χόρτων τ' εὐδένδρων
ἐξαλλάξασ' Εὐρώταν,
πατρῴων οἴκων ἕδρας.
ἔμολον· τί νέον ; τίνα φροντίδ' ἔχεις ;
τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
ὦ παῖ τοῦ τᾶς Τροίας πύργους
ἐλθόντος κλεινᾷ σὺν κώπᾳ
χιλιοναύτα μυριοτευχοῦς

126—7. These two verses are monometer hypercatalectic, a form admissible in irregular anapaestics: see Ion 178, 908, 909, though all these verses may be scanned also as dochmii. Seidler would read παῖ Λατοῦς, Δίκτυνν' οὐρεία, in one verse, which is very probable, as the τᾶς sounds very like one of the common interpolations of the article before proper names. The Cretan name of Artemis, properly used in Hipp. 146, is here somewhat out of place.

128. εὐστύλων ναῶν. 'Templa—vastis innixa columnis,' as they are described by Ovid, quoted on v. 97.—χρυσήρεις, perhaps literally, 'gilt.' Ion 156, αὐδῶ μὴ χρίμπτειν θριγκοῖς, μηδ' εἰς χρυσήρεις οἴκους.

130. This verse contains two anapaestic feet resolved into short syllables, ⏑ ⏑ ⏑ ⏑ being isochronous with – –. Compare *inf.* 197, 220, 231—2. Ion 883, κέρασιν ἐν ἀψύχοις ἀχεῖ (a verse needlessly, perhaps, marked as corrupt in the present edition, since the epic writers use the α in κέρασιν short). *Ibid.* 905, παῖς μοι σὸς τλάμων σὺ δὲ κιθάρᾳ. See also Hec. 62. Troad. 124, 136.

134. If the reading be right, χόρτων εὐδένδρων Εὐρώταν (so Barnes for Εὐρώπαν) must be the genitive of quality, the same in sense as χόρτους εὐδένδρους Εὐρώτα, which we might rather have expected, and which would make ἕδρας the genitive singular instead of the accusative plural. So *inf.* v. 1241, λοχεῖα ἀστάκτων ὑδάτων. Med. 846, ἱερῶν ποταμῶν πόλις. As usual, ἐξαλλάσσειν is to give up one thing for another. She calls the Eurotas εὔδενδρος from its well-known picturesqueness. Even her European home might be so called, as contrasted with the barren steppes of Scythia, δύσχορτοι οἶκοι, *inf.* 219. But Schöne remarks that Argos and Laconia seem meant, the former by Ἑλλὰς εὔιππος.

137—42. These lines are still spoken by the coryphaeus, who sees Iphigenia coming out of the temple, attended by a servant (167), bearing an urn for the intended libation.

141. μυριοτευχοῦς Seidler for μυριοτεύχοις. This is better than Barnes' μυριοτευχεῖ, provided we read also χιλιοναύτα for —τᾳ, with Schöne. So Xerxes is called πολυναύτης in Pers. 85. The next verse is either spurious or corrupt, unless, with Hermann, we suppose something has been lost, like his στρατιᾶς ταγοῦ τοῦ πρεσβυγενοῦς. The two Florence MSS. omit τῶν, as does the MS. Pal. by the first hand. W. Dindorf supplies by con-

†τῶν Ἀτρειδᾶν τῶν κλεινῶν.
ΙΦ. ὦ δμῳαὶ,
δυσθρηνήτοις ὡς θρήνοις
ἔγκειμαι, τὰς οὐκ εὐμόλπου
μολπαῖσι βοᾶς, ἀλύροις ἐλέγοις,
ἐὲ, ἐν κηδείοις οἴκτοις,
αἵ μοι συμβαίνουσ' ἆται,
σύγγονον ἀμὸν κατακλαιομένα
ζωᾶς, οἵαν *οἵαν ἰδόμαν
ὄψιν ὀνείρων
νυκτὸς, τὰς ἐξῆλθ' ὄρφνα.
ὀλόμαν ὀλόμαν·
οὐκ εἶσ' οἶκοι πατρῷοι
οἴμοι, φροῦδος γέννα.
φεῦ φεῦ τῶν Ἄργει μόχθων.
ἰὼ *ἰὼ δαίμων, ὃς τὸν
μοῦνόν με κασίγνητον συλᾷς

jecture γένος Ἀτρειδῶν. Ed. Cant. τῶν Ἀτρειδᾶν μέγ' ἀρίστου. Schöne στέρμ' Ἀτρειδῶν.

143. ἰὼ Hermann for ὦ, by which the verse becomes a monometer like 123.

146. μολπαῖσι βοᾶς Hermann for μολπᾶς βοᾶν or βοάν. One MS. gives τοῖς for τᾶς, which Monk prefers, omitting βοᾶν as a gloss, as do Dr. Badham and W. Dindorf. Hermann regards the true construction to be, ἐλέγοις (dative of the instrument, δι' ἐλέγων) βοᾶς, ἥτις οὐκ εὔμουσός ἐστι μολπαῖς. According to the punctuation above, the datives are all in apposition. Kirchhoff says, "omnino locus corruptissimus."

147. It would be easy to repeat ἐὲ, by which ⏑ ⏑ ⏑ ⏑ – is equivalent to – –, and makes a complete dimeter; but ἐὲ ἐν gives an anapaestic foot.—οἴκτοις Seidler for οἰκτοισιν, which would better stand if the next verse began with a consonant.

Ibid. κήδειος οἶκτος is mourning for the (supposed) death of a relative. The ἐν is used as if κεῖμαι had occurred above; or by the ellipse of some word like ἀεὶ ζῶσα ἐν κτλ.

148. αἵ, as if it were οἰκτιζομένη ἅτας αἵ συμβαίνουσι. Dr. Badham gives οἵαι, on account of ὡς preceding and οἵαν following; and also κατακλαομένᾳ with Barnes. In the next verse most of the editors omit ζωᾶς after Elmsley, who seems to think ζόη and not ζωὴ is the legitimate tragic form. See however on Herc. F. 664. If the word is here genuine, it must stand for θανάτου, i.e. it must mean the cessation of his life. Schöne thinks some participle has been lost, as ζωᾶς ἀπλακόν θ', and this suits the context better. To complete the metre, Hermann repeats οἵαν before ἰδόμαν. If ζωᾶς be omitted, the preceding α gives an hiatus before οἵαν. Elmsley would remedy this by reading τοίαν.

152. τᾶς ἐξῆλθ' ὄρφνα, 'of which the darkness has (just) departed.' As before remarked, the scene is in early morning. Similarly Aesch. Agam. 270, τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

155. γέννα. Unless γενεὰ be the true reading, the α must be regarded as a long syllable, or rather, as common at the end of a verse and a sentence, like παίοντες in v. 125. See on Herc. 160.

157. ἰὼ was doubled by Heath. It is remarkable, that this dissyllable is either a spondee, as here and in Agam. 1430, ἰὼ ἰὼ παράνους Ἑλένα, or a monosyllable (pronounced *yo*), or has both syllables short before a vowel, as we find ἰὼ ἰὼ occasionally commencing a dochmiac verse.

Ἅιδᾳ πέμψας, ᾧ τάσδε χοὰς
μέλλω κρατῆρά τε τὸν φθιμένων
ὑδραίνειν γαίας ἐν νώτοις
πηγάς τ' οὐρείων ἐκ μόσχων
Βάκχου τ' οἰνηρὰς λοιβάς,
ξουθᾶν τε πόνημα μελισσᾶν,
ἃ νεκροῖς θελκτήρια κεῖται.
ἀλλ' ἔνδος μοι πάγχρυσον
τεῦχος καὶ λοιβὰν Ἅιδα.
ὦ κατὰ γαίας Ἀγαμεμνόνιον
θάλος, ὡς φθιμένῳ τάδε σοι πέμπω·
δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι
ξανθὰν χαίταν, οὐ δάκρυ' οἴσω.
τηλόσε γὰρ δὴ σᾶς ἀπενάσθην
πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι
κεῖμαι σφαχθεῖσ' ἃ τλάμων.

ΧΟ. ἀντιψάλμους ᾠδὰς ὕμνον τ'
Ἀσιήταν σοι, βάρβαρον ἰαχὰν,
δέσποιν', ἐξαυδάσω, τὰν ἐν

161. ὑδραίνειν κρατῆρα is designedly used, because *water* was one of the five ingredients (Pers. 613—19) of libations to the dead. With κρατὴρ ὁ φθιμένων, where the article is distinctively used, Monk compares Suppl. 975, λοιβαί τε νεκύων φθιμένων. Kirchhoff's conjecture is ingenious, γαίας ἐννοτίους πηγὰς οὐρείων τ' ἐκ μόσχων. Monk gives παγὰς, and he might also have Doricized οὐρείων into οὐρειᾶν.—Wine, oil, and honey, sometimes including barley meal (ὀλαί), seem to have been invariable ingredients in offerings to the Chthonian powers (see a fine fragment of the *Polyidus* of Sophocles, 464 Dind.), and hence the exclusion of wine in libations to the Eumenides was a very marked and characteristic feature of their worship.

166. κεῖται, are established; νομίζεται, Alcest. 99. The same libations are called νερτέροις μειλίγματα Aesch. Cho. 13, νεκροῖσι μειλικτήρια Pers. 612. The old copies give κεῖτ', corrected by Seidler.

167. ἔνδος. This is said to the attendant who carries the urn with the libation. Iphigenia, as she receives it, after a momentary pause, pours it on the earth. Dr. Badham compares Cycl. 510, ξεῖνε, φέρ' ἀσκὸν ἔνδος μοι, for ἐγχείριζε.

173. ξανθὰν χαίταν. Compare Soph. El. 901. Eur. El. 91.

176. δοκήμασι Porson, δοκήματα Hermann, for δοκίμα. Cf. v. 8. The former, which is preferred by most of the editors, is the more natural construction, the latter rather nearer to the MSS.—σφαχθεῖσ' ἃ Markland for σφαχθεῖσα.

179. ἀντιψάλμους, ἀντιστρόφους· Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις, Hesychius. Perhaps he merely means 'responsive,' not 'antistrophic' in the most literal sense, as Seidler supposed. Different opinions have been given as to why the chorus, composed of Greek women, should call their strain ὕμνος Ἀσιήτης. The probable reason is, that a threnos according to the Arian, or Mysian, or Mariandynian method is meant, so often alluded to by Aeschylus in the Persae and Choephori. It is quite in accordance with tragic usage that non-Greek characters should speak of themselves as βάρβαροι.

181. δέσποιν' ἐξαυδάσω MS. Pal. by

θρήνοις μοῦσαν νέκυσι μελομέναν,
τὰν ἐν μολπαῖς Ἄιδας ὑμνεῖ
δίχα παιάνων.
οἴμοι, τῶν Ἀτρειδᾶν οἴκων
ἔρρει φῶς σκήπτρων,
οἴμοι πατρῴων οἴκων.
τίνος ἐκ τῶν εὐόλβων Ἄργει
βασιλέων ἀρχά;
μόχθος δ' ἐκ μόχθων ἄσσει

correction, δέσποινά τ' by the first hand: δεσποίνᾳ γ' Flor. 2. The same copies give θρήνοισι in the next verse.

182. μελομέναν Markland for μέλεον. Here again ⏑ ⏑ ⏑ ⏑ represents – ⏑. See v. 130. Schöne gives μελέων, observing that μολπὰν μελέων is combined in Alcest. 454.

186. From this verse to the end of the ode is given to Iphigenia in the old copies. Elmsley and Hermann continue to the chorus the verses as far as 201. The threnos doubtless begins with οἴμοι, but it does not end with οἴκων, as the Cambridge editor supposes. The dirge in fact comprehends generally the woes of the house of Agamemnon, not merely the supposed death of Orestes, though that is implied in ἔρρει φῶς σκήπτρων. This verse (187) is monometer hypercatalectic, like 126—7. W. Dindorf adds οἴμοι at the end, while Hermann, giving οἴμοι once, with the copies, supposes τῶν σῶν to have been lost before πατρῴων. Kirchhoff also marks a lacuna here. W. Dindorf again contends that v. 188 is a mere various reading of 186.

189. τίνος Dr. Badham for τίν'. Hermann gives τίς ἔτ' ἐκ, W. Dindorf and Monk τίς δ' ἐκ κτλ. The chorus may very well ask, 'Whose now, of all the wealthy kings at Argos, is the sovereignty?' Bothe, whose comments on this play often betray the most singular aberrations from sound judgment and poetical taste, here gravely proposes to read, τινάκτης τίς τῶν εὐόλβων Ἄργει βασιλέων ἀρχᾶς; *Quis est concussor beatorum regum Argivorum imperii?*

191. μόχθος δ' κτλ. 'For toil after toil comes rapidly (on the house) with circling winged steeds; and retiring from his place in the sky the sun [changed] the sacred brightness of his light: and beside others a new grief came to the palace on account of the golden lamb, murder upon murder, calamity upon calamity.' This is undeniably a difficult passage, and few will be disposed to believe in its integrity as we now have it. Monk, Kirchhoff, and W. Dindorf consider that something must have been lost, which not only introduced the subject of the crimes of the house of Pelops, but grammatically developed the strange phrase, μόχθος ἄσσει ἵπποις, which appears to refer either to the chariot-race of Pelops and Oenomaus, or, as Hermann supposes, to the murder of Myrtilus the charioteer, whom Pelops hurled into the sea (Orest. 992), or lastly, as Dr. Badham contends, to the *cycle* of evils which came to the posterity of Pelops, not indeed on or by horses, but simply with rapid speed. Between these opinions, in a passage so obscure and probably imperfect, who shall decide? Again, on the assumption that the change of the sun's course (for which legend see Electr. 699) was consequent on the fraudulent exhibition of the golden lamb by Thyestes, Monk transposes 195—7, so as to follow next after ἵπποις ἅπαυστοις, and he fancies the transcriber's eye caught ἀλλάξας instead of ἄλλοις, and omitted that clause in its proper place, as well as the verb which ought to follow ἱερὸν, and which Hermann conjectures to have been μετέβαλεν (⏑ ⏑ ⏑ ⏑ for – ⏑) from Orest. 1002. Monk himself proposes μετέθηκ', which is the wrong word for such an event. He should rather have suggested μετέβασ' from Electr. 727. The change of the sun's course here meant is that which took place in horror of the Thyestean banquet, as Matthiae observes, comparing Orest. 973.—The loss of the verb in this clause has involved another error, ἐξέδρασ'

δινευούσαις ἵπποισιν
πτανοῖς· ἀλλάξας δ' ἐξ ἕδρας
ἱερὸν * * ὅμμ' αὐγᾶς
ἄλιος. ἄλλαις δ' ἄλλα προσέβα
χρυσέας ἀρνὸς μελάθροις ὀδύνα,
φόνος ἐπὶ φόνῳ, ἄχεά *τ' ἄχεσιν·
ἔνθεν τῶν πρόσθεν δμαθέντων
Ταντα λιδᾶν ἐκβαίνει ποινά τ'
εἰς οἴκους· σπεύδει δ' ἀσπρύδαστ'
ἐπὶ σοὶ δαίμων.
ΙΦ. ἐξ ἀρχᾶς μοι δυσδαίμων

(as if from ἐκδιδράσκειν) for ἐξ ἕδρας, which was corrected by Seidler and others. To Seidler also is due ἄλλαις for ἄλλοις, which latter Monk wrongly retains. The meaning is not, as it would then be, ἄλλοις μελάθροις πρασέβα, but ἄλλα πρὸς ἄλλαις ὀδύνα ἔβα μελάθροις.—The genitive, ὀδύνα ἀρνὸς, perhaps means 'vexation *about* the golden lamb,' like the well-known πένθος τινὸς, grief *for* a person, &c. For the fraud of Thyestes caused grief to Atreus, who was defeated in the contest about the empire.

197. This verse is wholly of resolved spondees. See v. 130. The φ in φόνῳ is made short before α in ἄχεα, after which Barnes added τε.

198. ἔνθεν κτλ. 'From which cause (viz. the original family crime) there results to the house (of the Atridae) punishment for those before slain of the house of Tantalus; and against *you* (Iphigenia) the evil genius of the race is urging on calamities not to be engaged in.' The οἱ πρόσθεν δμαθέντες are Pelops and the children of Thyestes, Agamemnon's death not yet being known to the chorus. Elmsley gave ποινά τ' for ποινά γ', and also σπεύδει τ'. Dr. Badham thinks πόναμα more probable, and the Cambridge editor reads, not very euphoniously, ἐκβαίνει ποινᾶ Ταντα λιδᾶν. Perhaps, in spondeo-anapaestics, the hiatus is to be tolerated, and the γ' to be regarded as an interpolation. With the next verse Monk well compares Bacch. 913, σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω. The implied meaning is, that Iphigenia is about to slay her own brother, though this is of course more than the chorus are themselves aware of. They utter ambiguous words without being conscious of their full import.

202. From this verse, as Hermann and Elmsley perceived, Iphigenia's strain commences, the old copies having included from v. 186 to the end. She now dwells (1) on her ill-fated birth; (2) on the pretended marriage by which she was brought to the sacrificial altar; (3) her present unhappy position as the priestess of a cruel rite; (4) on the supposed death of Orestes, the climax of all her misfortunes. —'From the first,' she complains, 'the fate of my mother's marriage was an evil one for me (i. e. I was conceived for an evil fate); from the beginning of that night on which I was born the goddesses that rule destiny have conspired to assign me a hard childhood, whom, a first-born flower in the bridal chamber, that unhappy daughter of Leda brought forth, to be a victim through a father's infatuation and a joyless sacrifice, and brought up to become a votive offering.' The general meaning is this; as the first-born child she was destined to be brought up for sacrifice to Artemis, according to her father's vow. But there are several obscure points in the passage. By μητρὸς ζώνη the παρθένευμα of Clytemnestra, ended by her marriage, seems to be meant. In the next verse Elmsley, followed by W. Dindorf and Monk, reads ἐξ ἃς for ἐξ ἀρχᾶς. The catalectic verse, uniform with the two preceding and the two following, seems to be better restored by omitting the καί.—λοχίας Bothe and Dr. Badham for λοχείαν or λοχίαν. Hermann gives λόχιαι, agreeing with θεαί. Perhaps λοχείαν is a gloss, and we should read ματρὸς ζώνας, | ἐξ ἃς στερρὰν

δαίμων τὰς ματρὸς ζώνας·
[καὶ] νυκτὸς κείνας ἐξ ἀρχᾶς
†λοχείαν στερρὰν παιδείαν
Μοῖραι συντείνουσιν θεαί·
[ἃ μναστευθεῖσ' ἐξ Ἑλλάνων,]
ἂν πρωτόγονον θάλος ἐν θαλάμοις
Λήδας ἁ τλάμων κοῦρα
σφάγιον πατρῴᾳ λώβᾳ
καὶ θυμ' οὐκ ἐνγάθητον
ἔτεκεν, ἔτρεφεν εὐκταίαν·
*ἂν ἱππείοις ἐν δίφροισιν
ψαμάθων Αὐλίδος ἐπέβασαν
νύμφαν, οἴμοι, δύσνυμφον
τῷ τᾶς Νηρέως κούρας, αἰαῖ.

παιδείαν | κτλ. By ξυντείνειν the poet seems to mean ὁμοίᾳ νέμουσι, rather than *festinant*, as Monk explains it from Bacch. 872. Electr. 112. His idea, that λοχία παιδεία means 'the discipline of childbirth,' for ὠδῖνες, has been rightly refuted by Dr. Badham, who compares παιδεύεσθαι, 'to pass one's boyhood,' in Ion 822.

208. Though this verse might be transposed to follow the next, and to agree with πλάμων κούρα, or, as Scaliger and Hermann have done, to follow v. 220, (which, from the wide interval, is much less probable,) it seems possible that it may have been added for the sake of supplying an antecedent to ἂν, though the nominative is here obviously ungrammatical. It is inclosed in brackets, not as certainly spurious, but as certainly out of place. This too is the opinion of Kirchhoff, though he thinks also that something may have been lost. Dr. Badham has done the same, though he inclines to transpose it after the next, which it had also occurred to the present editor to do. The only objection to this is, that Iphigenia seems rather to be speaking of *herself*, and to be contrasting her former high hopes with her present comparative degradation. In any case, there is truth in Dindorf's remark, "Languide dictum ἐξ Ἑλλάνων, nisi addatur a multis virginem esse expetitam vel primariis viris." Taking a hint from Dr. Badham, in his *addenda*, "Ipsum nomen *Clytemnestrae* videtur respici," we might perhaps successfully restore the passage as follows;—

ἂν πρωτόγονον θάλος ἐν θαλάμοις
ἃ μναστευθεῖσ' ἐκ τῶν κλεινῶν
Λήδας ἁ τλάμων κούρα—ἔτεκεν κτλ.

Such a play on κλυτὸς and μνηστεύειν is quite consistent with the poet's singular fondness for etymologies, on which see Preface to vol. i. p. xxxi. Orest. 21. So Ἀτρεὺς from ἄτρεστος, Iph. A. 321.

213. εὐκταίαν, votive, consecrated by a vow, v. 21. So Soph. Trach. 239, εὐκταῖα φαίνων, ἢ 'πὸ μαντείας τινός; Monk, unmindful of the metre, gives ἔτεκεν ἔτρεφεν | εὐκταῖ', ἱππείοις δ' ἐν δίφροις κτλ. Hermann supplies εὖτ' before εὐκταίαν, but Kirchhoff more plausibly supposes ἂν to have been lost on account of —αν preceding. Otherwise, by reading ἐπιβᾶσαν, both sense and metre are easily restored. —The first four short syllables of the verse, ἔτεκεν ἔτρ|, stand for a spondee; see on v. 130.

215. ἐπέβασαν, they set me on Aulis' strand. The definite nominative, as is usual in such cases, is omitted; οἱ ἄγοντες, οἱ Ἕλληνες, &c. being easily supplied. —νύμφαν, in the next verse, is Scaliger's reading for νύμφαιον. Hermann, after Musgrave, gives νυμφεῖον γ' But the error appears to have arisen from a correction superscribed, νύμφον, where αν was mistaken for αι and wrongly inserted. The arrival of Iphigenia at Aulis,

νῦν δ' ἀξείνου πόντου ξείνα
δυσχόρτους οἴκους ναίω
ἄγαμος, ἄτεκνος, ἄπολις, ἄφιλος,
οὐ τὰν Ἄργει μέλπουσ' Ἥραν,
οὐδ' ἱστοῖς ἐν καλλιφθόγγοις
κερκίδι Παλλάδος Ἀθηΐδος εἰκὼ
*καὶ Τιτάνων ποικίλλουσ', ἀλλ'
αἱμόρραντον δυσφόρμιγγα
ξείνων αἱμάσσουσ' ἅταν
βωμοὺς οἰκτράν τ' αἰαζόντων
αὐδὰν οἰκτρόν τ' ἐκβαλλόντων
δάκρυον. καὶ νῦν κείνων μέν μοι
λάθα, τὸν δ' Ἄργει δμαθέντα
κλαίω σύγγονον, ὃν ἔλιπον ἐπιμασ-
τίδιον [ἔτι] βρέφος ἔτι, νέον ἔτι θάλος ἐν
χερσὶν ματρὸς πρὸς στέρνοισίν τ'

to be wedded to Achilles in pretext, is related Iph. A. 607 seqq.

219. *δυσχόρτους*, comfortless, badly inclosed. For the metre of the next verse see v. 130, and compare 232.

222. *καλλιφθόγγοις* alludes to the rattling noise of the shuttle (*κερκὶς* from *κρέκειν*). Virg. Georg. i. 294, 'arguto conjux percurrit pectine telas.'

223. *Παλλάδος εἰκώ*. The embroidery of the peplus is meant. See Hec. 469—73. Ion 197. The *καὶ* was added by Tyrwhitt.

225. Dr. Badham and Kirchhoff give *αἱμόρραντον* with Monk, for *αἱμορράντων*, and it is certainly a probable correction. All will agree that it is much better than Bothe's *ἀμοιρατάτων, infelicissimorum*. Epithets in this kind of metre, as Monk has observed, generally agree in case as well as in scansion. In the next verse W. Dindorf, after Matthiae, omits *βωμούς*. It may however be retained, if Hermann's disposition of the following verses, which is very nearly that of the Aldine edition, be adopted (as given above). In this case *αἱμάσσειν βωμοὺς* takes an additional accusative of the manner or method, 'by the death of strangers.' Seidler explains it by *αἱμάσσουσα βωμούς, ὅπερ ἐστὶ δυσ-φόρμιγξ ξένων ἅτα*. We may compare Hel. 866, *θείου δὲ φεμνὸν θεσμὸν αἰθέρος μυχόν*. Dr. Badham and some others suppose *αἱμάσσουσ'* corrupt. But it is difficult to substitute any more probable word.

227. *αὐδὰν, οἰκτρόν τ'* Tyrwhitt for *οὐδ' ἀοικτρόν τ'*. On this account, because moans were uttered, the poet calls it *δυσ-φόρμιγξ ἅτα*.

230. *δμαθέντα* has the final *α* long before *κλ*, as in Alcest. 542, unless we should there read *αἰσχρὸν δὲ παρὰ κλαί-ουσι θοινᾶσθαι φίλοις*. See Herc. F. 496. Elmsley inelegantly proposed *δμαθέντα σὲ κλάω, ξύγγον', ὃν κτλ.*, and Monk has admitted it. To say nothing of the bad sound, it violates the anapaestic metre.—What follows commonly stands thus, *ὃν ἔλιπον ἐπιμαστίδιον | ἔτι βρέφος, ἔτι νέον, | ἔτι θάλος κτλ*. Hermann adopts the transposition of *ἐπιμαστίδιον* and *ἔτι βρέ-φος*, and gives *τότε* in place of *ἔτι*, which, occurring twice and giving a feeble sense (since *νέον* is rather a generalization of *βρέφος*, and *θάλος* requires an epithet), is clearly untenable. Dr. Badham gives a reading not less plausible, *ὃν ἔλιπον ἐπιμαστίδιον | βρέφος ἔτι, νέον ἔτι θάλος ἐν | χερσὶν ματρὸς, πρὸς στέρνοισίν τ' κτλ*. On the whole, this seems better, especially as *στέρνοισί π'* is the old reading, not *στέρνοις τ'*.

Ἄργει σκηπτοῦχον Ὀρέσταν. 235
ΧΟ. καὶ μὴν ὅδ' ἀκτὰς ἐκλιπὼν θαλασσίους
βουφορβὸς ἥκει σημανῶν τί σοι νέον.

ΒΟΥΚΟΛΟΣ.

Ἀγαμέμνονός τε καὶ Κλυταιμνήστρας τέκνον,
ἄκουε καινῶν ἐξ ἐμοῦ κηρυγμάτων.
ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλῆσσον λόγου; 240
ΒΟ. ἦκουσιν ἐς γῆν κυανέαν Συμπληγάδα
πλάτῃ φυγόντες δίπτυχοι νεανίαι,
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
οὐκ ἂν φθάνοις ἂν εὐτρεπῆ ποιουμένη. 245
ΙΦ. ποδαποί; τίνος γῆς ὄνομ' ἔχουσιν οἱ ξένοι;
ΒΟ. Ἕλληνες, ἓν τοῦτ' οἶδα κοὐ περαιτέρω.
ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι;
ΒΟ. Πυλάδης ἐκλήζεθ' ἅτερος πρὸς θατέρου.
ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοὔνομ' ἦν; 250
ΒΟ. οὐδεὶς τόδ' οἶδεν· οὐ γὰρ εἰσηκούσαμεν.
ΙΦ. ποῦ δ' εἶδετ' αὐτοὺς καὶ τυχόντες εἵλετε;

240. *τί ἔστι κτλ.* Iphigenia judges by the excited look and the hurried voice and step of the messenger that something has occurred to alarm him. Hence she asks, 'But what is there in the present report that scares you so?' Some make *λόγου* the genitive after *ἐκπλῆσσον*, viz. 'from the conversation just held with the chorus.'

241. The Tauric Chersonese seems to be called *γῆ Συμπληγὰς*, as above, v. 124, the people were said *ναίειν δισσὰς συγχωρούσας πέτρας*. Aldus however has *κυανεᾶν Συμπληγάδων*.

245. For *εὐτρεπὲς ποιεῖσθαι* see Bacch. 440.

246. *τίνος γῆς ὄνομα.* It is a strange alteration, *τίνος γῆς σχῆμα*, in the Cambridge edition, and for a strange reason, viz. because the question of *ὄνομα* occurs again below. As if it were not one thing to ask the name of a man's nation, and another thing to inquire his personal name. Each question receives its appropriate answer from the herdsman.

250. Dr. Badham gives *τῷ ξυζύγῳ*, with Elmsley. One would perhaps prefer the dative (though Hermann denies this), but we should not deal with Euripides as if we were correcting a badly written exercise. Iphigenia, it will be observed, passes over the name of Pylades without remark, for she did not know that Strophius had a son, v. 60. The device on the part of the poet, to inform the spectators, is ingenious.

252. *ποῦ* the present editor for *πῶς*, without knowing that Elmsley, Musgrave, and Dr. Badham had made the same obvious correction, which the herdsman's answer requires. But to Dr. Badham alone is due *ποῦ* for *πῶς* in v. 256. If the alteration be made in one place, it is almost necessary for the other; because *ἐπάνελθε* means, 'revert to that point, which you have not yet fully answered, *where* you caught them.' If *πῶς* be read here, *τρόπῳ θ' ὁποίῳ* is the merest tautology. The interchange of *ποῖ*, *πῶς*, *ποῦ*, *πῇ* &c., in MSS. is so common, that they can have little authority compared with the demands of the context.—*κἀντυχόντες* Reiske, probably.

ΒΟ. ἄκραις ἐπὶ ῥηγμῖσιν ἀξένου πόρου.
ΙΦ. καὶ τίς θαλάσσης βουκόλοις κοινωνία ;
ΒΟ. βοῦς ἤλθομεν νίψοντες ἐναλίᾳ δρόσῳ.
ΙΦ. ἐκεῖσε δὴ 'πάνελθε, ποῦ νιν εἴλετε
τρόπῳ θ' ὁποίῳ· τοῦτο γὰρ μαθεῖν θέλω.
χρόνιοι γὰρ ἦκουσ', οὐδέ πω βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.
ΒΟ. ἐπεὶ τὸν εἰσρέοντα διὰ Συμπληγάδων
βοῦς ὑλοφορβοὺς πόντον εἰσεβάλλομεν,
ἦν τις διαρρὼξ κυμάτων πολλῷ σάλῳ
κοιλωπὸς ἀγμὸς, πορφυρευτικαὶ στέγαι.
ἐνταῦθα δισσοὺς εἶδέ τις νεανίας

253. ἀκταῖσιν MSS. ἄκραις Plutarch, p. 692 A, who has Εὐξείνου πόντου.

255. νίψοντες κτλ. Whether herdsmen would do this in reality, may be doubted, though we can never be sure about local customs. It looks however very like a poet's pretext for introducing convenient characters in convenient though somewhat improbable positions.

258. οὐδέ πω. This seems contradictory to v. 72, καὶ βωμὸς, Ἕλλην οὔ καταστάζει φόνος. We might easily read ἐξ ὅτου. But in truth the sense of οὐδέ πω is modified by χρόνιοι, as if she had said, 'No Greek stranger has arrived for years, nor has the altar of the goddess had an offering once for all that time.' This is so clearly conveyed by the sense, that it seems surprising that W. Dindorf should read, with Erfurdt, χρόνιοι γὰρ ἦκουσ' οἵδ' ἐπεὶ κτλ., that Dr. Badham should say "certe ex οὐδέπω nullum sensum elicias," and that Monk should mark this couplet as spurious. He asserts that "sensus distichi cum fabulae totius tenore conciliari nequit;" but not a shadow of reason for so bold a condemnation is given. He approves indeed of οἵδ', ἐπεὶ κτλ., but wrongly, for οἵδε necessarily implies the actual presence of the captives; whereas Iphigenia plainly says in v. 342, εἶεν, σύ νυν κόμιζε τοὺς ξένους μολών. It is probable that she feigns zeal in the cause of the goddess, and therefore pretends to be glad at the capture. This was but consistent with her position, as the herdsman, and the country people generally, would deem it. Monk adds a curious confirmation of his own view:—"Porson on Med. 139 would have given this instance of γὰρ repeated after a few words, if he had not thought it spurious. But he has not given it; therefore," &c. Bothe's idea, that χρόνιοι means 'seasonable,' as if it were καίριοι, is manifestly untenable.

260. εἰσρέοντα is the reading of the MSS. and early editions. But ἐκρέοντα is more physically true, if we regard the Pontus as the great basin that receives and discharges the drainage of so many mighty rivers.—ὑλοφορβοὺς, pasturing in woodlands, and so only occasionally brought down to the coast. Hesiod, Opp. 589, calls them βόες ὑλοφάγοι. The reading of Aldus, ὑλοφορβοὶ, has less point than the accusative.

263. κοιλωπὸς, hollowed in appearance, i. e. visibly cavernous. Compare εὐρωπὸς, v. 626. Perhaps κοιλωτὸς, like κυκλωτὸς, Aesch. Theb. 535.—ἀγμὸς, a rent or crevice, Bacch. 1094.—πορφυρευτικαὶ, used by the πορφυρεῖς, or πορφυρευταὶ, the catchers of the purple-dyeing shell-fish. Probably in such caverns, near the places where the *murex trunculus* was most abundant, the fishers kept their stores, and the shells strewed about would be a sufficient mark of the use to which the place had been put. These caves perhaps are the ἐπάκτιοι φάτναι in Eur. Frag. Sthen. 661 (where πορφυροῦς is commonly read);—

βίος δὲ πορφυρεὺς θαλάσσιος
οὐκ εὐτράπεζος, ἀλλ' ἐπάκτιοι φάτναι.

264. ἐνταῦθα. The two strangers had agreed, at v. 107, 118, to retire for a time to a cave at some distance from the ship. This then was the place they had selected for their retreat till night should come on.

βουφορβὸς ἡμῶν, κἀπεχώρησεν πάλιν
ἄκροισι δακτύλοισι πορθμεύων ἴχνος.
ἔλεξε δ', οὐχ ὁρᾶτε; δαίμονές τινες
θάσσουσιν οἵδε. θεοσεβὴς δ' ἡμῶν τις ὢν
ἀνέσχε χεῖρα καὶ προσηύξατ' εἰσιδὼν,
Ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
δέσποτα Παλαῖμον, ἵλεως ἡμῖν γενοῦ,
εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,
ἢ Νηρέως ἀγάλμαθ', ὃς τὸν εὐγενῆ
ἔτικτε πεντήκοντα Νηρῄδων χορόν,
ἄλλος δέ τις μάταιος, ἀνομίᾳ θρασὺς,
ἐγέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους
θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.
ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
θηρᾶν τε τῇ θεῷ σφάγια τἀπιχώρια.
κἀν τῷδε πέτραν ἄτερος λιπὼν ξένοιν
ἔστη, κάρα τε διετίναξ' ἄνω κάτω
κἀνεστέναξεν ὠλένας τρέμων ἄκρας
μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς,

265. Monk and Dr. Badham adopt Blomfield's conjecture *κἀνεχώρησεν*. The one verb however means 'to withdraw,' 'to retreat,' as well as the other. The walking on tiptoe was rather a measure of cautious silence and timidity than, as Schöne explains it, of *speed*.

272. *Διοσκόρω*. In making Tauric rustics say this, Euripides of course thought only of what a Greek rustic of his own time would naturally have done under the same circumstances. In Hel. 234, he is not unmindful that they are brothers of Clytemnestra, and but recently removed to a place among the gods.

273. *ἀγάλματ'* is perhaps for *ἀγάλματε*, since there were but two. He does not mean to compare them to Palaemon alone, (though he might mean Palaemon together with Leucothea,) but he prays to that sea-god not to be angry, if he has unwittingly seen the two Dioscuri or *two* of the Nereid nymphs,—'two darlings of Nereus.' So Hermione is called Helen's *ἀγλάϊσμα*, Hel. 282, and a dead chieftain is *ματέρος ἄγαλμα φόνιον*, Suppl. 370. Monk understands by it, 'the image or appearance of Nereus,' though it is hard to say how two men could be mistaken for one sea-god.—*θάσσετον* is the third, not the second person dual.

276. *ἐφθαρμένους*, 'shipwrecked.' The word is very commonly applied to those who have lost their way by land or by sea. —*φάραγγα*, the usual accusative after verbs of sitting. Orest. 371, *ὁρῶ δ' ὄχλον στείχοντα καὶ θάσσονθ' ἅκραν*. Bacch. 1048, *πρῶτον μὲν οὖν ποιητὸν ἵζομεν νάπος*. See Iph. A. 141.

281. *πέτραν*, 'the cavern,' *ἀγμὸς* or *φάραγξ*, 263, 277.

283. *κἀνεστέναξεν* Monk for *κἀπεστέναξεν*. This is probable, as *ἀποστενάζειν* does not appear to occur, and *ἐπιστενάζειν* is 'to lament over,' with a dative. —*ὠλένας ἄκρας*, to the extremity of the hands. The rapid motion of the maniac's head and hands seemed to make his whole body quiver.—*μανίαις κτλ.*, 'raving in a mad-fit.'

284. *κυναγὸν ὡς* Hermann for *κυναγὸς ὡς*, "pravo judicio," says Monk. The

Πυλάδη, δέδορκας τήνδε; τήνδε δ' οὐχ ὁρᾷς
Ἅιδου δράκαιναν, ὥς με βούλεται κτανεῖν
δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη;
ἥ δ' ἐκ †χιτώνων πῦρ πνέουσα καὶ φόνον
πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
ἔχουσα, πέτρινον ὄχθον, ὡς ἐπεμβάλῃ.
οἴμοι· κτενεῖ με. ποῖ φύγω; παρὴν δ' ὁρᾶν
οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἠλλάσσετο

Fury however is rightly and regularly represented as a huntress, often as a hunter's hound, *κύων*. So Aesch. Eum. 237, *τετραυματισμένον γὰρ ὡς κύων νεβρὸν, πρὸς αἷμα καὶ σταλαγμὸν ἐκμαστεύομεν. ibid.* 126, *ὄναρ διώκεις θῆρα,* and v. 222, *μέτειμι τόνδε φῶτα κἀκκυνηγετῶ.* So Lyssa in Herc. F. 860 speaks of herself as a huntress, *ἐπιρροιβδεῖν ὁμαρτεῖν ὡς κυνηγέτῃ κύνας.* W. Dindorf defends *κυναγὸς*, because Orestes calls Pylades *συγκυναγὸς inf.* 709, (where it merely means *ἑταῖρος,*) and Monk, because hunters call out to their companions when they suddenly see the beast they are in quest of. Hermann adds, "Caeterum ne vituperari hoc posset, quod Furiis agitatus fingitur Orestes, quem oportebat non aliter quam liberatum a crimine Areopagi judicio ad asportandum Dianae simulacrum mitti, infra cavit poeta eo invento, quod v. 970 seqq. exponitur."

287. *ἐστομωμένη* is rather obscurely used. It is commonly explained as a metaphor from sharpened swords, *instructa, armata*, Seidler. Rather, perhaps, 'mouthing at me with her fell vipers.' Thus *στομοῦσθαι* would mean 'to be furnished with mouths.' Hence *στόμωμα*, which Photius explains *τὸ ὀξύνον τὸν σίδηρον*, means 'a mouth or entrance' in Pers. 871.

288. *ἐκ χιτώνων* is probably corrupt; at least, in the absence of illustrative pictures or sculptures we can attach no plausible meaning to it. Hermann gives *ἐκ χλιδώνων*, 'from her necklace of snakes,' citing Hesychius, *χλιδῶνες, κόσμοι ὧν αἱ γυναῖκες περὶ τοῖς βραχίοσιν ἐώθασι φορεῖν καὶ τοὺς τραχήλους.* Dr. Badham edits *ἐκ χελυνῶν*, 'from her lips,' a word that occurs in Ar. Vesp. 1083. Markland conjectured *ἐξ ἐχιδνῶν*. Schöne *ἐκ γνάθων ὧν*. Kirchhoff, "fortasse *ἡ δ' ἐκ τρίτων αὖ*" (*three* furies being described in *τήνδε,—τήνδε,—ἡ δ'*). Any one of these would do, and for that very reason it is vain to assume any one as the genuine word. It is much to be regretted that Plutarch, who quotes the next verse (p. 1123), should not also have given us the true reading of this.

290. *ὡς ἐπεμβάλῃ*, scil. *αὐτὴν ἐμοί*. Hermann, by placing a comma at *ὄχθον*, has improved the sense:—'she (the Fury) is steering her flight to a rocky mound, holding in her arms my (murdered) mother, that she may toss her upon me.' A finer conception for a conscience-stricken matricide in his ravings could hardly have occurred to any poet. The old way of construing *πέτρινον ὄχθον ὡς ἐπεμβάλῃ* introduces the image of a Fury flying with a huge rock in her arms to crush Orestes, which rock he imagines to be his mother. By *ὄχθος* he means some elevated point just above him.

292. *ταῦτα* Seidler for *ταὐτά*. The sense is, 'But there were present to us to behold, not the shapes of *these* forms (i. e Furies and gory spectres), but he mistook the lowings of the cattle and the barking of the dogs for the similar sounds (*μιμήματα*), which he said that the Furies were uttering.' Nauck (ap. Kirch.) proposes *μυκήματα* for *μιμήματα*. The reading of the best copies is *ἃς φᾶσ'* (or *φάσ'*), one of the Paris MSS. giving *ἅ φασ'*, which is found in the ordinary editions. If *φασὶ* be right, it must mean that, as the Furies were commonly called *κύνες*, their voices were popularly supposed to resemble the bark of a dog. Dr. Badham however ingeniously proposes *ἃ 'φασκ'*, which is only the addition of a single letter; and this has been adopted, because Kirchhoff says the original reading in Flor. 2 seems to have been either *ἃ 'φασκ'* or *ἔφασκ'*. For *ἀλλάσσεσθαι*, 'to have one thing changed for another,' see on Alcest. 462.

φθογγάς τε μόσχων καὶ κυνῶν ὑλάγματα,
ἃ 'φασκ' Ἐρινὺς ἱέναι μιμήματα.
ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι,
σιγῇ καθήμεθ'· ὁ δὲ χερὶ σπάσας ξίφος,
μόσχους ὀρούσας ἐς μέσας λέων ὅπως,
παίει σιδήρῳ λαγόνας, εἰς πλευρὰς ἰείς,
δοκῶν Ἐρινὺς θεὰς ἀμύνεσθαι τάδε,
ὡς αἱματηρὸν πέλαγος ἐξανθεῖν ἁλός.
κἀν τῷδε πᾶς τις, ὡς ὁρᾷ βουφόρβια
πίπτοντα καὶ πορθούμεν', ἐξωπλίζετο,
κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·
πρὸς εὐτραφεῖς γὰρ καὶ νεανίας ξένους
φαύλους μάχεσθαι βουκόλους ἡγούμεθα.
πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.

292. *θανούμενοι.* The letters *μβ*, superscribed in two MSS., have led Seidler and Hermann to introduce the reading *θαμβούμενοι*, though no better writer than Plutarch is cited for the use of this verb in the middle. Dr. Badham however says that *μβ* is a grammarian's note, meaning *μέλλων δεύτερος* (second future). The herdsmen collected themselves into a compact body (*συνεστάλησαν*), as persons would do who were in fear for their lives; for Orestes now with drawn sword rushes into the midst of the cattle, striking at them right and left.

296. *χερὶ σπάσας* Markland for *περισπάσας*. See on Androm. 167, where the same error occurs in some copies.

298. *ἰείς*, scil. *τὸν σίδηρον*. Elmsley needlessly proposed *εἰς πλευρὰς μέσας*, Musgrave as needlessly *εἰς πλευράς θ' ἰείς*. Dr. Badham doubts about the *ῐ* in *ἵημι* being ever made short by the tragic writers, and in Hel. 1236, for *μεθίημι νεῖκος τὸ πρίν*, he reads, with much probability, *μεθῆκα νεῖκος* κτλ. What however will he say to Aesch. Theb. 488, *Τυφῶν' ἱέντα πυρπνόον διὰ στόμα λιγυὺν μέλαιναν*, and Hec. 338, *πάσας, ὥστ' ἀηδόνος στόμα, φθογγὰς ἰεῖσα?*

299. *δοκῶν* κτλ. 'Fancying that he was warding off the vengeful goddesses by these means.'

300. *ὡς*. Markland proposed *ὥσθ'*, which Monk and Kirchhoff adopt.—*πέλανον* Aldus, *πέλαγος* the MSS., which Dr. Badham prefers, considering *αἱματηρὸς πέλανος ἥνθει ἐξ ἁλὸς* to be "inepta sententia." This is a hasty assertion. The herds were standing in the water when Orestes attacked them; and by hacking and stabbing he would make the surface of the sea red with blood-gouts and pieces of flesh. The metaphor is from flowers springing up in a corn-field, and is the same as in Aesch. Agam. 642, *ὁρῶμεν ἀνθοῦν πέλαγος Αἰγαῖον νεκροῖς*. As Hermann remarks, the frequent occurrence of *αἱματηρὸς πέλανος* (e. g. in Rhes. 430, Alcest. 854) is in favour of this reading. On the other hand, *πέλαγος ἁλὸς* may be defended by *πελαγίαν ἅλα* in Pers. 429, *ἁλὸς ἐν πελάγεσσι*, Od. v. 335, and *πέλαγος Αἰγαίας ἁλὸς* in Troad. 83. As it has the authority of the good copies in its favour, it has been retained, although it must be observed, that the corrections by the second hand in the Palatine MS. (*πέλανον* for *πέλαγος* in this instance) are frequently of high critical value.

305. *φαύλους μάχεσθαι.* 'We thought that herdsmen were but poor hands at fighting with young and well-trained strangers.' In *εὐτραφὴς* the training of the palaestra is meant, which gave not only physical strength and symmetry, but skill in arms. So Electr. 528, *ὁ μὲν παλαίστραις ἀνδρὸς εὐγενοῦς τραφείς*.

306. *ἐπληρώθημεν.* Matthiae well compares Andr. 1097, *ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια*. So also *πληροῦν οἶνον εἰς τεῦχος inf.* 954.

πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθεὶς,
στάζων ἀφρῷ γένειον· ὡς δ' εἰσείδομεν
προὔργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον
βάλλων, ἀράσσων· ἄτερος δὲ τοῖν ξένοιν
ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
πέπλων τε προὐκάλυπτεν †εὐπήνους ὑφὰς
καραδοκῶν μὲν τἀπιόντα τραύματα,
φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος
ἔγνω κλύδωνα πολεμίων προσκείμενον
καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,
ὤμωξέ θ'· ἡμεῖς δ' οὐκ ἀνίεμεν πέτροις
βάλλοντες ἄλλος ἄλλοθεν προσκείμενοι.
οὗ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν,
Πυλάδη, θανούμεθ'· ἀλλ' ὅπως θανούμεθα
κάλλισθ'· ἔπου μοι φάσγανον σπάσας χερί.

309. *προὔργου*, opportunely, Hel. 1379.

311. *ἀπέψη* Elmsley for *ἀπέψα*, which is found in all the copies, Hesychius in v., and is so cited by Lucian, *Ἔρωτες*, p. 450, vol. ii., who adduces this and the next verse, with 603—5, and 599—600, in illustrating the friendship of Orestes and Pylades. In Soph. Trach. 678 we have *καὶ ψῆ κατ' ἄκρας σπιλάδος*, and *περιψῆν* Ar. Equit. 909 (both quoted by Elmsley).

312. *προὐκάλυπτεν*, 'held out as a covering,' *προὔτεινε, προὔβαλλε*. See on Herc. 640, *βλεφάρων σκοτεινὸν φάρος ἐπικαλύψαν*. W. Dindorf tacitly reads *προὐκαλύπτετ'*, but the middle is quite out of place. Markland compares Il. v. 315, *πρόσθε δέ οἱ πέπλοιο φαεινοῦ πτύγμ' ἐκάλυψεν, ἔρκος ἔμεν βελέων*. Hermann gives *εὐπτύκτους*, 'well-doubled,' i. e. to gain additional thickness. This is strongly supported by the reading of Aldus, *εὐπηκτοῖς ὑφαῖς*, which is also found in Lucian, with the variant *εὐπήκτους ὑφάς*. As *εὐπήνους* is little better here than an otiose epithet, while *εὐπήνους ὑφὰς* occurs in v. 1465 with a reference to fine embroidery, there seems much probability in favour of the emendation, though *εὔπτυκτος* does not happen elsewhere to occur. Hermann might have confirmed it by the arguments, that Euripides is probably copying the Homeric expression cited above, *πέπλοιο πτύγμ' ἐκάλυψεν*, and that the variant *εὐπήνους* in this place is due to the same phrase in 1465.

317. *πέλας*, supply *οὖσαν*. 'He knew that the calamity that is now present to him was at hand,' i. e. that he should be captured for the purpose of being sacrificed at the altar of the temple. Bothe regards this verse as spurious.

318. *πέτροις* W. Dind. and Monk, with one MS., for *πέτρους*. The Greeks say *βάλλειν τινὰ λίθοις*, 'to pelt with stones,' rather than *βάλλειν λίθους τινός*, 'to throw stones at.' See *inf.* on v. 1376.

320. *τὸ δεινόν*. For the article see on Bacch. 760. *Inf.* 1366, and 924. Orest. 1554. Phoen. 180. Ajax 650. In all these instances the adjective used is *δεινὸν* or *δεινά*.

321. *ὅπως*, scil. *ὅρα ὅπως*, equivalent to an exhortation. According to the old punctuation (a comma after *κάλλισθ'*), *ὅπως* was a particle of purpose, and should rather have taken *θάνωμεν*. Monk compares Orest. 1060, *ἀλλ' εἶ', ὅπως γενναῖα κἀγαμέμνονος δράσαντε κατθανούμεθ' ἀξιώτατα*.

ὡς δ' εἴδομεν δίπαλτα πολεμίων ξίφη,
φυγῇ λεπαίας ἐξεπίμπλαμεν νάπας.
ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι
ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὠσαίατο,
αὖθις τὸ νῦν ὑπεῖκον ἤρασσον πέτροις.
ἀλλ' ἦν ἄπιστον· μυρίων γὰρ ἐκ χερῶν
οὐδεὶς τὰ τῆς θεοῦ θύματ' ηὐτύχει βαλών.
μόλις δέ νιν τόλμῃ μὲν οὐ χειρούμεθα,
κύκλῳ δὲ περιβάλλοντες ἐξεκλέψαμεν
πέτροισι χειρῶν φάσγαν', ἐς δὲ γῆν γόνυ
καμάτῳ καθεῖσαν. πρὸς δ' ἄνακτα τῆσδε γῆς
κομίζομέν νιν. ὁ δ' ἐσιδὼν ὅσον τάχος
ἐς χέρνιβάς τε καὶ σφαγεῖ' ἔπεμπέ σοι.
εὔχου δὲ τοιάδ', ὦ νεᾶνι, σοὶ ξένων

323. *δίπαλτα*, 'doubly-brandished,' Troad. 1102, for *δύο παλλόμενα ξίφη*, like *ἑπταπόροι Πλειάδες, κόραι τρίγονοι*, &c. We have *τρίπαλτος* Aesch. Theb. 985. Cf. Ajac. 407.

325. *εἰ φύγοι τις*. 'If any of our number had fled, the rest pressing on kept pelting them (the strangers); and if they had repelled these (the *τοὺς βάλλοντας*), in turn the party that had given way battered them with stones.' The old reading *οὔτις* or *αὖτις* was corrected by Seidler. Aldus also gives *ἤρασσεν*. The imperfect, according to the usual idiom, follows the aorist optative.

329. *ηὐτύχει* (so W. Dindorf for *εὐτύχει*), the same as *ἐτύγχανε βαλών*, hit the mark in aiming. Nothing is gained by Dr. Badham's *εὐστόχει*, which is merely a synonym of *εὐτυχεῖν* in its primary meaning. Monk gives *εὐτυχεῖ*, meaning, perhaps, 'no man can call himself lucky from having hit.'

330. *μόλις δὲ κτλ.* 'At last however, not indeed by daring, we get them into our power; but surrounding them in a circle we contrived to wrest the swords out of their hands by throwing stones; and to the ground they dropped the knee through fatigue.'—The old reading *ἐξεκλέψαμεν* is rather difficult, since the act was one of violence rather than of craft. Monk supposes the error to lie in *πέτροισι*, while Schöne regards *ἐκκλέπτειν* used by a studied antithesis to *τόλμῃ*. There would be no *τόλμα*, according to the Greek idea, in the use of missiles (Herc. F. 160 seqq.). It would be easy to read *δόλοισι*, and equally easy to give either *ἐξεκόψαμεν* with Bothe, or *ἐξεκρούσαμεν* with Dr. Badham. Hermann's conjecture, *ἐξελέψαμεν*, 'we *unshelled* the swords from their hands,' is not very felicitous.

334. *ἐσιδών*. Compare v. 308. Andr. 9, *Ἕκτορ' ἐξ Ἀχιλλέως θανόντ' ἐσεῖδον*. Phoen. 146, *γοργὸς εἰσιδεῖν* (*ἐσιδεῖν* Herm.). Monk gives *ἐπιδών*, but *ἐπιδεῖν* is *respicere*, to regard with favour or pity, as Aesch. Suppl. 1, *Ζεὺς μὲν ἀφίκτωρ ἐπίδοι προφρόνως στόλον ἡμέτερον*.

335. *ἐς* for *ὡς* Valckenaer, *ἐπὶ* Schöne. Hermann retains the Aldine *ὡς*, as if it meant *ὡς ἐς θυσίαν*. We believe *ἐς* to be genuine, and the reason of the corruption may be, that some wrote *καὶ χέρνιβάς τε καὶ κτλ.*, mistaking the sense. Another transcriber, equally wise, altered the first *καὶ* into *τε*, and hence the reading in the Florence and Palatine MSS., *τε χέρνιβάς τε καὶ κτλ.* The Aldine editor substituted *ὡς* for *καί*. (On the interchange of these two words see Herc. F. 290, 801.)—*σφαγεῖ' ἔπεμπε* is Musgrave's correction of *σφάγι' ἔπεμπε*. See Cycl. 395.

336. *τοιάδε*. As only Greeks were sacrificed (v. 39), this must refer to the quality and appearance of the strangers, who were *εὐτραφεῖς*, v. 304. By this too the commiseration is increased. Orestes is not only a brother, but a handsome man. With *παρεῖναι* it seems necessary

σφάγια παρεῖναι· κἂν ἀναλίσκῃς ξένους
τοιούσδε, τὸν σὸν Ἕλλας ἀποτίσει φόνον
δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.
ΧΟ. θαυμάστ' ἔλεξας τὸν φανέν θ', ὅστις ποτὲ
Ἕλληνος ἐκ γῆς πόντον ἦλθεν ἄξενον.
ΙΦ. εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολών
τὰ δ' ἐνθάδ' ἡμεῖς φροντιοῦμεν οἷα *χρή.
ὦ καρδία τάλαινα, πρὶν μὲν ἐς ξένους
γαληνὸς ἦσθα καὶ φιλοικτίρμων ἀεί,
ἐς θοὐμόφυλον ἀναμετρουμένη δάκρυ,
Ἕλληνας ἄνδρας ἡνίκ' ἐς χέρας λάβοις.
νῦν δ' ἐξ ὀνείρων οἷσιν ἠγριώμεθα
δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
δύσνουν με λήψεσθ', οἵτινές ποθ' ἥκετε.

to supply *αὖθις* or *ἐς τὸ λοιπόν*, especially as *ἢν ἀναλίσκῃς* is, 'if you *go on* sacrificing,' &c. A few such victims, the man thinks, will afford abundant satisfaction for the cruelty with which she was herself brought to the altar. Bothe, who rightly observes on the difficulty of the passage, thinks *ξένων* suspicious on account of *ξένους* following. He is perhaps right: the poet may have written *πολλά σοι σφάγια παρεῖναι*.

341. Ἕλληνος ἐκ γῆς. So *στολὴν Ἕλληνα* Heracl. 130, where see the note. Elmsley would read Ἑλληνίδος γῆς, but it would be a less violent change, were change necessary, to give Ἕλλην, ὃς κτλ., in which *ὅστις ποτὲ* would stand for *ὅστις ποτ' ἐστί*, as Ar. Ran. 38, *ὡς Κενταυρικῶς ἐνήλαθ' ὅστις*, and *γῆς* for *πατρίδος*.

343. *φροντιοῦμεν οἷα χρὴ* is Dr. Badham's probable correction of *οἷα φροντιούμεθα*, which is clearly wrong, both on account of the middle future, and because the presumed ellipse, *οἷα ἔσται*, is one of those which would make any language unintelligible. Monk gives *ὅσια* after Reiske, who supposes *τὰ ἐνθάδε ὅσια* can mean *τὰς ἐνθάδε ἐσομένας θυσίας*. Dr. Badham conceives that *οἷα χρὴ φροντιοῦμεν* was written by mistake, and afterwards altered to *οἷα φροντιούμεθα* for the sake of the metre. We suspect the true account of the matter to be this. When *φροντίσομεν* had been added as a gloss to *φροντιοῦμεν*, and had ultimately crept into the text to the destruction of the metre, the transposition *οἷα χρὴ φροντίσομεν* was adopted, and gave rise to the subsequent alterations.

346—7. *ἀναμετρουμένη*, 'dealing out,' apportioning, 'a tear of regret, for that which was of kindred race with thyself, whenever thou hadst got Greek men into thy hands.' These two lines, beautiful and significant as they appear to us, are rejected as spurious, "sine haesitatione," by Monk. Dr. Badham rightly retains and defends them, citing, for the rather unusual crasis, *θοὐμόφυλον* in frag. Belleroph. 310. Commonly, *μετρεῖσθαι* is 'to have measured out for oneself,' as in Hes. Opp. 347, and *ἀναμετρεῖσθαι* is 'to repeat a reckoning of a thing for oneself,' and so to recall or remember it, Ion 250, Orest. 17. But in Electr. 52 and Ion 1271, the meaning is, 'to fix the measure of a thing for oneself,' where the *ἀνὰ* appears to imply that the attempt to do so has often been repeated. Here the exact sense is, 'making thy own grief commensurate with the nearness of the relationship,' or nationality.

349. *δοκοῦσ'*. On the singular participle following a plural verb, see Herc. 858, *ἡλίῳ μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι*. We may notice the truly tragic device by which the poet has made Iphigenia steel her heart and exclude all pity exactly in that crisis, when, had she known the stranger, such emotions would have been called forth in the highest possible degree.

καὶ τοῦτ' ἄρ' ἦν ἀληθὲς, ᾐσθόμην, φίλαι,
οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
αὐτοὶ καλῶς πράξαντες οὐ φρονοῦσιν εὖ.
ἀλλ' οὔτε πνεῦμα Δώθεν ἦλθε πώποτε,
οὐ πορθμὶς, ἥτις διὰ πέτρας Σημπληγάδας
Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσε,
Μενέλεών θ', ἵν' αὐτοὺς ἀντετιμωρησάμην
τὴν ἐνθάδ' Αὐλιν ἀντιθεῖσα τῆς ἐκεῖ,
οἵ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι

351. ᾐσθόμην Hermann and L. Dindorf for ἠχθόμην. 'Well! this then, among other sayings (καὶ τοῦτο), was true, and I now feel it; the unhappy, who have themselves known prosperity, are not kindly disposed to those who are better off than themselves.' This sentiment, which is an amplification of another, not unfrequently urged by Euripides, that it is better to be always unhappy than to have experienced a reverse, is here finely introduced. Iphigenia was δυστυχὴς, her captives were in better circumstances than she, except only that it depended on herself to slay them. She says she will do this, because, in her mind, experience of trouble makes her jealous of those who are exempt, instead of compassionate from sympathy. The use of ἄρ' ἦν, in itself meaning 'this, then, was the case (without my knowing it),' is well developed by the addition of ᾐσθόμην. Cf. v. 1310, σὺ δὲ κατ' οἶκον ἦσθ' ἄρα, 'so, you were at home all the while.' *Inf.* 369, Ἅιδης Ἀχιλλεὺς ἦν ἄρ'. We are again compelled to differ from Dr. Monk, who ejected this line, as "miser versus, qui omni nervo caret." He objects, it seems, to the chorus being addressed as φίλαι, in a soliloquy.

353. καλῶς Seidler for κακῶς, which Monk and Bothe retain. There is no end to the confusion of these words; and the sentiment is greatly improved by the change. See below, v. 378. Kirchhoff suggests, αὐτοῖς κακῶς πράξασιν, *qui et ipsi mala passi fuerint*; the unhappy are jealous of those who have been so, but are so no longer.

354 seqq. The argument proceeds thus:—'I would rather indeed, if I must slay Greeks, have slain those who were the direct cause of my woes, Helen or Menelaus; but, as no heaven-sent breeze has as yet brought them hither out of their course homeward, I cannot now avenge myself upon them for their cruelty to me.' Here ἥτις ἀπήγαγε might be exactly resolved into ἄγουσα, or ὥστε ἄγειν, the indicative depending by the closest attraction on οὐκ ἦλθε. *Nulla venit navis, quae Helenam huc deduxerit.* Kirchhoff proposes ἀλλ' εἶθε—ἦ πορθμὶς κτλ., but πώποτε cannot be used without a negative. The ἥτις (for ἤ) is not here *causal*, but indefinite. Dr. Badham reads κατήγαγ', but Helen could not have got to Tauri without being driven from her course, ἀπαχθεῖσα. Bothe explains it, ὡς ἐπὶ θανάτῳ. We shall see that in v. 1393, ἀπήγετο is not altogether an improbable reading for ἠπείγετο, in describing a ship driven back from its onward course.

357. ἵνα, 'in which case.' See Hipp. 647, ἵν' εἶχον μήτε προσφωνεῖν τινά.—Μενέλεών θ' Barnes for Μενέλαόν θ'. The choral form of the trisyllabic name is Μενέλας, but see Orest. 18.

358. ἀντιθεῖσα, putting the one in place of the other; making the Aulis here (i. e. the sacrificial altar) a compensation for the Aulis there. Cf. Troad. 916, ἐγὼ δ', ἃ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ κατηγορῆσειν, ἀντιθεῖσ' ἀμείψομαι. (After which follows a verse that can hardly be genuine, and which is wholly superfluous, τοῖς φρονοῦσι, τἀμὰ καὶ τὰ σ' αἰτιάματα.)

359. ὥστε μόσχον χειρούμενοι, 'handling me like a heifer,' with no more tenderness than they would a brute victim, in allusion to her being held over the altar, Aesch. Agam. 226. See Electr. 813, κἄσφαξ' ἐπ' ὤμων μόσχον, ὡς ἦραν χεροῖν δμῶες. For οἵ μ' Pierson reads οὓ μ', and he is followed by W. Dindorf, Kirchhoff, Monk, and Badham. We

ἔσφαζον, ἱρεὺς δ' ἦν ὁ γεννήσας πατήρ.
οἴμοι· κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ,
ὅσας γενείου χεῖρας ἐξηκόντισα,
γονάτων τε τοῦ τεκόντος ἐξαρτωμένη,
λέγουσα τοιάδ'· Ὦ πάτερ, νυμφεύομαι
νυμφεύματ' αἰσχρὰ πρὸς σέθεν· μήτηρ δ' ἐμὴ,
σέθεν κατακτείνοντος, Ἀργεῖαί τέ νιν
ὑμνοῦσιν ὑμεναίοισιν, αὐλεῖται δὲ πᾶν
μέλαθρον· ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
Ἅιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,
ὅν μοι προτείνας πόσιν ἐν ἁρμάτων ὄχοις
εἰς αἱματηρὸν γάμον ἐπόρθμευσας δόλῳ.
ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
ἔχουσ' ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,

should have expected *οἵτινες* or *οἵ γε, quippe qui*; but there is no difficulty in *ἀντετιμωρησάμην αὐτοὺς οἵ με ἔσφαζον* (*σφάξαι ἤθελον*). Bothe gives *Δαναΐδαις*, not improbably, observing that Calchas, Ulysses, and Menelaus, not the Greeks generally, had urged the sacrifice of Iphigenia.

362. *ὅσας χεῖρας*, how many times I stretched out my hands to touch your beard in supplication; literally, 'darted them out *at* your chin.' See the note on Bacch. 1099, *θύρσους ἵεσαν Πενθέως*, and Cycl. 51.—For *λέγουσα* we should perhaps read *ἔλεξα*.

365—6. *ἐμὲ* and *νῦν* are Reiske's conjectures, made also independently by Dr. Badham, for *ἐμὴ* and *νιν*. The vulgate may perhaps stand; but it is rather awkward to refer *νιν* to *νυμφεύματα*, and a case is rather wanted after *κατακτείνοντος*, which is the more readily supplied if we construe *νῦν ὑμνοῦσιν ἐμὲ, σέθεν κατακτείνοντος*, 'they are singing marriage songs about me, at the very moment when you are going to kill me.' It is a question whether *μήτηρ δέ με* would not be rather better. Kirchhoff proposes *Ἀργεῖαί τέ με*, which is worthy of careful consideration.

367. *αὐλεῖται*. Compare Heracl. 401, *θυηπολεῖται δ' ἄστυ μαντέων ὕπο*. Electr. 714, *σελαγεῖτο δ' ἀν' ἄστυ πῦρ ἐπιβώμιον*.

370. Great credit is due to Dr. Badham for his restoration of this verse by a correction which has been admitted even by the cautious Kirchhoff. The common reading was *ὅν μοι προσεῖπας πόσιν, ἐν ἁρμάτων δ' ὄχοις κτλ.*, but the good MSS. omit the *δὲ*, so that here is a clear indication that a participle lies hid in *προσεῖπας*. Hermann and W. Dindorf, after Reiske, give *προεῖπας*. Neither verb is at all applicable. Monk renders *προσεῖπας* 'whom you named as my husband;' but the very passage he cites, Hec. 435, proves that *προσειπεῖν* is 'to address;' in which sense indeed it is constantly used, e. g. Alcest. 195, *ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν*. For *προειπεῖν* there appears to be no authority but a conjectural reading in Oed. Tyr. 351. Now *προτείνειν*, 'to hold out as a pretext,' is exactly the right word. Cf. Bacch. 238, *τελετὰς προτείνων εὐίους νεάνισιν*. Hel. 27, *τοὐμὸν δὲ κάλλος — Κύπρις προτείνασ' ὡς Ἀλέξανδρος γαμεῖ*. Electr. 1067, *σκῆψιν προτείνουσ' ὡς ὑπὲρ τέκνου πόσιν ἔκτεινας*. The error arose from the common confusion of *προ* and *προς* in composition.

372. *διὰ καλυμμάτων*, '*through* a veil,' for '*behind* a veil.' Aesch. Agam. 1149, *καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκὼς, νεογάμου νύμφης δίκην*.

373. The old reading, *ἀδελφὸν τοῦτον εἰλόμην χεροῖν*, was well corrected by Tyrwhitt, *ἀδελφὸν οὔτ' ἀνειλόμην*, but still better by Hermann, *ἀδελφόν τ' οὐκ ἀνειλόμην*. He compares v. 1367, *κεῖνοί*

ὃς νῦν ὄλωλεν, οὐ κασιγνήτῃ στόμα
συνῆψ' ὑπ' αἰδοῦς, ὡς ἰοῦσ' ἐς Πηλέως
μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
εἰσαῦθις, ὡς ἥξουσ' ἐς Ἄργος αὖ πάλιν.
ὦ τλῆμον, εἰ τέθνηκας, ἐξ οἵων καλῶν
ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα,
ἥτις, βροτῶν μὲν ἦν τις ἅψηται φόνου,
ἢ καὶ λοχείας, ἢ νεκροῦ θίγῃ χεροῖν,
βωμῶν ἀπείργει, μυσαρὸν ὡς ἡγουμένη,
αὐτὴ δὲ θυσίαις ἥδεται βροτοκτόνοις.
οὐκ ἔσθ' ὅπως τέτεκεν ἂν ἡ Διὸς δάμαρ

τε γὰρ σίδηρον οὐκ εἶχον χεροῖν, ἡμεῖς τε, scil. *οὐκ εἴχομεν.—κασιγνήτῃ*, her sister Electra, whom she left unmarried, and hesitated to salute through virgin modesty. The aorist participle *ἰοῦσα*, in a true future sense, is to be noted as not very common. Monk rejects the *εἰς*, with Elmsley, for no better reason than that "iambus gratior ad aures venit."

376. *ἀπεθέμην*, I put away, I stored up as a reserve for the future. Dr. Badham, who had too hastily adopted in his text Monk's *ἀνεθέμην*, well quotes Plat. Gorg. p. 449 B, *ἆρ' οὖν ἐθελήσαις ἂν — τὸ μῆκος τῶν λόγων τοῦτο — εἰσαῦθις ἀποθέσθαι;*

378. *καλῶν* Reiske for *κακῶν*. See on v. 353.

379. After this verse Monk places the marks of a lacuna, and Dr. Badham, who is generally predisposed to follow him, does the same. The reason alleged is, that there is some abruptness in the transition to the next subject, the abhorrence she feels to the barbaric rite. In cases like this, we should try to divine the train of thought in the *poet's* mind, rather than regard that which ought, in strict consistency, to be carried out by the speaker. To Euripides, *εἰ τέθνηκας* naturally suggested *ἀλλ' οὕτω τέθνηκας, καίπερ ὑπὸ τῆς ἀδελφῆς θανούμενος*. Hence the invectives against that cruel necessity immediately follow. It should be observed too, that the poet is so fond of bringing in these soliloquies on the alleged cruelty, injustice, incontinence &c. of the gods, that he is apt to express himself on such topics somewhat *παρὰ καιρόν*. See Ion 437 seqq. Andr. 1161—5.

382. Dr. Badham would omit this verse. "Nihil facit ad argumentum puerperae mentio; patet versum a sciolo additum." This is hasty criticism. Nothing could be more appropriate than "puerperae mentio" to a goddess who, in one attribute, was Εἰλείθυια. See *inf.* v. 1466. Moreover, Artemis was a Cretan goddess, Δίκτυννα (v. 127), and the Cretan doctrine on these matters happens to be declared in a valuable fragment of Euripides (476, ed. Dind.), where the priest of the Idaean Zeus says that he lives a pure life, *ἁγνὸν βίον τείνει*, and adds,

> *πάλλευκα δ' ἔχων εἵματα φεύγω*
> *γένεσίν τε βροτῶν καὶ νεκροθήκης*
> *οὐ χριμπτόμενος, τήν τ' ἐμψύχων*
> *βρῶσιν ἐδεστῶν πεφύλαγμαι.*

Where *γένεσιν βροτῶν* certainly means *τὸ ἐκ τῆς λοχείας μίασμα*.

384. *θυσίαις βροτοκτόνοις*. Iph. A. 1524, *ὦ πότνα, θύμασι βροτησίοις χαρεῖσα*.

385. *ἔτεκεν ἂν* seems to be corrupt. Monk and Badham follow Porson in reading *ἔτικτεν*. Hermann *ποτ' ἔτεκεν*, whom W. Dindorf follows. Neither seems safe; *τίκτων ἀμαθίαν*, for *ἀμαθῆ θυγατέρα*, though not indefensible, suggests doubts. Perhaps *ἔθρεψεν* or *ἐθρέψαθ'*, implying education as well as birth. Dr. Badham's opinion is, that 385—91 is a spurious addition. But the lines have, as he admits, a Euripidean stamp, and the sentiment is justifiable in the mouth of Iphigenia on the supposition that she held an office which she both disliked and disbelieved in.

Λητὼ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
τὰ Ταντάλου θεοῖσιν ἑστιάματα
ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾷ,
τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,
ἐς τὸν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ· 390
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟ. *κυάνεαι κυάνεαι σύνοδοι θαλάσσας,* στρ. α'.
ἂν οἶστρος ὁ ποτώμενος Ἀργόθεν
*ἄξενον ἐπ' οἶδμα διεπέρασεν * ** 395
Ἀσιάτιδα γαῖαν
Εὐρώπας διαμείψας,
τίνες ποτ' ἄρα τὸν εὔυδρον δονακόχλοον
λιπόντες Εὐρώταν 400
ἢ ῥεύματα σεμνὰ Δίρκας
ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρα
Διὸς τέγγει

387. *ἄπιστα κρίνω.* Barnes well compares Pind. Ol. i. 52, *ἐμοὶ δ' ἄπορα γαστρίμαργον μακάρων τιν' εἰπεῖν.* Hermann reads *τὰ Ταντάλου τε θεοῖσιν* κτλ., 'not only the banquet given by Tantalus, but also the sacrifice at Tauri.' The meaning seems clear enough without the particle.

390. *τὸν θεόν.* Used indefinitely, and therefore without special reference to Artemis. Monk and Badham give *τὴν θεὸν*, which Markland approved.—*ἀναφέρειν*, see Orest. 76.

392. Iphigenia, who had intimated at v. 343 that she would go to prepare the sacrifice, now leaves the stage. The chorus ask themselves who the strangers can be,—whether from Sparta or Thebes,—who have come to the inhospitable land once visited by Io. Are they merchants, who have sailed in quest of wealth? For men wander far over the seas in the hope of gain. They wish (v. 440) that Helen may arrive, to be slaughtered, as she deserves, by the hand of her who has been wronged. Most agreeable of all however would be the news, that some Greek has arrived to liberate Greek captives. To revisit their native city, even in a dream, were a delight to them in their present servitude.—The metres of the first strophe are very anomalous; those of the second are for the most part glyconean.

395. As the metre and the sense absolutely require some word at the end of the verse, Erfurdt conjectured that we must read Ἰοῦς. The Aldine reading is *ποτε*, which is found in Flor. 2, and Dr. Badham cites, among other instances of a similar corruption, Πόλεως for Ἰόλεως in Heracl. 859. In fact however *ποτε* is not a corruption, but a mere conjectural supplement, the MS. Pal. merely giving *διεπέρασεν*, according to Kirchhoff. Thus *οἶστρος* Ἰοῦς is virtually for *οἰστρηθεῖσα* Ἰώ, while *ποτώμενος* retains its special reference to the winged gad-fly. Kirchhoff would supply Ἰὼ, Schöne, quite as plausibly, *πόντου*.—For *ἂν* (*ἦν* vulg.) Hermann gives *ἴν'*, on account of the metre, and he is followed by Kirchhoff and W. Dindorf.—*ἄξενον* Monk here and elsewhere for *Εὔξενον*. He is probably right, for the epithet *ἄμικτον* just below shows that this was the idea in the poet's mind, and indeed, the context requires it. So below, v. 438, the best MSS. vary between *Εὔξεινον* and *ἄξεινον*.

397. *διαμείψας*, 'having crossed over into Asia from Europe.'

400. *δονακόχλοον* Elmsley for *καὶ δονακόχλοα*. So *ἄχλοα πεδία γᾶς* in Hel. 1327. The nominative *δονακόχλως* seems a very unlikely form: but Kirchhoff retains it without remark.

403. Διὸς Monk, Δία Hermann, for the

βωμοὺς καὶ περικίονας
ναοὺς αἷμα βρότειον ;
ἢ ῥοθίοις εἰλατίναις δικρότοισι κώπαις ἀντ. α'.
ἔπλευσαν ἐπὶ πόντια κύματα
νάϊον ὄχημα λινοπόροισιν αὔραις
φιλόπλουτον ἅμιλλαν
αὔξοντες μελάθροισιν ;
φίλα γὰρ ἐλπὶς ἐγένετ' ἐπὶ πήμασι βροτῶν·
ἄπλητον ἀνθρώποις
ὄλβου βάρος, οἳ φέρονται
πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες
κενᾷ δόξᾳ.

vulg. διατέγγει, Hermann's reading is not only rather doubtful on account of the final α being made long, (though we have Ἄπολλον ὦ δία κεφαλὰ, in Rhes. 226,) but it necessitates the Ionicism κεινᾷ for κενᾷ in v. 418. As for the construction, there is certainly no necessity to read κούρᾳ, by which αἷμα becomes the nominative; but Kirchhoff believes κούρᾳ δίᾳ to be found in MS. Pal. Compare v. 225, αἱμάσσουσα βωμοὺς ἅταν ξένων.

405. περικίονας ναοὺς Elmsley for περὶ κίονας ναοῦ or ναῶν. Compare εὐστύλων ναῶν in v. 128.

409—10. If ἔπλευσαν νάϊον ὄχημα be right (and W. Dindorf plausibly suggests πόρευσαν), it is a very harsh use of a kind of cognate accusative, ἔπλευσαν πλοῦν or στόλον. Perhaps, λινοποροῦντες αὔραις. —Monk, followed by Dr. Badham, gives λινοπόροισί τ' αὔραις. But the double dative after ἔπλευσαν is the less objectionable, because the latter is added as a sort of after-thought; see on Hel. 3. Translate: 'Can it be that with splashing pine-wrought doubly-plying oars they sailed over the waves of the sea by a naval conveyance, with sail-speeding breezes, augmenting for their houses competition through love of wealth?' By δίκροτοι κῶπαι the oars which strike the water on both sides of the ship are meant. Bothe refers the epithet to a *bireme*, with two banks of oars. See on διπλαῖσι κώπαις, Cycl. 468. Aesch. Suppl. 703, παγκρότως ἐρέσσεται. In Eur. El. 775, δίκροτος ἁμαξιτὸς is a road with double ruts, or wide enough for two chariots abreast. With φιλόπλουτον ἅμιλλαν compare ἅμιλλαν πολύτεκνον, Med. 557.

414. Monk transposes ἐγένετ' ἐλπὶς, which is rather nearer to the metre of the strophic verse. The meaning is (if we accept Elmsley's ἄπλητον for ἄπλητος, with the punctuation given above, with Monk and Badham), 'For fond hope was created for man's harm; insatiable to mankind is the load of wealth, since they are carried (in quest of it) wanderers over the surge of the sea, and passing through foreign settlements with vain expectations.' Dr. Badham, who without reason objects to ἐλπὶς ἐγένετο ἐπὶ πήμασι, suspects that ἄπλητος may be right, and that for βάρος some word implying *desire* should be substituted. If so, it is obvious to suggest πόθος. However, ὄλβου βάρος stands well enough as a periphrasis of ὄλβος. Others join ὄλβου βάρος οἳ φέρονται, 'who strive to carry off wealth.' This passage is interesting as containing specific mention of early Greek merchant-adventurers to the Pontus. It is illustrated by a fragment of Sophocles' *Scyriae*, frag. 499 Dind.,

οἱ ποντοναῦται τῶν ταλαιπώρων βροτῶν,
οἷς οὔτε δαίμων οὔτε τις θεῶν νέμων
πλούτου ποτ' ἂν νείμειεν ἀξίαν χάριν,
λεπταῖς ἐπὶ ῥοπαῖσιν ἐμπολὰς μακρὰς
ἀεὶ παραρρίπτοντες οἱ πολυφθόροι
ἢ 'σωσαν ἢ 'κέρδαναν ἢ διώλεσαν.

418. κενᾷ δόξᾳ is required by the metre, if κούρα Διὸς be the right reading in v. 404. The two best copies give κοιναὶ δόξαι, but in Flor. 2 ε is superscribed. Elmsley, whom Hermann, Kirchhoff, and Dindorf follow, reads κεινᾷ δόξᾳ, an Ionicism in some measure de-

γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-
βου, τοῖς δ' ἐς μέσον ἥκει.
πῶς τὰς συνδρομάδας πέτρας, στρ. β'.
πῶς Φινείδας ἀΰπνους
ἀκτὰς ἐπέρασαν,
παρ' ἅλιον αἰγιαλὸν
ἐπ' Ἀμφιτρίτας ῥοθίῳ δραμόντες,
ὅπου πεντήκοντα κορᾶν
[τῶν] Νηρηίδων χοροὶ
μέλπουσιν ἐγκύκλιοι,
πλησιστίοισι πνοαῖς,
συριζόντων κατὰ πρύμναν

fended by ἐξεκείνωσεν in a senarius, Pers. 757. In Eur. Suppl. 849, the MSS. wrongly give κοινοὶ for κενοί. The confusion is as common as between καινὸς and κλεινός.

419—20. If the text be right, this seems to mean, 'To whom there is a wrong opinion about wealth, to them it comes in abundance;' and perhaps we may acquiesce in this, for every one knows that wealth often accumulates in the hands of those who least know how to use, and therefore to enjoy it. Dr. Badham gives up the passage; Hermann reads μενέκαιρος, 'biding its time;' and Monk has γνώμα τοῖς μὲν κτλ. without a word of explanation. Those appear to be wrong who take οἷς μὲν for τοῖς μέν, answered by τοῖς δέ. Otherwise ἐς μέσον might mean μετρίως. But a thing is ἐν μέσῳ when any one can take what he likes of it. Schöne compares Soph. Phil. 86, οὓς ἂν τῶν λόγων ἀκγὼ κλύων — τοὺς δὲ καὶ πράσσειν σπυγῶ.

421. πέτρας τὰς σ. for τὰς σ. πέτρας is Dr. Badham's metrical transposition, anticipated however by Bothe. It is not necessary: in Ion 209—10 two *glyconei polyschematisti*, like the antistrophic verse *inf.* 439, correspond to those of the more ordinary form, that of the present line. See also *inf.* 1096—7. Phoen. 209—221.

422. Φινείδας ἀκτάς, the shores of Salmydessus in Thrace, where Phineus was king. These shores are ἄϋπνοι, incessantly agitated by the winds and waves. The chorus asks, *how did they pass them*, because Salmydessus was a dangerous coast, ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν, Aesch. Prom. 746.

425. παρ' ἅλιον Seidler for παράλιον. Monk gives παράλιόν τ', thus combining ἀκτὰς αἰγιαλόν τε. The preposition is not necessary, as δραμεῖν would take an accusative of *motion over* a place.

426. Ἀμφιτρίτας ῥοθίῳ is alleged by Dr. Badham in defence of his excellent emendation, ῥοθίοισι Νηρέως εἰρεσιαφίλα, in Hel. 1452, in place of the unmeaning vulgate ῥοθίοισι μήτηρ.

427. ὅπου, 'to the land where,' &c. See on Iph. A. 1464.

428. This verse does not agree with 445. Hermann, retaining the old reading ἐγκυκλίοις, thinks Νηρήδων ποσὶ χοροὶ may have been the original. Monk's opinion is not less plausible, that τῶν Νηρήδων is a gloss. He suggests Νηρέως κάλλιστα χοροί, giving χειρὶ for χερὶ in the antistrophe. As the Palatine MS. omits τῶν, it seems best to regard Νηρηίδων as a choriambus, and so to make a glyconean verse. Perhaps, κόραι | Νηρείδες χοροῖσι | μέλπουσιν ἐγκυκλίοις. Cf. Iph. A. 1055. In the antistrophe (445) δεσποίνας is probably corrupt, on account of ποινὰς following. Musgrave's remark is worthy of note, that Iphigenia did not with her own hand slay the victims, v. 40. (Cf. *inf.* v. 622.) We suspect therefore σφαχθεῖσα χερὶ θάνῃ to be the genuine reading, where ⏑ – ⏑ ⏑ – would stand for – ⏑ ⏑ –, and so the verse would correspond to Νηρηίδων χοροὶ in v. 428, the place of the choriambus being mutable in a glyconean.

430. καὶ before πλησιστίοισι is omitted in the MS. Pal. The dative depends on δραμόντες. Compare v. 410.

εὐναίων πηδαλίων
αὔραισιν νοτίαις
ἢ πνεύμασι Ζεφύρου,
τὰν πολυόρνιθον ἐπ' αἶαν,
λευκὰν ἀκτάν, Ἀχιλῆος
δρόμους καλλισταδίους,
ἄξενον κατὰ πόντον;
εὖθ' εὐχαῖσι δεσποσύνοις ἀντ. β'.
Λήδας Ἑλένα φίλα παῖς
ἐλθοῦσα τύχοι τὰν.
Τρῳάδα λιποῦσα πόλιν,
ἵν' ἀμφὶ χαίταν δρόσον αἱματηρὰν
ἑλιχθεῖσα λαιμοτόμῳ
†δεσποίνας χερὶ θάνῃ
ποιναὶς δοῦσ' ἀντιπάλους.
ἄδιστ' ἂν ἀγγελίαν
δεξαίμεθ', Ἑλλάδος ἐκ γᾶς
πλωτήρων εἴ τις ἔβα
δουλείας ἐμέθεν

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432. εὐναῖα πηδάλια, according to Hermann, are *quiescentia gubernacula*. These are said συρίζειν αὔραις κτλ., when the water ripples at the stern as the ship is impelled by a faint breeze, as the Zephyr is κάλλιστον κέλαδημα, Phoen. 213.—αὔραισιν Kirchhoff for αὔραις. Aldus has αὔραις ἐν, by a correction, as Kirchhoff says.

435. ἐπ' αἶαν. This depends on δραμόντες above. Musgrave quotes from Arrian and Philostratus in confirmation of the epithet πολυόρνιθον. This island, called by the Greeks 'White Landstrip,' λευκὴ ἀκτή, either from the colour of its sand or that of the birds which frequented it, (λευκὰς ὄρνιθας, Philostratus,) was off the mouth of the Dnieper. See Androm. 1262, Λευκὴν παρ' ἀκτὴν ἐντὸς Εὐξείνου πόρου. Pausanias, iii. 19, 11 (quoted by Bothe), places it κατὰ τοῦ Ἴστρου τὰς ἐκβολάς, off the mouths of the Danube. The shore called Ἀχιλλῆος δρόμος was on the mainland opposite this island. Some appear to have confounded it with Λευκὴ ἀκτή.

439. δεσποσύνοις Markland for —ας. The allusion is to v. 355—7. 'Would that, according to the prayer of our mistress, Helen the dear daughter of Leda might come,—that she might die by our mistress' hand.'—θάνοι Seidler, on account of ἔλθοι.

444. ἑλιχθεῖσα, περιρραντθεῖσα. Compare *inf.* 1270, χέρα παιδνὸν ἕλιξεν ἐς Δῖον θρόνον, for ἀμφέβαλε. Herc. F. 926, ἐν κύκλῳ δ' ἥδη κανοῦν εἵλικτο βωμοῦ. Dr. Badham pronounces the participle here "prorsus absurdum," and Kirchhoff also thinks it corrupt. But the word ἀμφὶ confirms a phrase which, at most, can only be called far-fetched. So v. 622, χαίτην ἀμφὶ σὴν χερνίψομαι. The lustral water is meant, called αἱματηρὰ because it immediately preceded the fatal wound. Hermann compares *inf.* 644, σὲ τὴν χερνίβων ῥανίσι μελάμενον αἱμακταῖς. So also Iph. A. 1515, ῥανίσιν αἱματορρύτοις. Monk rather gratuitously assumes that the sacrificial knife drew blood in cutting off a tuft of hair.—For δεσποίνας see on v. 428.

447. ἥδιστ' ἂν δ' Hermann for ἥδιστ' ἂν τήνδε. W. Dindorf, who retains καὶ before πλησιστίοισι in v. 430, here gives ἡδίσταν δ' ἂν ἀγγελίαν. The δὲ is better.

δειλαίας παυσίπονος·
καὶ γὰρ ὀνείροις ἐπιβαίην
δόμοις πόλεί τε πατρῴᾳ
τερπνῶν ὕπνων ἀπόλαυ-
σιν, κοινὰν χάριν ὄλβῳ.
ἀλλ' οἵδε χέρας δεσμοῖς διδύμοις
συνερεισθέντες χωροῦσι νέον
πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.
τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
ναοῖσι πέλας τάδε βαίνει·
οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
βουφορβὸς ἀνήρ.

omitted; it is not in the copies, and it does not suit the strophic metre.

452. *ὀνείροις ἐπιβαίην* Hermann for *ὀνείρασι συμβαίην*, and *ὕπνων* for *ὕμνων* in v. 454. 'Would that, if only in a dream, I could set foot in my paternal home and city!' A natural wish, certainly, that she might even dream of home, if she is not destined really to revisit it. Kirchhoff suggests *εἰ γὰρ ὀνείροισι συνείην*, and says that the *καί* is not found in the Palatine MS. Barnes illustrates the expression from Od. xix. 580, *τόδε δῶμα κουρίδιον,—τοῦ ποτε μεμνήσεσθαι ὀΐομαι ἔν περ ὀνείρῳ*. Dr. Badham, who ridicules Hermann's emendation, introduces one which violates the strophic verse, *καὶ γὰρ ὁμαίροσιν ἐμβαίην δόμοις*, with which he compares *ὁμογενεῖς πύργους* in Phoen. 218. In *ἀπόλαυσιν* for *ἀπολαύειν* he is more successful, for this now proves to be the reading of the MS. Pal., but he is less so in *δρέπωσ' ὕμνων* for *τέρπνῶν ὕμνων*. The infinitive is given in the Aldine, and is in itself not a bad reading, 'would that I were at home to enjoy the delightful songs of the dance, a pleasure shared in common with the happy (or, a part and portion of happiness).' So *inf.* 1142, *χορεῖς δὲ σταίην κτλ.* Hermann's correction, *ὕπνων*, though rejected by Monk and Badham, is adopted by Kirchhoff and Schöne, and is certainly necessary if *ἀπόλαυσιν*, and not *ἀπολαύειν*, be correct. We might propose *τερπνῶν θ' ὕμνων ἀπολαύσω*, for which rare form of the optative see Hel. 263; or, what would give a fair sense to a perplexing passage, *τερπνῶν ὕπνων δ' ἀπολαύειν κοινὰ χάρις ὄλβῳ*, 'for to enjoy pleasing dreams is a delight in common with happiness;' i. e. to the wretched as well as the fortunate. For *ὕπνοι* see Troad. 1188.

456. Seeing the strangers approach manacled, the chorus break into regular anapaestics, indicative of the slow march or procession which is coming upon the stage. The old copies give 456—462 to Iphigenia, an error corrected by Seidler. —For *διδύμοις* Hermann gives *δίδυμοι*, with Markland; Monk and Bothe *διδύμας*, with Elmsley, who supposes this passage was had in view by Ovid, Ep. ex Pont. iii. 2, 71, 'Protinus immitem Triviae ducuntur ad aram, Evincti geminas ad sua terga manus.' But *διδύμοις* is more consistent with the natural order of the words, as well as with *συνερεισθέντες*, 'fastened together with coupling chains.' Bothe makes no allowance for a poetical expression, when he says this could only mean "binis uterque catenis constricti." Kirchhoff appears to be right in retaining the old reading here.

458. Monk rejects as spurious *σιγᾶτε —βαίνει*. His reasons are (1) There was no need for commanding silence; (2) The youths cannot be rightly called *Ἑλλήνων ἀκροθίνια*. (3) *ναῶν πέλας*, not *ναοῖς πέλας*, is the usual construction; (4) *βαίνει* should be *βαίνουσι*, but is redundant after *χωροῦσι*. Of course, we cannot say these verses are certainly genuine; but the objections against them admit of easy replies. Aldus has *ἐν ναοῖσι*, but this is a metrical insertion to complete a dimeter verse. As *πέλας βαίνει* is the same as *πελάζει*, the dative is rightly used.

ὦ πότνι᾽; εἴ σοι τάδ᾽ ἀρεσκόντως
πόλις ἥδε τελεῖ, δέξαι θυσίας,
ἃς ὁ παρ᾽ ἡμῖν νόμος οὐχ ὁσίας
Ἕλλησι διδοὺς ἀναφαίνει.

ΙΦ. εἶεν·
τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ
φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
ὡς ὄντες ἱροὶ μηκέτ᾽ ὦσι δέσμιοι.
ναοῦ δ᾽ ἔσω στείχοντες εὐτρεπίζετε
ἃ χρὴ 'πὶ τοῖς παροῦσι καὶ νομίζεται.
φεῦ·
τίς ἆρα μήτηρ ἡ τεκοῦσ᾽ ὑμᾶς ποτὲ
πατήρ τ᾽ ἀδελφή τ᾽, εἰ γεγῶσα τυγχάνει;
οἵων στερεῖσα διπτύχων νεανιῶν
ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ᾽ ὅτῳ
τοιαίδ᾽ ἔσονται; πάντα γὰρ τὰ τῶν θεῶν
εἰς ἀφανὲς ἕρπει, κοὐδὲν οἶδ᾽ οὐδεὶς κακόν·
ἡ γὰρ τύχη παρήγαγ᾽ ἐς τὸ δυσμαθές.

466. *διδοὺς ἀναφαίνει*, which Dr. Badham cannot understand, and Hermann (not very differently from Schöne) renders, "*quas hujus loci mos Graecis non probatas offerri ostendit*, i. e. quae Graecis non videntur pie offerri," seems a mere periphrasis for *δίδωσι*, 'presents as an offering.' Precisely the same usage occurs in Bacch. 538, *ἀναφαίνει χθόνιον γένος, ἐκφύς τε δράκοντός ποτε Πενθεὺς*, where see the note. Bothe gives *οὐχ ὁσίαν Ἕλλησι διδοὺς*, *justa non tribuens Graecis*; Kirchhoff proposes *δοθεὶς ἀποφαίνει*.

468. *μέθετε χέρας*, loose their hands, viz. from the *δίδυμα δεσμὰ*, v. 456. It seems to have been a general custom to do this when prisoners were brought before the proper authorities. So Pentheus says to those who are conducting the captive Dionysus, *μέθεσθε χειρῶν τοῖδ᾽*, Bacch. 451. The reason here alleged is, that sacred victims should be *ἄφετοι*, free from constraint. See on Ion 822. *Inf.* 638. The attendants are desired to retire; and the two captives stand free and unfettered in presence of a single woman. The crisis is one of breathless interest. Will they try to escape? Will she show mercy, or will she unwittingly slay her own brother? Or will she recognize him, and yet be constrained to act in obedience to the stern law of the land?

470. *ναοῦ* for *ναοὺς* is Valckenaer's correction.—*ἐπὶ τοῖς παροῦσι*, in the present circumstances; or perhaps, 'for the captives here present,' viz. for their immolation.

472. *τίς ἆρα*. Compare *πότ᾽ ἆρα*, Ion 563, and the note there.

474. *στερεῖσα* Scaliger for *στερηθεῖσα*.

475. *τίς οἶδ᾽*. 'As to a man's fortunes, who knows to whom such as these will be?' This is appropriately said, for it suits her own case. While lamenting a sister's loss, she is unconscious that that sister is herself. There is less point in the passage, if we take it merely to mean, 'No man knows whether he may come to be slaughtered too.' With either meaning what follows is consistent, 'no man knows beforehand any (coming) evil.' Dr. Badham proposes *ἀπὸν* for *κακὸν*, and Kirchhoff thinks the latter word corrupt.

478. *παρήγαγε*, leads us astray, carries us aside, into a difficulty of recognition as to what may be in store for us. Cf. Suppl. 232, *νέοις παραχθεὶς*, 'misled

πόθεν ποθ' ἥκετ', ὦ ταλαίπωροι ξένοι ;
ὡς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα,
μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' ἀεὶ κάτω.
ΟΡ. τί ταῦτ' ὀδύρει, κἀπὶ τοῖς μέλλουσι νὼ
κακοῖσι λυπεῖς, ἥτις εἶ ποτ', ὦ γύναι ;
οὗτοι νομίζω σοφὸν, ὃς ἂν μέλλων θανεῖν
οἴκτῳ τὸ δεῖμα τοὐλέθρου νικᾶν θέλῃ·
οὐδ' ὅστις Ἅιδην ἐγγὺς ὄντ' οἰκτίζεται
σωτηρίας ἄνελπις· ὡς δύ' ἐξ ἑνὸς
κακὼ συνάπτει, μωρίαν τ' ὀφλισκάνει
θνήσκει θ' ὁμοίως· τὴν τύχην δ' ἐὰν χρεών·
ἡμᾶς δὲ μὴ θρήνει σύ· τὰς γὰρ ἐνθάδε

by the youth.' The best comment on this passage is Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς οἳ προβήσεται, κἄστ' οὐ διδακτὸν, οὐδ' ἀλίσκεται τέχνῃ.

480. διὰ μακροῦ. See v. 258.

481. Though ἔσεσθ' ἀεὶ is not strictly consistent with the ordinary sense of μακρὸν χρόνον, yet, as the μακρὸς χρόνος meant is eternity, it seems rash to read either ἔσεσθ' ἐκεῖ with Elmsley, or ἔσεσθε δὴ with Monk and Dobree. Dr. Badham however has adopted the latter.

482. Monk, tacitly followed by Dr. Badham, assigns not only this ῥῆσις, but also 494 and 496, to Pylades. His reasons are, that Orestes shows despondency, Pylades firmness and composure; and therefore that it is unlikely that Orestes should here say so much without adding a word about his own griefs. Such criticism, unless founded on incontrovertible grounds, is highly dangerous. Our whole conceptions of a character may be altered, if we too hastily assign the speech of one man to another. It was the part of Orestes to play the *hero*, that of Pylades to be the devoted friend. *His* part begins at the crisis when a noble substitution of himself will deliver his fellow-victim; nor does he utter a word till v. 658.

Ibid. νὼ Porson and Hermann for νῷν. 'Why do you distress *us* (needlessly) besides the evils which are impending?'—The words ἥτις εἶ ποτ', it may be remarked, have great significance in the mouth of Orestes, who little supposes he is speaking to his sister. Spoken by Pylades, they would have less force.

484. θανεῖν is the reading of all the copies, and of Stobaeus, Flor. viii. 6, who cites this and the next verse. Seidler proposed, and Hermann and Kirchhoff adopt, κτανεῖν for θανεῖν, as if the sense were, 'an executioner should not cry over the condemned.' The words are often confused in MSS.; still, we must doubt the propriety of the change here. Nor is it better, with Musgrave and Bothe, to give ὄγκῳ for οἴκτῳ, 'by an ambitious and affected display of heroism.' Orestes objects, that Iphigenia is wrong in crying, and *in making him and his companion disposed to cry too* (this is implied in λυπεῖς). He goes on to say, that a man is not wise who, when condemned to die, thinks that he can blunt the terrors of death by giving way to lamentations; nor he who, when at the very point of death, and without the least hope that his tears will move his executioners, breaks out into expressions of grief. Monk omits v. 486, and Dr. Badham approves: but it is a mistake to regard the verse as a mere tautology. There are two prospects of death, one from afar (μέλλων θανεῖν) and one close at hand (ἐγγὺς ὄντα). In the former case, a man may indulge his grief because he thinks it brings relief to a timid mind; in the latter he may do so, because he hopes to move compassion. Orestes says that in neither case is it wise, because in neither case is it of any avail; as it cannot be in the latter, when a man is σωτηρίας ἄνελπις. For οὐδ', the reading of Hermann, Aldus has οὔθ', the MSS. οὐχ.

490. μὴ θρήνει σύ. It is important to attend, here as every where, to the emphatic σύ. 'Do not *you* bewail us;' since we shall have friends and relations to do

θυσίας ἐπιστάμεσθα καὶ γιγνώσκομεν.
ΙΦ. πότερος ἆρ' ὑμῶν ἐνθάδ' ὠνομασμένος
Πυλάδης κέκληται; τόδε μαθεῖν πρῶτον θέλω.
ΟΡ. ὅδ', εἴ τι δή σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.
ΙΦ. ποίας πολίτης πατρίδος Ἕλληνος γεγώς;
ΟΡ. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι;
ΙΦ. πότερον ἀδελφὼ μητρός ἐστον ἐκ μιᾶς;
ΟΡ. φιλότητί γ', ἐσμὲν δ' οὐ κασιγνήτω, γύναι.
ΙΦ. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ;
ΟΡ. τὸ μὲν δίκαιον Δυστυχεῖς καλοίμεθ' ἄν.
ΙΦ. οὐ τοῦτ' ἐρωτῶ· τοῦτο μὲν δὸς τῇ τύχῃ.
ΟΡ. ἀνώνυμοι θανόντες οὐ γελῴμεθ' ἄν.
ΙΦ. τί δὲ φθονεῖς τοῦτ'; ἦ φρονεῖς οὕτω μέγα;
ΟΡ. τὸ σῶμα θέσεις τοὐμόν, οὐχὶ τοὔνομα.
ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστί σοι;
ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὡς θανουμένῳ.
ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε;
ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.
ΙΦ. πρὸς θεῶν ἀληθῶς, ὦ ξέν', εἶ κεῖθεν γεγώς;
ΟΡ. ἐκ τῶν Μυκηνῶν, αἵ ποτ' ἦσαν ὄλβιαι.
ΙΦ. φυγὰς *δ' ἀπῆρας πατρίδος, ἢ ποίᾳ τύχῃ;
ΟΡ. φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκών.

that. He pointedly says σὺ to his sister, telling her not to do that, which she of all others would do on knowing her loss.

491. Hipp. 380, τὰ χρήσ' ἐπιστάμεσθα καὶ γιγνώσκομεν.

493. Πυλάδης. She had heard this name from the herdsman, v. 249.

494. Monk says that Blomfield first perceived this verse should be given to Pylades. Yet surely ὅδε is much more appropriate in the mouth of Orestes, pointing to his fellow.

495. Ἕλληνος. See v. 341. Monk gives Ἑλλήνων with Elmsley.

500. For καλοίμεθ' ἄν Hermann gives κεκλήμεθ' ἄν from one Paris MS., which however adds the vulgate as a correction in the margin. Markland, quoted by Monk, thought that Horace had this verse in view, Epist. i. 7, 92, 'Pol me *Miserum*, patrone, vocares, Si velles, inquit, verum mihi ponere nomen.'

503. ἦ Hermann for ἤ. 'Can it be that you are too proud to let your name be known after your death?'

507. σε τί; Monk.

510. Μυκηνῶν γ' Monk, followed by Badham and Kirchhoff.

511. φυγὰς δ' Scaliger, φυγαῖς Monk (somewhat too confidently) for φυγάς.

512. οὐχ ἑκὼν ἑκών. 'Not of my own will and yet not against it.' The real motive of departure was Apollo's oracle; yet it was the custom of homicides voluntarily to retire, Hippol. 37. For similar expressions in Euripides see Preface to vol. i. p. xxxi. — After this verse Kirchhoff places the distich καὶ μὴν—, οὔκουν—, which in the old copies followed τῆς ἐμῆς δυσπραξίας. This is an undoubted improvement, for thus καὶ μὴν gains a much better sense; OR. 'I have not come from Argos by my own will.' IPH. 'And yet you have come longed for

ΙΦ. καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἄργους μολών.
ΟΡ. οὔκουν ἐμαυτῷ γ', εἰ δὲ σοί, σὺ τοῦθ' ὅρα.
ΙΦ. ἆρ' ἄν τί μοι φράσειας ὧν ἐγὼ θέλω ;
ΟΡ. ὡς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας.
ΙΦ. Τροίαν ἴσως οἶσθ', ἧς ἅπανταχοῦ λόγος.
ΟΡ. ὡς μήποτ' ὤφελόν γε, μηδ' ἰδὼν ὄναρ.
ΙΦ. φασίν νιν οὐκέτ' οὖσαν οἴχεσθαι δορί.
ΟΡ. ἔστιν γὰρ οὕτως, οὐδ' ἄκραντ' ἠκούσατε.
ΙΦ. Ἑλένη δ' ἀφῖκται δῶμα Μενέλεω πάλιν ;
ΟΡ. ἧκει κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τινί.
ΙΦ. καὶ ποῦ 'στι; κἀμοὶ γάρ τι προὐφείλει κακόν.
ΟΡ. Σπάρτῃ ξυνοικεῖ τῷ πάρος ξυνευνέτῃ.
ΙΦ. ὦ μῖσος εἰς Ἕλληνας, οὐκ ἐμοὶ μόνῃ.
ΟΡ. ἀπέλαυσα κἀγὼ δή τι τῶν κείνης γάμων.
ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται ;
ΟΡ. ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.
ΙΦ. πρὶν γὰρ θανεῖν σε τοῦδ' ἐπαυρέσθαι θέλω.
ΟΡ. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾷς· λέξω δ' ἐγώ.
ΙΦ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν ;
ΟΡ. ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.

by me.' Thus too the narrative proceeds without interruption, when the consent to answer her questions has been given.

516. *σὺ τοῦθ' ὅρα.* The old reading, *σὺ τοῦτ' ἔρα*, for which others give on conjecture *τοῦδ' ἔρα*, requires this obvious correction. It was made independently by Bothe, Seidler, Hermann, and also by the present editor. Monk translates *σὺ τοῦδ' ἔρα* 'do thou enjoy this.' But *ἐρᾶν* does not mean 'to enjoy.'

*514. *ὡς ἐν παρέργῳ*, 'as a matter of indifference (a slight accession) to my misfortune.' Cf. Hel. 925. Hermann gives *ὡς γ'*. Others put a question at the end of the verse, 'Do you mean as an addition to my misfortune?' This is Seidler's view; but it does not seem so good. Bothe renders it, "velut in appendice malorum meorum."

518. *μηδ' ἰδὼν ὄναρ.* See on Cycl. 8.

522. *τῶν ἐμῶν τινί.* He probably means, to Agamemnon, though his murder had no direct connexion with Helen's return. Barnes and others think he alludes to himself; and it is not easy to decide.

523. *κἀμοὶ* κτλ. I too have a debt to settle with her: to me also she has incurred an obligation, that I should repay her with evil.

528. The meaning is, *ὡς πάντα συλλαβοῦσα ἅπαξ ἀνιστορεῖς με*, where *ἅπαξ* means, 'all at once.'

529. *τοῦδ'*. Perhaps *τοῦτ'*, in which case *σοῦ* would be implied, 'to get this advantage from you,' &c.

530. *ἔλεγχε*, 'go on questioning me.'

532. *ὄλωλεν.* Brodaeus shows from Tzetzes on Lycophron that there was a tradition of Calchas having been buried at Colophon by Amphilochus and others. This was doubtless related in the Cyclic Νόστοι. Bothe confirms the narrative from Strabo, lib. xiv. 1, *λέγεται δὲ Κάλχας ὁ μάντις μετ' Ἀμφιλόχου τοῦ Ἀμφιαράου κατὰ τὴν ἐκ Τροίας ἐπάνοδον πεζῇ δεῦρο [sc. εἰς Κολοφῶνα] ἀφικέσθαι· περιτυχὼν δὲ ἑαυτοῦ κρείττονι μάντει κατὰ τὴν Κλάρον, Μόψῳ τῷ Μαντοῦς, τῆς Τειρεσίου θυγατρὸς, διὰ λύπην ἀποθανεῖν.*

ΙΦ. ὦ πότνι', ὡς εὖ. τί γὰρ ὁ Λαέρτου γόνος;
ΟΡ. οὔπω νενόστηκ' οἶκον, ἔστι δ', ὡς λόγος.
ΙΦ. ὅλοιτο, νόστου μήποτ' ἐς πάτραν τυχών.
ΟΡ. μηδὲν κατεύχου· πάντα τἀκείνου νοσεῖ.
ΙΦ. Θέτιδος δὲ τῆς Νηρῇδος ἔστι παῖς ἔτι;
ΟΡ. οὐκ ἔστιν· ἄλλως λέκτρ' ἔγημεν Αὐλίδι.
ΙΦ. δόλια γὰρ, ὥς γέ φασιν οἱ πεπονθότες.
ΟΡ. τίς εἶ ποθ'; ὡς εὖ πυνθάνει τἀφ' Ἑλλάδος.
ΙΦ. ἐκεῖθέν εἰμι· παῖς *δ' ἔτ' οὖσ' ἀπωλόμην.
ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τἀκεῖ, γύναι.
ΙΦ. τί δ' ὁ στρατηγὸς, ὃν λέγουσ' εὐδαιμονεῖν;
ΟΡ. τίς; οὐ γὰρ ὅν γ' ἐγῷδα τῶν εὐδαιμόνων.
ΙΦ. Ἀτρέως ἐλέγετο δή τις Ἀγαμέμνων ἄναξ.
ΟΡ. οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.
ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἴφ', ἵν' εὐφρανθῶ, ξένε.
ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.
ΙΦ. τέθνηκε; ποίᾳ συμφορᾷ; τάλαιν' ἐγώ.
ΟΡ. τί δ' ἐστέναξας τοῦτο; μῶν προσῆκέ σοι;
ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.
ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγείς.
ΙΦ. ὦ πανδάκρυτος ἡ κτανοῦσα χὠ θανών.
ΟΡ. παῦσαί νυν ἤδη, μηδ' ἐρωτήσῃς πέρα.
ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ ταλαιπώρου δάμαρ.
ΟΡ. οὐκ ἔστι· παῖς νιν, ὃν ἔτεχ', οὗτος ὤλεσεν.

533. *ὡς εὖ· τί γὰρ* Musgrave for *ὡς ἔστι γὰρ κτλ.* Supply *πράσσει.* Cf. *inf.* 543. Electr. 274, *τί δῆτ' Ὀρέστης πρὸς τάδ', Ἄργος ἦν μόλῃ;*

536. *κατεύχου*, the same as *ἐπεύχου.*

537. δὲ the present editor for δ' ὁ, and the same correction was made by Elmsley on Heracl. 793. The ὁ is not only superfluous, but wrongly placed. Monk, who does not remember that Thetis is elsewhere called *ἡ Νηρηΐς* (though it is hard to say why she should not be), and because in v. 663 *Ἀχιλλέως ὄνομα* seems to indicate that the name was specified here, reads Ἀχιλεὺς δ' ὁ τῆς Νηρῇδος, in which he is followed by Dr. Badham. Unless some instance of the form Ἀχιλεὺς be adduced in a senarius (it occurs in irregular anapaestics, Iph. A. 124, 128, and in a chorus, Rhes. 461), it seems a questionable reading.

541. *ἀπφχόμην* Badham; but *ἀπολέσθαι* as well as *ἀπόλλυσθαι* is often used of those who have fallen into any misfortune, such as exile or captivity. The δ' was inserted by Hermann.

551. The ingenuity of the poet is shown in the art whereby he evades and defers the *ἀναγνώρισις* which the audience expects to follow every question. Iphigenia and Orestes are alike unwilling to reveal the secret of their birth. Hence the suspense is protracted by a retreat from each point which would seem inevitably about to bring a disclosure.

ΙΦ. ὦ συνταραχθεὶς οἶκος. ὡς τί δὴ θέλων ;
ΟΡ. πατρὸς θανόντος †τήνδε τιμωρούμενος.
ΙΦ. φεῦ·
ὡς εὖ κακὸν δίκαιον εἰσεπράξατο.
ΟΡ. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὤν. 560
ΙΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόνον ;
ΟΡ. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.
ΙΦ. τί δὲ, σφαγείσης θυγατρὸς ἔστι τις λόγος ;
ΟΡ. οὐδείς γε, πλὴν θανοῦσαν οὐχ ὁρᾶν φάος.
ΙΦ. τάλαιν' ἐκείνη χὠ κτανὼν αὐτὴν πατήρ. 565
ΟΡ. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.
ΙΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός ;

557. Instead of giving vent to some expression of horror at hearing of the parricidal act, Iphigenia merely remarks on the troubles of the family; and her next answer, that he did well in avenging his father, still further reassures him. Thus the dialogue is so constructed, that the sister, who was equally interested in Clytemnestra's death, lays no blame, even unwittingly, on her brother.—On the formula *ὡς τί δὴ* see Herc. F. 1407.

558. *τήνδε* is suspicious, though defended by Monk and Bothe. Hermann gives *τῷδε*, Elmsley *αἷμα*, which W. Dindorf adopts. The same objection in fact applies to both *τῷδε* and *τήνδε*, viz. that the demonstrative pronoun is out of place. Possibly *τιμωρούμενος* may have been a gloss on some less usual formula, and *μητέρα* or *μητρὸς* formed part of the verse. Perhaps, *μητρὸς ἐκπράσσων φόνον.*

559. Elmsley's reading of this verse, adopted by Monk, *ὡς εὖ κακὴν δίκαιον ἐξεπράξατο*, seems less probable than Dr. Badham's, *ὡς οὐ καλὸν δίκαιον ἐξεπράξατο.* On the confusion of these words, *καλὸν* and *κακὸν*, see v. 353. The vulgate will however doubtless stand, if *δίκαιον* be taken as a synonym of *δίκην.* A similar verse is Agam. 785, *δικαίων „ὧν ἐπραξάμην πόλιν Πριάμου*, with which compare Eum. 391, *πρόσω δικαίων*, i. e. *χωρὶς δίκης.* Dr. Badham makes a difficulty about *εὖ*, but the sense is clear enough, *εὖ ἐποίησε, πατέρα τιμωρούμενος, κακῶς μέντοι, μητέρα κτανόν.*

560. *τὰ πρὸς θεῶν εὐτυχεῖ.* So Heracl. 385, *ὁ γὰρ στρατηγὸς εὐτυχὴς τὰ πρὸς θεῶν εἶσιν*, where Tyrwhitt reads *τὰ πρόσθεν ἄν.* The sense is, 'though he has acted rightly, the gods (i. e. Apollo) have deserted him.' Perhaps *τὰ πρὸς θεῶν γ'*, 'well, if he *is* just, the gods do not treat him as such.' Some explain *δίκαιος ὤν*, 'though he deserves to be fortunate.' Hermann's interpretation is against the order of the words, and therefore would hardly have suggested itself to a Greek audience, *ἀλλὰ, τὰ πρὸς θεῶν δίκαιος ὤν, οὐκ εὐτυχεῖ*, 'even though acquitted before the Areopagus by the testimony of Apollo.'

563. When critics admit their own conjectures "sine haesitatione," as Monk does his *ἔστ' οὔτις* for *ἔστι τις*, the chance is that they are wrong. Dr. Badham has rightly refuted Monk's misconception of the use of *οὐδείς γε*, for which he compares Ion 404.

566. *χάριν ἄχαριν*, 'for the sake of a bad woman (viz. for the recovery of Helen), which was a thankless service.' Elmsley would read *χάριν ἀχάριτον ὤλετο*, and unquestionably in Aesch. Cho. 38 the metre requires this correction, though Monk says "mihi non arridet *ἀχάριτος* pro *ἀχάριστος.*"

567. *Ἄργει*, the dative of place, like Aulid. v. 538; to be construed with *θανόντος*, not with *ἔστι*, for the answer implies, 'he exists, but as a wanderer over the earth' (both at no fixed place and any where). This monosyllable, *ἔστ'*, at once removes from Iphigenia's mind the load of anxiety that had resulted from her late dream.—*ἦτ' ἄρα*, see v. 351.

ΟΡ. ἔστ', ἄθλιός γε, κοὐδαμοῦ καὶ πανταχοῦ.
ΙΦ. ψευδεῖς ὄνειροι, χαίρετ'· οὐδὲν ἦτ' ἄρα.
ΟΡ. οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι
πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.
πολὺς ταραγμὸς ἔν τε τοῖς θείοις ἔνι
κἀν τοῖς βροτείοις· ἓν δὲ λείπεται μόνον.
* * * * *
ὅ τ' οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγοις
ὄλωλεν ὡς ὄλωλε τοῖσιν εἰδόσιν.
ΧΟ. φεῦ φεῦ· τί δ' ἡμεῖς οἵ τ' ἐμοὶ γεννήτορες;
ἆρ' εἰσίν; ἆρ' οὐκ εἰσί; τίς φράσειεν ἄν;
ΙΦ. ἀκούσατ'· ἐς γὰρ δή τιν' ἥκομεν λόγον,
ὑμῖν τ' ὄνησιν, ὦ ξένοι, σπεύδουσ' ἅμα
κἀμοί. τὸ δ' εὖ †μάλιστά γ' οὕτω γίγνεται,

570. *οἱ σοφοὶ κεκλημένοι.* He means Apollo, whom he supposes to have deceived him. Cf. Electr. 1246, *σοφὸς δ' ὢν οὐκ ἔχρησέ σοι σοφά.*—*οὐδ'* Hermann for *οὔθ'*. This and the rest of the verses to 575 were given in the old editions to Iphigenia; but Hermann says the two Paris MSS. mark the person of Orestes at v. 572. Heath had long ago corrected the error, which led Barnes to suppose that Iphigenia must have been secretly cognizant of the whole history of her family.

572. *ταραγμὸς*, confusion, uncertainty, inconsistency. Monk compares Electr. 368, *ἔχουσι γὰρ ταραγμὸν αἱ φύσεις βροτῶν.* Hec. 959, *φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω ταραγμὸν ἐντιθέντες.* —*θείοις* Scaliger for *θεοῖς*.

573. After this verse Monk puts the marks of a lacuna. So also Kirchhoff; and they are probably right; for *ὅ τε* (vulg. *ὅ τ'*) implies a preceding *ὁ γὰρ μάταιος*, or something to that effect; and neither *λείπεται* nor *λυπεῖται*, both of which are found in the good copies, gives any meaning as a complete clause. Bothe takes it for the middle voice, and *ὅ τε* for *ἐπεί*, by which expedients he gets this forced sense:—"*ceterum hoc unum dolet* (Orestes), *se, cum non insaniret, tamen vatum dictis obtemperantem periisse;*" and by *τοῖσιν εἰδόσι* he understands Orestes himself and Pylades; and so Seidler. Schöne also reads *ὅ τε*, and adopts *ἓν δὲ λυπεῖ τοι μόνον*, 'one thing only is vexatious, when' &c. Hermann gives *ἓν δὲ λυπεῖσθαι μόνον, nec quicquam inest quam dolore affici.* Possibly *λείπεται* arose from the marginal note of a transcriber (*λείπει*), indicating that something was wanting in the MS. which he used. The poet probably said, that not only were foolish men easily led astray by the predictions of seers, but even persons of sense, by putting faith in them, are ruined and undone. For the bad opinion which Euripides had of the *μάντεις*, see Electr. 400. Hel. 755. Iph. A. 956.

575. *τοῖσιν εἰδόσι*, 'in the judgment of the wise;' but with the ambiguous meaning, that the gods only know whether his present ruin is final and complete. The phrase commonly bears the contrary sense, as Iph. A. 649, *γέγηθά σ' ὡς γέγηθ' ὁρῶν τέκνον*, 'I am not really glad to see you.' Electr. 1122, *δέδοικα γάρ νιν ὡς δέδοικ' ἐγὼ*, 'I do not fear him,' i. e. the dead Aegisthus. But in Troad. 626, it is a mere euphemism, *ὄλωλεν ὡς ὄλωλεν*, for *δυστυχῶς*.

579. *σπεύδουσα.* For the singular participle after *ἥκομεν* see on Herc. F. 858. The old readings, *σπουδαῖς, σπουδῆς*, emended by Musgrave, probably arose from a misapprehension of this idiom.

580. *οὕτω.* Porson read *ὧδε*, on account of the final *pes creticus*. If *ὧδε* was genuine, why should a transcriber give *οὕτω*? Hermann and W. Dindorf retain the vulgate; and it seems certain that the rule, if such it be called, was not invariably observed. See Hec. 729. The

εἰ πᾶσι ταυτὸν πρᾶγμ' ἀρεσκόντως ἔχει.
θέλοις ἂν, εἰ σώσαιμί σ', ἀγγεῖλαί τί μοι
πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
δέλτον τ' ἐνεγκεῖν, ἤν τις οἰκτείρας ἐμὲ
ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν
φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὕπο
θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης;
οὐδένα γὰρ εἶχον ὅστις †ἀγγεῖλαι μολὼν
εἰς Ἄργος αὖθις τὰς ἐμὰς ἐπιστολὰς
πέμψειε σωθεὶς τῶν ἐμῶν φίλων τινί.
σὺ δ', εἶ γὰρ, ὡς ἔοικας, οὔτε δυσγενὴς
καὶ τὰς Μυκήνας οἶσθα χοὺς κἀγὼ θέλω,
σώθητι, καὶ σὺ μισθὸν οὐκ αἰσχρὸν λαβὼν

most suspicious feature in the vulgate is the γε, which looks like a metrical insertion. Dr. Badham gives τὸ δ' εὔνουν τότε μάλιστα γίγνεται. Nauck (ap. Kirch.) proposes τοῦτο for γ' οὕτω, which is much more probable. There is nothing about εὔνοια in the sentiment: she merely says, that common interests will be best secured if all parties agree on a certain scheme. As Aldus has ἔχοι for ἔχει in the next verse, the reading may have been μάλιστά που γενήσεται, or τὸ δ' εὖ μάλιστ' ἂν ὡς γένοιτό τῳ. Cf. ἀλλ' ὡς γενέσθω, v. 603.

587. σφε for γε, and τάδε for ταῦτα, were corrected by Markland. See however on v. 593. It is by no means certain that this verse has not been tampered with. Why Iphigenia should have asked a Greek captive to write a letter for her, has been variously explained. Some contend, that the education of Greek women was so neglected, that even a princess might not know how to write. It is more probable that by doing it herself she would have aroused the suspicions of Thoas, who would think she wished to escape.

588—90. These three verses are regarded as spurious by Monk and W. Dindorf. The latter gives ἀγγείλαι, with Markland, while Hermann reads ἀγγείλας, *quum aliquid nuntii attulisset*, Dr. Badham Ἀργόθεν μολὼν with Musgrave, Schöne ὅστις Ἀργόλας κτλ. Elmsley proposed τάς τ' ἐμὰς for τὰς ἐμάς. One might suggest ὅστις ἀγγεῖλαι θέλοι, or even θέλων, or οὐκ ἦν γὰρ ὅστις τὰς ἐμὰς ἐπιστολὰς πέμψειε σωθείς, by which the tautology of the present reading would be avoided, as well as the difficulty in αὖθις (MSS., as usual, and early edd. αὖτις). It is rash to pronounce these verses altogether spurious; they are more likely to have been, with other parts of this difficult ῥῆσις, altered and amplified by grammarians. Monk ejects them on the dangerous principle that they contain "nihil vel utile vel decorum." But a careful consideration will show, that they are really necessary to the sense. Why did she get a letter written, but that she had no one to convey her injunctions *viva voce* to Argos? Under these circumstances, she had retained the letter in the hope that some merchant or non-Greek stranger might be found to carry it to its destination.

593. There is some uncertainty about the καὶ σὺ, which Hermann connects with λαβὼν, '*you* too receiving a reward,' as well as I, in getting my letters safely conveyed. This is hardly satisfactory. Dr. Badham's correction is ingenious, καὶ τὰς Μυκήνας οἶσθά γ', ὡς κἀγὼ θέλω σώθητι καὶ σύ, i. e. σώθητι, ὡς καὶ ἐγὼ θέλω καὶ ὡς σὺ θέλεις. Still, the γε is quite superfluous, and the construction is rather involved. W. Dindorf gives πείσθητι καὶ σὺ, 'do *you* comply with my present request, as the captive complied when I asked him to write a letter.' Kirchhoff suggests, καὶ γὰρ μισθὸς οὐ σμικρὸς λαβεῖν κτλ. It is not plainly stated whether the captive above mentioned was really put to death, or saved in gratitude for writing the letter. If he was saved, καὶ σὺ

κούφων ἕκατι γραμμάτων σωτηρίαν.
οὗτος δ', ἐπείπερ πόλις ἀναγκάζει τάδε,
θεᾷ γενέσθω θῦμα, χωρισθεὶς σέθεν.
ΟΡ. καλῶς ἔλεξας τἄλλα, πλὴν ἓν, ὦ ξένη·
τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.
ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς ξυμφοράς·
οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.
οὔκουν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ
χάριν τίθεσθαι, καὐτὸν ἐκδῦναι κακῶν·
ἀλλ' ὡς γενέσθω· τῷδε μὲν δέλτον δίδου·
πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·
ἡμᾶς δ' ὁ χρῄζων κτεινέτω. τὰ τῶν φίλων
αἴσχιστον ὅστις καταβαλὼν ἐς ξυμφορὰς
αὐτὸς σέσωσται· τυγχάνει δ' ὅδ' ὢν φίλος,
ὃν οὐδὲν ἧσσον ἢ 'μὲ φῶς ὁρᾶν θέλω.
ΙΦ. ὦ λῆμ' ἄριστον, ὡς ἀπ' εὐγενοῦς τινὸς
ῥίζης πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος.

is intelligible at once, and *κούφων ἕκατι γραμμάτων* refers both to the writing and to the conveying of the letter by two different parties. It does not follow, because the captive blamed the law rather than Iphigenia for his death, that he really did die. It was likely that she would give him some return for writing the letter; and that return could only have been his preservation, since every other would have been useless to a dying man. Moreover, a question arises, whether such was not the very sense conveyed by *θνήσκειν γε* in v. 587, 'thinking, forsooth, that he was being put to death by the law (whereas he was put to no such extremity).' If such be not the meaning, W. Dindorf is justified in saying, "non apparet quid γε particula sibi velit." How, too, can we reconcile his death with Iphigenia's distinct statement in v. 258, *οὐδέ πω βωμὸς θεᾶς Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς*? If this be right, we may retain the old punctuation, given above, in this sense, 'You too receiving, as he did, no despicable reward for a trifling piece of writing.' It is clear that Iphigenia has the *power* of saving a captive. Now, if so, it almost follows that she would have extended mercy to the former captive. We are not concerned to inquire why he did not or could not also carry away the letter when he had written it. That he should not have done so was necessary to the plot of the play; and that is enough.

598. *ἐμοὶ* for *μοι* Lucian, Amor. vol. ii. p. 451, who cites this and the next, and also *inf.* 603, *τῷδε μὲν—κτεινέτω*, with the variant *πέμψω*.

599. *ναυστολῶν*, according to Monk (and Dr. Badham approves), must mean, without metaphor, 'conducting the voyage,' on account of *συμπλεῖ* following. But he is greatly mistaken in supposing *τὰς συμφορὰς* is the accusative of motion *towards*, as *ναυστολεῖν χθόνα* &c. The sense simply is, 'I am the pilot of the adventure, Pylades is a fellow-passenger on the same ship.' Cf. v. 675.

602. *χάριν τίθεσθαι*, to oblige you; literally, 'to store up an obligation to myself.'

608. *ἢ 'μὲ* Porson for *ἢ με*. On *μὲ* for *ἐμαυτὸν* see Androm. 256. Iph. A. 677, *ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν*.

610. *γε* for *τε* Monk, a bad alteration. Two things are clearly coupled; his *εὐγένεια*, and the sincerity of his friendship. Some copies give *ὀρθός*. Markland well compares Antig. 99, *τοῖς φίλοις δ' ὀρθῶς φίλη*. So also Suppl. 867, *φίλος τ' ἀλη-*

τοιοῦτος εἴη τῶν ἐμῶν ὁμοσπόρων
ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγὼ, ξένοι,
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὁρῶσά νιν.
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν
δέλτον φέροντα, σὺ δὲ θανεῖ· πολλὴ δέ τις
προθυμία σε τοῦδ' ἔχουσα τυγχάνει.
ΟΡ. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται;
ΙΦ. ἐγώ· θεᾶς γὰρ τῆσδε προστροπὴν ἔχω.
ΟΡ. ἄζηλά γ', ὦ νεᾶνι, κοὐκ εὐδαίμονα.
ΙΦ. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον.
ΟΡ. αὐτὴ ξίφει θύουσα θῆλυς ἄρσενας;
ΙΦ. οὔκ, ἀλλὰ χαίτην ἀμφὶ σὴν χερνίψομαι.
ΟΡ. ὁ δὲ σφαγεὺς τίς; εἰ τάδ' ἱστορεῖν με χρή.
ΙΦ. εἴσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.
ΟΡ. τάφος δὲ ποῖος δέξεταί μ', ὅταν θάνω;
ΙΦ. πῦρ ἱρὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.
ΟΡ. φεῦ·
πῶς ἄν μ' ἀδελφῆς χεὶρ περιστείλειεν ἄν;
ΙΦ. μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἶ,
ηὔξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.
οὐ μὴν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὤν,
ἀλλ' ὧν γε δυνατὸν οὐδ' ἐγὼ 'λλείψω χάριν·

θῆς ἦν φίλοις, where ἀληθῶς is suggested by the variant in this passage.

616. τοῦδε, scil. τοῦ αὐτὸς σφαγῆναι ἀντὶ τοῦδε. Compare v. 598. Bothe explains, "*ingens est voluntas erga hunc tua.*"

617. τὰ δεινά. See on v. 320.

618. τήνδε Bothe and Hermann for τῆσδε. Here προστροπὴν is apparently put for τάξιν, πρόσταγμα, ''Tis from the goddess here that I hold the office (of priestess)' (*hanc tutelam*, Bothe. *expiationem*, Portus).

621. Aesch. Agam. 1202, θῆλυς ἄρσενος φονεὺς ἐστίν. Compare with this passage *sup.* v. 40—1.

624. εἴσω. "Euphoniae gratia, et ut iambus sit spondaei loco, reposui ἔσω pro εἴσω." Monk. Such criticism is mere trifling with the ancient texts; and yet Dr. Badham follows him.

626. Hermann, after Brodaeus, remarking that these verses (625—6) are quoted by Diodorus Siculus, lib. xx. cap. 14, with χθονὸς for πέτρας, assents to the opinion of the historian, that the poet derived this feature of the sacrifice from Carthaginian or Phoenician customs. "There was," says Diodorus, at Carthage "a brazen statue of Cronus, extending its upturned hands in a slanting position towards the ground, so that children placed upon them rolled off and fell into a chasm full of fire."

627. Photius, περιστεῖλαι, περικαλύψαι. The wish that his sister's hand could compose his limbs, and her assertion that it is a vain wish, are among those instances of tragic irony, whereby things existing, but unknown, are spoken of as yet to be realized, or are applied to some other persons or circumstances.

631. οὐ μὴν — ἀλλὰ, 'still however.' —ὧν γε δυνατὸν, scil. ἐστί μοι χάριν

πολύν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,
ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
ξουθῆς μελίσσης ἐς πυρὰν βαλῶ σέθεν.
ἀλλ' εἶμι, δέλτον τ' ἐκ θεᾶς ἀνακτόρων
οἴσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβῃς.
φυλάσσετ' αὐτοὺς, πρόσπολοι, δεσμῶν ἄτερ.
ἴσως ἄελπτα τῶν ἐμῶν φίλων τινὶ
πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ,
καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν
λέγουσα πιστὰς ἡδονὰς ἀπαγγελεῖ.

ΧΟ. κατολοφύρομαι σὲ τὸν χερνίβων στρ.
ῥανίσι * μελόμενον αἱμακταῖς.

ΟΡ. οἶκτος γὰρ οὐ ταὐτ', ἀλλὰ χαίρετ', ὦ ξέναι.

ΧΟ. σὲ δὲ τύχας †μάκαρος, ὦ νεανία, ἀντ.

δοῦναι, 'at least of what I can confer on you the favour.'—ἐλλείψω, as Markland perceived, is required by the sense, in place of the vulg. λείψω.

633. κατασβέσω. Fire is not put out by oil; but it is made to burn itself out the faster; so that the bones might have been collected perhaps in a less calcined condition than they would otherwise have been. That such was the custom is remarked by Hermann from Il. xxiii. 170, and Od. xxiv. 67. In this, as in nearly all the funeral ceremonies, the Romans did the same as the Greeks. Geel (ap. Kirch.) and Schöne independently propose κατασκεδῶ. Hesych. κατασκεδάσαι, καταχέαι.

637. τὸ δυσμενὲς for δυσμένειαν (or rather, τὴν δυσμένειαν), as Troad. 661, τὸ δυσμενὲς γυναικὸς εἰς ἀνδρὸς λέχος. The genitive is used by a well-known idiom, like λόγος τινὸς, πένθος τινὸς &c., talk *about*, grief *for* a person; but it may also be explained as the genitive of *aiming at*, for which see v. 362. Hermann compares δυσμενείᾳ σῇ, 'through dislike towards you,' Hipp. 965. There is nothing difficult in δυσμένειαν λαβεῖν, 'to conceive, to *take* a dislike.' Kirchhoff gives βάλῃς as the reading of the Palatine MS., and himself suggests μή μοι 'γκαλῇς, by an oversight, since this must have been ἐγκαλέσῃς. Dr. Badham thinks the sense is, "noli haec infensa *mea* putare, h. e. ex aliqua *mea in te* malevolentia oriri." The common reading μή μου was corrected by Hermann. The sense is, 'whatever resentment you may feel against the authors of your death, do not be angry against *me*,' who have promised to do all in my power for you.

638. δεσμῶν ἄτερ. See on v. 468.

642. Iphigenia has left the stage. Orestes and Pylades come forward, and a few unimportant words of pity are addressed to them by the chorus. The guards stand some way behind while the dialogue between the friends is going on.

643. After ῥανίσι something has dropped out, not however materially affecting the sense. Hermann conjectures ἐν κάρᾳ.

645. οἶκτος γὰρ οὐ ταὐτ'. 'Nay, that is no subject for lamentation,' ὀλοφυρμός. In saying this, Orestes at once displays an heroic resignation, and implies that his life is so full of woe that death comes to him as a relief. By this means that first object of tragedy, to excite ἔλεος in the audience, is promoted. The chorus, bidden rather to rejoice than to weep (ἀλλὰ χαίρετε), next turns to congratulate Pylades; but here again their address meets with little assent: to live at the cost of his friend's life is no pleasure to him.

646. μάκαρος is in some way corrupt. Hermann gives σὺ δὲ, τύχας μάκαρ· σὲ δ', ὦ νεᾶνία, κτλ. Kirchhoff proposes

σεβόμεθ' ἐς πάτραν ὅτι πόδ' ἐπεμβάσει.
ΠΥ. ἄζηλά τοι φίλοισι, θνησκόντων φίλων.
ΧΟ. ὦ σχέτλιοι πομπαί.
φεῦ φεῦ, διόλλυσαι.
αἰαῖ αἰαῖ,
πότερος ὁ †μέλλων;
ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν,
σὲ πάρος ἢ σ' ἀναστενάξω γόοις.
ΟΡ. Πυλάδη, πέπονθας ταὐτὸ πρὸς θεῶν ἐμοί;
ΠΥ. οὐκ οἶδ'· ἐρωτᾷς οὐ λέγειν ἔχοντά με.
ΟΡ. τίς ἐστὶν ἡ νεᾶνις; ὡς Ἑλληνικῶς
ἀνήρεθ' ἡμᾶς τούς τ'. ἐν Ἰλίῳ πόνους
νόστον τ' Ἀχαιῶν τόν τ' ἐν οἰωνοῖς σοφὸν
Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον
Ἀγαμέμνον' ὡς ᾤκτειρ', ἀνηρώτα τέ με
γυναῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος
ἐκεῖθεν Ἀργεία τις· οὐ γὰρ ἄν ποτε
δέλτον τ' ἔπεμπε καὶ τάδ' ἐξεμάνθανεν,
ὡς κοινὰ πράσσουσ', Ἄργος εἰ πράσσει καλῶς.

μακαίρας, Monk σὲ δὲ, νεανία, τύχας μακαρίας, which is indeed a double dochmiac, but does not syllabically correspond with the strophic verse. On νεανία a cretic, see Cycl. 28.

647. πόδ' Elmsley, followed by Hermann and W. Dindorf, for ποτ'. Cf. Heracl. 168, ἐς ἄντλον ἐμβήσει πόδα.

650. τοι Hermann for τοῖς, which Monk, Badham, and Kirchhoff retain, but it seems against the genius of the language.

651. πομπαί, release to your native country. As this is addressed to Pylades, while διολλύσαι clearly refers to Orestes, there is great probability in Hermann's view, that the whole of these choral verses from 642, should be assigned to the two hemichoria, the three last alone, which have regard to both, being spoken as an *epodus* by the whole chorus. Kirchhoff remarks, that 651 seqq. are evidently spoken by individual choreutae in succession. Monk gives φεῦ φεῦ and αἰ αἰ to Pylades, for which there is not the slightest ground. Having done this however, he endeavours to give some consistency to it by adding σὺ δὲ before διόλλυσαι, as W. Dindorf also conjectured.

654. μέλλων is probably corrupt, for it was no longer doubtful (see v. 615) which of the two was to die. The doubt, τὸ ἀμφίλογον, was as to which had the worse fate. Hence Hermann and Musgrave's πότερος ὁ μᾶλλον is probable, scil. ὁ μᾶλλον διολλύμενος. Schöne reads ὁ μὴ μέλλων, sc. διόλλυσθαι. W. Dindorf thinks these words are a part of a longer verse, possibly a dochmiac.—μέμονε, ὁρμαίνει, φροντίζει. Soph. Trach. 982, ἀλλ' ἐπί μοι μελέᾳ βάρος ἄπλετον ἐμμέμονεν φρήν. Photius, μέμονα, προθυμοῦμαι. Iph. Aul. 1495, ἵνα τε δόρατα μέμονε δάϊα.

664. ᾤκτειρεν, ἠρώτα τε Markland, the copies having ᾤκτειρεν ἀνηρώτα τε.—τε με for τ' ἐμὲ Schaefer.—γυναῖκα παῖδάς τ', 'about his (Agamemnon's) wife and children.' See v. 555, 567.

668. πράσσοι Hermann, followed by Dr. Badham and Kirchhoff; and the correction is probable, which is more than can be said for Monk's τἄλλα for ταὐτὰ in the next verse. The meaning is, 'You anticipate me in saying the very same

ΠΥ. ἔφθης με μικρόν· ταὐτὰ δὲ φθάσας λέγεις,
πλὴν ἕν· τὰ γάρ τοι βασιλέων παθήματα
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.
ἀτὰρ διῆλθε χἄτερον λόγον τινά.
ΟΡ. τίν'; ἐς τὸ κοινὸν δοὺς ἄμεινον ἂν μάθοις.
ΠΥ. αἰσχρὸν θανόντος σοῦ βλέπειν ἡμᾶς φάος·
κοινῇ τ' ἔπλευσα, δεῖ με καὶ κοινῇ θανεῖν.
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονὶ,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοὶ,
προδούς †σε σώζεσθ' αὐτὸς εἰς οἴκους μόνος,
ἢ καὶ φονεύσας ἐπὶ νοσοῦσι δώμασι

that I say, except in one respect, which is this, that she remarked on the discredit that would attach to the one dying without the other.' The words τὰ γάρ τοι — τις ἦν are interposed by way of accounting in a natural manner for Iphigenia's questions about Agamemnon's family. 'It is no wonder,' he says, 'if she asked *that*: all persons, who have had any converse with others, hear about the fate of kings.' (Schöne explains it, 'who take any interest in affairs,' ἐπιμέλειάν τινα ποιοῦνται τῶν πραγμάτων.) What *he* is more concerned to press, is the assent which she gave at v. 609 to the proposition of Orestes, that it was wrong for the fellow-voyager to suffer while the pilot and conductor of the expedition was unscathed. To this it is clear Pylades now alludes, because he repeats nearly the same words in κοινῇ τ' ἔπλευσα &c. The passage has been rightly explained by Hermann, and Monk and Badham ought not to have adopted διῆλθον from Porson and Seidler, 'I have thought over a subject of a different kind.'

670. τοι for τῶν Hermann. The same correction had been made independently by the present editor. In the next verse Kirchhoff conjectures ὧν τ' ἐπιστροφὴ, 'and of those who were much visited by others,' or 'of whom there was any public care and concern,' φροντὶς.

673. ἄμεινον ἂν μάθοις, 'I may help you to understand its purport.'

675. κοινῇ τ' ἔπλευσα. 'As I sailed in common with you, so I ought also to die in common.' For this use of τε—καὶ see on Aesch. Suppl. 734. W. Dindorf adopts Elmsley's needless alteration, κοινῇ δὲ πλεύσας κτλ.—δειλίαν, 'the charge of cowardice.' So δύσκλειαν ἐκτήσαντο, Med. 218, and φόνον κεκτῆσθαι *inf.* 1171.

679. σώζεσθαι, 'to have been for getting away safe,'—if we literally render a present infinitive in which, besides the elision or crasis of the final αι, some editors have found an evidence of corruption. Hence Erfurdt read σωθεὶς, which Monk admits, followed by Dr. Badham, who adds δὲ, and says in his addenda, that since the infinitive is altogether out of place, because the fact of Pylades having escaped could never be a matter of mere δόξα, it is "certo certius Elmsleium recte σωθεὶς conjecisse." As if the sense were merely δόξω σώζεσθαι, and not δόξω σώζεσθαι προδοσίᾳ φίλου. Kirchhoff admits another and better correction of Elmsley's, σεσῶσθαί σ' αὐτὸς κτλ., which Schöne also independently made. On the elision of αι (which, though rare, and always to be suspected, is not without precedent), see on Herc. F. 147. 708. Ion 1064. Hermann and Dindorf agree in retaining the vulgate, which affords a good and rhetorically expressed alternative, δόξω ἢ προδούς σε σώζεσθαι, ἢ φονεύσας σε ἐπιθυμεῖν σῆς τυραννίδος. For here also ῥάψαι μόρον must be taken in close connexion with τυραννίδος χάριν, 'or, having slain you, to have done so by a plot laid for obtaining the sovereignty.' Hence Lobeck's ἢ καὶ φθονήσας and Bothe's ἢ καὶ φθονήσας are quite unnecessary.—ἐπὶ νοσοῦσι δώμασιν, 'when your house was in disorder,' i. e. taking advantage of a time when there was little fear of an avenger.

ῥάψαι μόρον σοι σῆς τυραννίδος χάριν,
ἔγκληρον ὡς δὴ σὴν κασιγνήτην γαμῶν.
ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
κοὐκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαί μέ σοι
καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας
φίλον γεγῶτα καὶ φοβούμενον ψόγον.
ΟΡ. εὔφημα φώνει· τἀμὰ δεῖ φέρειν κακά·
ἁπλᾶς δὲ λύπας ἐξὸν, οὐκ οἴσω διπλᾶς.
ὃ γὰρ σὺ λυπρὸν κἀπονείδιστον λέγεις,
ταῦτ' ἐστὶν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ
κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
πράσσονθ' ἃ πράσσω πρὸς θεῶν, λύειν βίον·
σὺ δ' ὄλβιός τ' εἶ, καθαρά τ' οὐ νοσοῦντ' ἔχεις

682. W. Dindorf condemns this verse, which he says could not have been written by Euripides, since Pylades had long since married Electra. In El. 1249, which play precedes the action of the present, Orestes is directed to give Electra to Pylades as his wife; and *inf.* v. 915 she is clearly spoken of as now being actually such, although in Orest. 1078 Orestes says to his friend, believing Electra is about to be put to death, γάμων δὲ τῆς μὲν δυσπότμου τῆσδ' ἐσφάλης, ἣν σοὶ κατηγγύησα. Hence Pylades was not likely to be accused of killing Orestes as if to marry his wealthy sister. Hermann, feeling this difficulty, gives ἄκληρον with one of the Florence MSS., and takes γαμῶν for the present tense, 'as being, forsooth, the husband of a penniless wife,' who might become rich by her brother's death. Schöne also regards γαμῶν as the present, 'as being the husband of a wife who was heiress to your family-honours and wealth.' Monk follows Seidler in taking ἔγκληρον γαμῶν to mean *non sine dote habiturus*. But the words could not have borne any such meaning to a Greek audience, to whom alone the obvious sense would have presented itself, 'as if to marry your sister with a fortune.' It seems best to conclude, that the οἱ πολλοὶ, who would be likely to make these charges, might not know that Pylades was already married, and so might assume as a motive what could not really have been a true one. Cf. Hipp. 1010, ἢ σὸν οἰκήσειν δόμον ἔγκληρον εὐνὴν προσλαβὼν ἐπήλπισα;

687. ἐμὲ for κακὰ is given by W. Dindorf, Monk, and Badham, after Porson. Compare however Phoen. 1685, τἄμ' ἐγὼ στέρξω κακά. The sense is, 'the evils which are peculiarly my own I must bear (and not impose them upon another).' Bothe has κἀμὲ δεῖ φέρειν κακά.

690. ταῦτα ἐστὶν ἡμῖν, scil. καὶ λύπη καὶ ὄνειδος. Hermann defends the old reading against the proposed alterations τοῦτ' or ταῦτ', the argument being this: If you, Pylades, will incur κάκη καὶ δειλία (v. 676) for letting me die, still more shall I do so for letting you take my place; because you are in every way more deserving to live than I am.

692. Aldus and the MS. Pal. have λύσειν βίον, which Hermann retains, 'that I should be about to resign my life.' Elmsley and Isaac Voss preferred λύειν, the former on the ground that the two forms are often confused. The other MSS. give λήγειν or λήσειν. Dr. Badham gives λιπεῖν, which is not very improbable, and Kirchhoff has admitted it. But so common a word as λιπεῖν would hardly have been corrupted by transcribers. There is no absolute reason why λήγειν should not stand, 'for me, faring as I do, 'tis not amiss that my life should be coming to an end.' Monk says, "usitata est λείπειν βίον, quam sine haesitatione reposui." Compare however Suppl. 1003, ἐς Ἅιδαν καταλύσουσ' ἔμμοχθον βίοτον.

μέλαθρ', ἐγὼ δὲ δυσσεβὴ καὶ δυστυχῆ.
σωθεὶς δὲ παῖδας ἐξ ἐμῆς ὁμοσπόρου
κτησάμενος, ἣν ἔδωκά σοι δάμαρτ' ἔχειν,
ὄνομά τ' ἐμοῦ γένοιτ' ἂν, οὐδ' ἅπαις δόμος
πατρῷος οὑμὸς ἐξαλειφθείη ποτ' ἄν.
ἀλλ' ἔρπε καὶ ζῆ καὶ δόμους οἵκει πατρός.
ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς,
πρὸς δεξιᾶς σε τῆσδ' ἐπισκήπτω τάδε·
τύμβον τε χῶσον κἀπίθες μνημεῖά μου,
καὶ δάκρυ' ἀδελφὴ καὶ κόμας δότω τάφῳ.
ἄγγελλε δ' ὡς ὄλωλ' ὑπ' Ἀργείας τινὸς
γυναικὸς, ἀμφὶ βωμὸν ἁγνισθεὶς φόνῳ.
καὶ μὴ προδῷς μου τὴν κασιγνήτην ποτὲ
ἔρημα κήδη καὶ δόμους ὁρῶν πατρός.
καὶ χαῖρ'· ἐμῶν γὰρ φίλτατόν σ' ηὗρον φίλων,
ὦ συγκυναγὲ καὶ συνεκτραφεὶς ἐμοὶ,
ὦ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν.
ἡμᾶς δ' ὁ Φοῖβος, μάντις ὢν, ἐψεύσατο·
τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος

695. *σωθεὶς — κτησάμενος* are examples of the *nominativus pendens*, a common and unquestioned usage in tragedy. Otherwise, we should suspect *κτήσαι' ἄν* to be the true reading: 'Now if you are saved, you may have children by my sister Electra, and so my name and house may be perpetuated.' Hermann thinks the clauses in both protasis and apodosis accurately correspond thus; *σωθέντος σοῦ, ὄνομα ἐμοῦ γένοιτ' ἄν* (because you would relate the circumstances of my death), and *κτησαμένου παῖδας, οὐκ ἂν ἐξαλειφθείη δόμος*.—For *οὐδ' ἅπαις* Monk and Badham give *οὔθ' ἅπας* after Markland.

699. *ζῇ*. Bekk. Anecd. p. 97, 31, *Ζῇ, ἀντὶ τοῦ ζῆθι. Σοφοκλῆς Δανάῃ, ζῇ, πῖνε, φέρβου.* The unusual form of the imperative has caused this verse to be quoted by several of the grammarians.—*πατρὸς*, 'of *my* father;' for he here nominates Pylades as his heir.

702. *μνημεῖά μου* Monk for — *μοι*, citing Soph. El. 933, *μνημεῖ' Ὀρέστου*, and *ibid.* 1126, *ὦ φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ*, and he might have added *μνημεῖα αὐτῶν* in Aesch. Theb. 49, and Iph. A. 1398, *ταῦτα γὰρ μνημεῖά μου.*

705. *ἁγνισθεὶς*, 'offered up as a consecrated victim.' Hesych. *ἁγνίσαι, ἀποθῦσαι, καὶ διαφθεῖραι.* Bekk. Anecd. p. 339, 8, *ἁγνίσαι, τὸ θῦσαι.* We may compare *πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων*, Aesch. Ag. 624. Monk gives *φόνου*, comparing Herc. F. 1324, *χέρας σὰς ἁγνίσας μιάσματος.* He supposes that Orestes was taking consolation from the fact, that the rites preparatory to his sacrifice would purify him from the crime of matricide. But that ceremonial expiation had long ago been performed (Aesch. Eum. 429), though Euripides does not expressly mention it.

712. *τέχνην θέμενος*, 'having devised (made for himself) a trick,' i. e. a stratagem to get rid of us, that the falseness of his oracles might not be known. Dr. Badham here remarks, "nisi scirem quam laxe Tragici verbo *τίθημι* utantur, hunc locum pro corrupto habere non dubitarem." There is no ground for suspicion, since the analogy of *τέχνην, ὀργὴν* &c. *ποιεῖσθαι*, for *τεχνᾶσθαι, ὀργίζεσθαι*, jus-

ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
ὦ πάντ' ἐγὼ δοὺς τἀμὰ καὶ πεισθεὶς λόγοις,
μητέρα κατακτὰς, αὐτὸς ἀνταπόλλυμαι.
ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
οὐκ ἂν προδοίην, ὦ τάλας, ἐπεί σ' ἐγὼ
θανόντα μᾶλλον ἢ βλέπονθ' ἕξω φίλον.
[ἀτὰρ τὸ τοῦ θεοῦ γ' οὐ διέφθορέν σέ πω
μάντευμα, κεἰ τοῦδ' ἐγγὺς ἔστηκας φόνου.]
ἀλλ' ἔστιν ἔστιν ἡ λίαν δυσπραξία
λίαν διδοῦσα μεταβολὰς, ὅταν τύχῃ.
ΟΡ. σίγα· τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη·
γυνὴ γὰρ ἥδε δωμάτων ἔξω περᾷ.
ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρευτρεπίζετε
τἄνδον μολόντες τοῖς ἐφεστῶσι σφαγῇ.
δέλτου μὲν αἵδε πολύθυροι διαπτυχαὶ,
ξένοι, πάρεισιν· ἃ δ' ἐπὶ τοῖσδε βούλομαι,
ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις ἀνὴρ
ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ.

tifies the same use with the synonym *τίθεσθαι*.

719. *διέφθειρέν μέ πω* MS. Pal. *διέφθορέν μέ πω* Flor. 2, an error which induced the Aldine *ἔστηκα* in the next verse, and which arose from v. 719—22 having been assigned to Orestes. Kirchhoff gives *τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω*, after Nauck.—*κεἰ τοῦδ'* is Monk's correction for *καίτοι γ'*, which Hermann attempts to defend. Elmsley proposed *ἑστηκὼς*, and afterwards *καίπερ — ἑστῶτος*. We cannot help suspecting that these two verses are spurious, and that they were intended for Orestes, as the reading of the best copies *διέφθειρέν με* indicates.

721. With *ἀλλ' ἔστιν ἔστιν* compare *ἀλλ' οὕποτ' οὕποτ'* in Androm. 943, where the poet adds, as a sort of apology, *οὐ γὰρ εἰσάπαξ ἐρῶ*. The meaning is, 'extreme troubles often have the most singular reverses to good luck.'

725. *ὑμεῖς*. Iphigenia now returns from within the temple, attended by guards. Wishing to converse in private with the captives, she bids the guards to depart and to assist those who are to perform the sacrifice. For *παρευτρεπίζειν* see Cycl. 594. The proper meaning probably is, 'to assist in getting ready.' Monk is clearly in the wrong in saying "verba ipsa sic ordinanda sunt, *μολόντες εὐτρεπίζετε τὰ ἔνδον παρὰ τοῖς ἐφεστῶσι σφαγῇ*," a notion which he seems to have borrowed from Seidler. The persons here mentioned are the same as those hinted at in v. 40. Compare *θύματος ἐπιστάτης* in Hecub. 223.

727. The true reading, *πολύθυροι*, has been accidentally preserved by Aristotle, Rhet. iii. 6, who cites this verse as an instance of the poetical usage of expressing a single thing by a plural noun. The old copies give *πολύθρηνοι*, but one MS. has *πολύθηροι*. Aristotle however can hardly have been right, since the several tablets of wood, covered with wax, each of which was shaped like a door, are meant; they are alluded to in Hipp. 1253 and Iph. A. 35—9, and may be compared with the modern ivory memorandum books.

728. *ξένοι* Herm. with one MS. for *ξένοις*.

ἐγὼ δὲ ταρβῶ μὴ ἀπονοστήσας χθονὸς
θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
ὁ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.
ΟΡ. τί δῆτα βούλει; τίνος ἀμηχανεῖς πέρι;
ΙΦ. ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς 735
πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.
ΟΡ. ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;
ΙΦ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν, λέγε.
ΟΡ. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.
ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγείλειεν ἄν; 740
ΟΡ. ἦ καὶ τύραννος ταῦτα συγχωρήσεται;
ΙΦ. ναί·
πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος.
ΟΡ. ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὐσεβής.
ΙΦ. δώσεις, λέγειν χρή, τήνδε τοῖς ἐμοῖς φίλοις.
ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε. 745
ΙΦ. κἀγὼ σὲ σώσω Κυανέας ἔξω πέτρας.
ΠΥ. τίν' οὖν ἐπόμνυς τοισίδ' ὅρκιον θεῶν;
ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.

731. *χθόνα* Kirchhoff, viz. *οἶκον ἀφικόμενος*.

732. *θῆται παρ' οὐδὲν*, 'should set at nought' (should reckon alongside with nothing). For this phrase see Aesch. Ag. 221. Soph. El. 1327.

741. *συγχωρεῖν* in the sense of *ἐᾶν* is remarkable; 'will the king go with this,' or concede it? So *χωρήσομαι* in Suppl. 588. Electr. 875. But Kirchhoff may be right in proposing to read *τυράννοις*.—Orestes, anxious for the safety of his friend, and foreseeing that even Iphigenia's intention to keep her oath may be frustrated by the refusal of Thoas, takes care to satisfy himself that this difficulty may easily be overcome. According to Hermann, the *ναί* which follows, though two of the inferior MSS. omit it, implies a momentary hesitation and consideration on the part of Iphigenia: 'Why, yes; I will persuade him, and will myself put him on board ship.' This she did not indeed do; but the plan was of course somewhat altered, on the discovery that Orestes was her brother. Monk gives *καὐτὸν* after Markland; but this only weakens the sense.

743. *ὄμνυ*. He says this to Pylades in reference to v. 735, but *σὺ δ' κτλ.* to Iphigenia.—*ἔξαρχε*, *ἐξήγγου*, *praei*, 'dictate an oath, such as shall be sacredly kept.' On *εὐσεβεῖν*, said of keeping oaths, see Hipp. 656. Med. 755. Compare Shakesp. Hamlet, i. v. *ad fin.* "Consent to swear.—Propose the oath, my lord.—Never to speak of this that you have seen, Swear by my sword." Dr. Badham refers to a similar scene in Ar. Lysist. 212 seqq.

744. *δώσεις*, Monk's and Nauck's correction for *δώσω*, seems better than Bothe's *τοῖσι σοῖς* for *τοῖς ἐμοῖς*, adopted by W. Dindorf, who mentions, though with little commendation, *δώσειν*, a reading also made by Bothe and Schöne.

747. *τοισίδ'* Markland for *τοῖσιν*. The construction of *ἐπομνύναι* here is rather remarkable; 'to swear by a god in ratification of these things.'

748. *οἷσπερ* Kirchhoff, which is the reading of the first hand in MS. Pal., corrected to *ἧσπερ*.

ΠΥ. ἐγὼ δ' ἄνακτά γ' οὐρανοῦ, σεμνὸν Δία.
ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὅρκον ἀδικοίης ἐμέ;
ΠΥ. ἄνοστος εἴην· τί δὲ σὺ, μὴ σώσασά με;
ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἴχνος θείην ποδός.
ΠΥ. ἄκουε δή νυν ὃν παρήλθομεν λόγον.
ΙΦ. ἀλλ' οὔτις ἔστ' ἄκαιρος, ἢν καλῶς ἔχῃ·
ΠΥ. ἐξαίρετόν μοι δὸς τόδ', ἤν τι ναῦς πάθῃ,
χὴ δέλτος ἐν κλύδωνι χρημάτων μέτα
ἀφανὴς γένηται, σῶμα δ' ἐκσώσω μόνον,
τὸν ὅρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
ΙΦ. ἀλλ' οἶσθ' ὃ δράσω; πολλὰ γὰρ πολλῶν κυρεῖ·
τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς
λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις·
ἐν ἀσφαλεῖ γάρ· ἢν μὲν ἐκσώσῃς γραφὴν,
αὐτὴ φράσει σιγῶσα τἀγγεγραμμένα,

750. ἐκλιπεῖν ὅρκον is, 'to fall short in the performance of an oath,' *jusjurandum non praestare*. So Suppl. 1194, ἢν δ' ὅρκον ἐκλιπόντες ἔλθωσιν πόλιν.

754. ἀλλ' οὔτις κτλ. is Bothe's and Hermann's correction for ἀλλ' αὖθις ἔσται καινός. The meaning is thus made clear, 'Well, no subject is out of place, provided it be a good one.' W. Dindorf prefers Pierson's reading, ἀλλ' αὖθις ἔσται καιρὸς, 'but there will be an opportunity for that hereafter,'—which would imply that Iphigenia was reluctant to hear it now, whereas every difficulty or obstacle should have been fully discussed at the moment and on the spot. Monk gives ἀλλ' οὔτις ἔσται καινὸς, 'no subject will be strange,' while Dr. Badham prefers to follow Hermann. Kirchhoff conjectures that the two verses should be written thus:—Π. ἄκουε δὴ νῦν, ὅτι παρήλθομεν λόγου. Ι. ἀλλ' αὖθις ἔσται καινὸς, ἢν κακῶς ἔχῃ.

755. ἐξαίρετον, reserved, exempted from the obligations of the oath.—For χρημάτων Monk gives γραμμάτων, after Markland. The common reading seems however much better. Iphigenia as yet may have taken the captives for merchants, as the chorus had done, *sup.* v. 407 seqq.—ἀφανὴς, 'lost.' An euphemism, for which see Hel. 126, ὡς κεῖνος ἀφανὴς σὺν δάμαρτι κλῄζεται. *Inf.* 764. Thuc. viii. 38, Θηραμένης μὲν — ἀποπλέων ἐν κέλητι ἀφανίζεται.—ἔμπεδον, 'valid,' 'binding.' Cf. v. 790.

759. Monk adopts Scaliger's reading, οἶσθ' ὃ δρᾶσον, for no better reason than that it is the more common formula, and forgetful that Iphigenia is stating what she will herself do, not what is to be done by Pylades. See on Cycl. 131.—πολλὰ γὰρ κτλ., 'since many expedients meet with many results,' i. e. since one plan may succeed where another fails. Hermann thinks this is added, because the very thing she is about to do is destined to have an unexpected termination, viz. the recognition of her brother. The context however rather indicates the sense to be, that if a written letter does not succeed, a *viva voce* statement may possibly do so. Compare Heracl. 919, συμφέρεται τὰ πολλὰ πολλοῖς.

761. ἀναγγεῖλαι, 'for you to repeat them (or carry them back) to my friends.' Elmsley would read ἀπαγγεῖλαι, 'to report.'

762. ἐν ἀσφαλεῖ. So ἐν εὐμαρεῖ Iph. A. 969. See on Hel. 1227. Soph. Phil. 875, πάντα ταῦτ' ἐν εὐχερεῖ ἔθου.

763. Monk's alteration, τἀπεσταλμένα for τἀγγεγραμμένα, is one of the many instances in this play where he has converted the art of the critic into a mere occasion of telling us what he thinks the poet should rather have written. He himself quotes Iph. A. 112, ἃ δὲ κέκευθε

ἦν δ' ἐν θαλάσσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί.
ΠΥ. καλῶς ἔλεξας τῶν θεῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος, ὅ τι τε χρὴ κλύοντά σου λέγειν.
ΙΦ. ἄγγελλ' Ὀρέστῃ, παιδὶ τἀγαμέμνονος·
ἥ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.
ΟΡ. ποῦ δ' ἔστ' ἐκείνη; κατθανοῦσ' ἥκει πάλιν;
ΙΦ. ἦδ' ἣν ὁρᾷς σύ· μὴ λόγοις ἔκπλησσέ με.
κόμισαί μ' ἐς Ἄργος, ὦ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς
σφαγίων, ἐφ' οἷσι ξενοφόνους τιμὰς ἔχω.
ΟΡ. Πυλάδη, τί λέξω; ποῦ ποτ' ὄνθ' ηὑρήμεθα;
ΙΦ. ἢ σοῖς ἀραία δώμασιν γενήσομαι,
Ὀρέσθ', ἵν' αὖθις ὄνομα δὶς κλύων μάθῃς.
ΟΡ. ὦ θεοί.
ΙΦ. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς;

δέλτος ἐν πτυχαῖς, λόγῳ φράσω σοι πάντα τἀγγεγραμμένα. The same remark must apply to v. 767.

765. The *sigmatism* of this verse resembles that of Med. 476, ἔσωσά σ', ὡς Ἴσασιν Ἑλλήνων ὅσοι. Dr. Badham gives ὁμοῦ for ἐμοί. Monk and Hermann suspect the true reading to be τοὺς ἐμοὺς σώσεις λόγους, one MS. giving ἐμοὺς for ἐμοί.

766. τῶν θεῶν τ' Monk and Badham after Markland, and with the approval of Hermann. The meaning is, 'You have provided well against offending the gods by the violation of an oath.' Kirchhoff records an ingenious, but not necessary correction of Haupt's, τῶν τε σῶν.

767. For ᾧ χρὴ Monk gives ᾧ με, Dr. Badham ὅτῳ δὴ, merely because χρὴ is repeated in the next verse. The former reading, at least, does not sound like the style of Euripides.

773. λόγοις, by your questions. Orestes had started at the last words of Iphigenia, as well he might; and his wild and excited demeanour had alarmed her. There seems little reason for giving λόγων, which W. Dindorf adopts from Seidler. She, deprecating the interruption, proceeds calmly, κόμισαί μ' ἐς Ἄργος &c.

778. ἀραία. Cf. Hipp. 1415, εἴθ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος. Med. 608, καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

780—1. The exclamation ὦ θεοί and the two following verses, given in the copies to Pylades, seem rightly to have been assigned by Hermann to Orestes. Thus ἐν τοῖς ἐμοῖς, 'in what concerns *me* alone,' has additional force, because in fact their fortunes were common, though neither of them knew it. It was very unlikely that Orestes, when his name had again been uttered, should have remained silent, or indeed been able to contain himself while Pylades was speaking for him. He controls himself however by a strong effort, and bids her go on with her speech. The scene is highly artistic; so touching, so ingeniously developed, lastly, so very true to nature. That it was very celebrated in antiquity there can be little doubt. Ovid gives a brief summary of it in these lines (Ep. ex Pont. iii. 2, 73—92),

Spargit aqua captos lustrali Graia sacerdos,
Ambiat ut fulvas infula longa comas.

ΟΡ. οὐδέν· πέραινε δ'· ἐξέβην γὰρ ἄλλοσε.
[τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξομαι.]

Dumque parat sacrum, dum velat tempora vittis,
Dum tardae causas invenit usque morae;
Non ego crudelis, juvenes; ignoscite, dixit;
Sacra suo facio barbariora loco.
Ritus is est gentis; Qua vos tamen urbe venitis,
Quove parum fausta puppe petistis iter?
Dixit: et audito patriae pia nomine virgo
Consortes urbis comperit esse suae.
Alter at e vobis, inquit, cadat hostia sacri;
Ad patrias sedes nuntius alter eat.
Ire jubet Pylades carum periturus Orestem;
Hic negat; inque vicem pugnat uterque mori.—
Dum peragunt pulcri juvenes certamen amoris,
Ad fratrem scriptas exarat illa notas.
Ad fratrem mandata dabat, cuique illa dabantur,
(Humanos casus respice) frater erat.

There is a charming fresco representing this *ἀναγνώρισις*, in the series published from the *Museo Borbonico*, after a design discovered in Herculaneum (1854, Plate 12). Pylades is seated on a kind of low table, in the act of delivering the *δέλτος* to Orestes, who is also seated, in a moody humour, and holding his hand to his brow. Iphigenia, her right arm fondly laid on her brother's shoulder, and her left gently removing the hand from his brow, is leaning over in an excited manner to speak to Pylades. Behind them a tall figure of Artemis stands with uplifted hand, *πασάων δ' ὑπερ ἥδε κάρη ἔχει*, as Homer says. Three other figures complete the group; two females, and a bearded man, (perhaps the messenger or guard, and two choreutae,) all of whom express by their attitudes extreme interest in the recognition.—There is another drawing (Plate 13) representing the sacrifice of Iphigenia at Aulis, and having reference to v. 783, or rather perhaps to the scene in Iph. A. 1550 seqq. This also is very finely designed. The priest, with drawn sacrificial knife, the sheath of which is borne in the other hand, and with an expression of stern duty mixed with compassion, is turning towards the beautiful maid, who is held struggling in the arms of two men, about to raise her over the altar. In the clouds appears Artemis holding a stag by the horn, and pointing to another goddess, apparently a duplicate of herself, with a bow. A well-drawn figure with his face muffled as in silent grief (either Agamemnon or the herald) stands averted from the sight. This fine work was found at Pompeii.

781. *οὐδέν*. 'Tis nothing; so go on; for I had turned my thoughts in another direction.' So Ion 256, *οὐδὲν, μεθῆκα τόξα. Ibid.* 288, *οὐδέν· ξύνοιδ' ἄντροισιν αἰσχύνην τινά.*

782. This verse, as it stands, can only mean, 'What you have said is incredible; therefore I must question you further, and so perhaps I shall arrive at the true facts of the case.' Monk and W. Dindorf consider it spurious, which is very probable, since *ἄπιστα* seems rather to refer to what follows about the stag, than to her having called Orestes *σύναιμος*, v. 774. Moreover, (as observed above,) the old copies assign this and the preceding verse to Pylades. It may therefore have been interpolated on the idea that Pylades ought to add, as the interlocutor, 'I shall find out strange results by a few more questions.' Precisely similar is the presumed interpolation of v. 719—20. Dr. Badham, assigning the verse to Iphigenia with Markland, thinks *ἐρωτῶν* may be a corruption of *ἐπῶν τῶνδ'*, and that she meant to say, 'perhaps I shall surprise you by what I am going to state.' Kirchhoff, *τάδ' ὡς ἐρωτῶν σ' εἰς ἄπιστ' ἀφικόμην*. Hermann transfers this after v. 811, reading *ἐρωτῶσ'*, which is found by the first hand in MS. Pal., and *οὐκ* for *οὖν*. Iphigenia might have said *τάχ' οὖν περαίνουσ'* or *προβαίνουσ'* κτλ.; but no confidence can be placed in such conjectures. The fact, that Iphigenia's speech contains *five* verses, corresponding to each of the two next, and again to that of Orestes at 822, makes it still more unlikely that this verse (782) should be added to hers, so as to make six. It is rather curious that the intermediate dialogue (798 to 821) would, as is so often the case, contain a multiple of five (5 × 5), if Hermann be right in supposing a verse to have been lost after 811.

ΙΦ. λέγ' οὔνεκ' ἔλαφον ἀντιδοῦσά μου θεὰ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατὴρ
δοκῶν ἐς ἡμᾶς ὀξὺ φάσγανον βαλεῖν,
ἐς τήνδε δ' ᾤκισ' αἶαν. αἵδ' ἐπιστολαί,
ταῦτ' ἐστὶ τἀν δέλτοισιν ἐγγεγραμμένα.
ΠΥ. ὦ ῥᾳδίοις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὀμόσασ', οὐ πολὺν σχήσω χρόνον,
τὸν δ' ὅρκον ὃν κάτωμοσ' ἐμπεδώσομεν.
ἰδού, φέρω σοι δέλτον ἀποδίδωμί τε,
Ὀρέστα, τῆσδε σῆς κασιγνήτης πάρα.
ΟΡ. δέχομαι· παρεὶς δὲ γραμμάτων διαπτυχὰς
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἱρήσομαι.
ὦ φιλτάτη μοι σύγγον', ἐκπεπληγμένος
ὅμως *σ' ἀπίστῳ περιβαλὼν βραχίονι
ἐς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
ΟΡ. ὦ συγκασιγνήτη τε κἀκ ταὐτοῦ πατρὸς
Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου

784. ἔθυσ'. Perhaps ἔθυ'. Aesch. Ag. 577. ὅμως δ' ἔθυον.

787. The old reading was τάδ' ἐστὶν ἐν, but Plutarch, p. 182 E, has ταῦτ' ἐστὶ τἀν, which is probably right. The editors have generally retained τάδε, on account of the preceding αἵδε. But the following passages will show that οὗτος and ὅδε were elegantly used, in two consecutive clauses, of the very same thing or person; Hipp. 195. Hel. 710. Electr. 1311. Soph. Antig. 673.

788. περιβαλοῦσα is a mere poetical synonym for ἑλοῦσα, the metaphor expressive of *catching* being derived from a hunter's net. See on Hipp. 657, ὅρκοις ῥᾳθεῖσαν, and Med. 735.

789. σχήσω, i. e. κατασχήσω ἐμαυτόν. By κάλλιστα ὀμόσασα he means that the conditions on which his own safety was guaranteed were most agreeable and happy, the giving a sister's letter into a brother's hand: *felicissimo eventu*, Bothe.

791. ἀποδίδωμι. He scrupulously uses the very term of his oath, v. 745.

793. παρεὶς, passing by, laying aside for the present. Before he reads the now unnecessary letter he will embrace his long-lost sister. She, still incredulous, and half offended at the movement, somewhat proudly withdraws herself from his grasp.

796. *ὅμως σ' ἀπίστῳ Markland for ὅμως ἀπιστῶ. The pronoun would be omitted as a matter of course when ἀπιστῶ had been mistaken for a verb. The sense is, καίπερ ἐκπεπληγμένος, ὅμως κτλ. Monk thinks 795—7 spurious, but without sufficient grounds. It is well known that both περιβαλεῖν τινὶ χέρα and περιβαλεῖν τινὰ χερὶ were used, as in similar expressions, such as προσπτύσσειν, περιπτύσσειν &c. Compare v. 788 with 799, and Orest. 372. El. 1255 and 1325.

798—9. Monk assigns this distich to Iphigenia, which is not improbable. It matters little however whether the expostulation is addressed by herself or by another. Her action and gesture, expressive of displeasure, would naturally call forth such a remark from the chorus.

801. ἀποστρέφου με, *averseris me*. Hel. 78, ὅστις ὃν μ' ἀπεστράφης. Suppl. 159, οὕτω τὸ θεῖον ῥᾳδίως σ' ἀπεστράφη. *Inf.* 1165. Orest. 720. The primary idea

ἔχουσ' ἀδελφὸν, οὐ δοκοῦσ' ἕξειν ποτέ.
ΙΦ. ἐγώ σ' ἀδελφὸν τὸν ἐμόν; οὐ παύσει λέγων;
τὸ δ' Ἄργος αὐτοῦ μεστὸν ἥ τε Ναυπλία.
ΟΡ. οὐκ ἔστ' ἐκεῖ σὸς, ὦ τάλαινα, σύγγονος.
ΙΦ. ἀλλ' ἡ Λάκαινα Τυνδαρίς σ' ἐγείνατο;
ΟΡ. Πέλοπός τε παιδὶ παιδὸς ἐκπέφυκ' ἐγώ.
ΙΦ. τί φῄς; ἔχεις τι τῶνδέ μοι τεκμήριον;
ΟΡ. ἔχω· πατρῴων ἐκ δόμων τι πυνθάνου.
ΙΦ. οὔκουν λέγειν μὲν χρὴ σὲ, μανθάνειν δ' ἐμέ;
ΟΡ. λέγοιμ' ἂν ἀκοῇ πρῶτον Ἠλέκτρας τάδε·
Ἀτρέως Θυέστου τ' οἶσθα γενομένην ἔριν;
ΙΦ. ἤκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν πέρι.
ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπήνοις ὑφαῖς;
ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπτεις φρενῶν.

is, to wheel round on the foot, and so turn one's back on a person.

802. *οὐ δοκοῦσ' ἕξειν*, 'expecting that you never would hold him.' For this idiom see Med. 67. Electr. 925. Aldus, whose text in this play has often been tampered with, gives *δοκῶν*.

804. *τό τ'* Monk and Badham for *τὸ δ'*. But the sense is slightly objective; 'why, Argos now wholly possesses him, or it may be Nauplia.' Kirchhoff here says, "Non persuadeo mihi tales ineptias fudisse Euripidem. Scribendum: *τὸ δ' Ἄργος αὖ ποῦ μοι 'στὸν ἥ τε Ναυπλία*,"—which is less felicitous than his conjectures usually are. The phrase is best illustrated by v. 567—8, *ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός;—ἔστ', ἀθλιός γε, κοὐδαμοῦ καὶ πανταχοῦ*. See Hel. 1570, *πλήσασα κλιμακτῆρας εὐσφύρου ποδὸς*, and Ion 1108, *πανταχοῦ γὰρ ἀστέως ζητῶν νιν ἐξέπλησα*.

807. *γε* for *τε* most of the editors, some of whom adopt Elmsley's inharmonious *οὔ 'κπέφυκ' ἐγώ*. No change is necessary: Orestes assents, and adds a further fact by the particle *τε*, as *inf.* v. 816, 'And to Pelops' grandson (Agamemnon, v. 3—4,) I was born from her.' The *ἐγὼ*, though not exactly emphatic, is antithetical, the son being put in a kind of contrast with the father. In the preceding verse Monk gives *ἀλλ' ἤ*, 'can it be that?' &c. This is well enough in itself, but it is a vain argument to say that "*ἤ* est inutilis." Cf. Androm. 29, *τὴν Λάκαιναν Ἑρμιόνην*. Hec. 441, *τὴν Λάκαιναν ξύγγονον Διοσκόροιν*.

809. Schöne interprets *πυνθάνου* 'learn,' on account of *μανθάνειν* in the next verse. But it rather bears the proper sense of 'ask,' in reference to the series of questions following. She replies, 'tis for you to specify, and for me to hear the account.'

810. Monk and Hermann rightly put a question at the end of this verse, the former giving *οὔκουν*, the latter *οὐκ οὖν*.

811. *ἀκοῇ* Markland for *ἄκουε*. The syntax is, *ἀκοῇ Ἠλέκτρας*, 'by hearsay from Electra.' This is opposed by *ἃ δ' εἶδον αὐτὸς* in v. 822. So offended are critics by the double verse in a monostich dialogue, that several remedies have been proposed. (1) Monk strikes out the verse. (2) Dr. Badham thinks the dialogue is in fact a *double* one, divided by this distich, Orestes in the former part giving the answers, in the latter putting the questions. (3) Hermann interpolates v. 782 after v. 811. However, it is certain that occasional examples occur (e. g. Herc. F. 1403) of double verses in single stichomythia; and though the present verse has not much to commend it, we are hardly justified in ejecting it on such slight grounds. See above, v. 70.

813. *οὕνεκ'* Barnes and Monk for *ἡνίκ'*. —*ἦν εἶχον* Markland, *ἥτις ἦν* Porson. On the legend see Electr. 699.

815. *κάμπτεις* Blomfield for *κάμπτῃ*. The metaphor is obviously from the *στήλη* in the stadium.

ΟΡ. εἰκώ τ' ἐν ἱστοῖς, ἡλίου μετάστασιν ;
ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
ΟΡ. καὶ λούτρ' ἐς Αὐλιν μητρὸς ἀνεδέξω πάρα ;
ΙΦ. οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.
ΟΡ. τί γάρ ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν ;
ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοὐμοῦ τάφῳ.
ΟΡ. ἃ δ' εἶδον αὐτὸς, τάδε φράσω τεκμήρια·
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρὸς,
ἣν χερσὶ πάλλων παρθένον Πισάτιδα
ἐκτήσαθ' Ἱπποδάμειαν Οἰνόμαον κτανὼν,
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.
ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
ἔχω σ', Ὀρέστα, τηλύγε-
τον χθονὸς ἀπὸ πατρίδος, Ἀργόθεν, ὦ φίλος.
ΟΡ. κἀγώ σε τὴν θανοῦσαν, ὡς δοξάζεται.
κατὰ δὲ δάκρυα κατὰ δὲ γόος ἅμα *καὶ χαρὰ

818. καὶ λούτρ' κτλ. 'And did you receive (i. e. do you remember receiving) the nuptial bath-water (sent) from your mother to Aulis ?'—'I remember it; for the marriage was too good a one to deprive me of that.' This passage is very obscure; but Dr. Badham appears to be right in regarding it as ironically said. She could hardly indeed have spoken of such a marriage in any other tone. Monk, who gives ἀπεδέξω, thinks ἀφείλετο means 'took away my recollection of it.' Bothe, who often errs from not sufficiently regarding the natural order of the words, renders it, "*nuptiae enim non bonae abstulerunt mihi* lavacra ista." Kirchhoff says, "scribendum ἐσθλὸς ὢν μ' ἐπωφέλει," and in the preceding verse he reads μητρὸς ἃ ἐδέξω πάρα, which could only mean, that she embroidered this marriage scene on her tapestry. Photius in v. λουτροφόρος :—Ἔθος ἦν τοῖς γαμοῦσιν Ἀθήνησι λουτρὰ μεταπέμπεσθαι ἑαυτοῖς κατὰ τὴν τοῦ γάμου ἡμέραν· ἔπεμπον δὲ ἐπὶ ταῦτα τὸν ἐγγυτάτω γένους παῖδα ἄρρενα· καὶ οὗτοι ἐλουτροφόρουν· ἔθος δὲ ἦν καὶ τοῖς ἀγάμοις ἀποθανοῦσι λουτροφορεῖν καὶ ἐπὶ τὸ μνῆμα ἐφίστασθαι· τοῦτο δὲ ἦν παῖς ὑδρίαν ἔχων· τὰ δὲ λουτρὰ ἐκόμιζον ἐκ τῆς νῦν μὲν Ἐννεακρούνου καλουμένης κρήνης, πρότερον δὲ Καλλιρόης.

820. δοῦσα, i. e. οἴσθα δοῦσα.

821. Hermann explains this verse, 'Yes, a memorial of myself, in place of my body for the tomb,' i. e. since she knew or believed her body would be burned on the altar, she sent by her mother to Argos what she could send, a lock of her hair. Cf. Iph. A. 1443, οὐ δῆτ', ἔπει μοι τύμβος οὐ χωσθήσεται. Others take τάφῳ for a cenotaph to be erected at Argos.

823. It is better to construe ἐν δόμοις πατρὸς, than with Bothe, after Brodaeus, to take Πέλοπος πατρὸς for 'our ancestor Pelops.'

829. τηλύγετον, 'far off.' For this Homeric word, used in this single place in Attic tragedy, it is sufficient to refer to Liddell and Scott's Lexicon. The metre passes from a trimeter to a dimeter iambic, and so to dochmiacs. On the alternation of these metres, according as the speaker is either excited or sedate, see Hel. 631. Herc. F. 1178.

832. Dr. Badham's reading of this verse, which is a senarius of resolved feet, seems the best, ἅμα καὶ χαρὰ for ἅμα χαρᾷ. For Orestes no where in this dialogue uses dochmiacs. W. Dindorf proposes γόος χαρά θ' ἅμα. Aldus gives δάκρυα twice. Musgrave, δάκρυ' ἀδάκρυα, —Hermann, δάκρυ ἄδακρυ.

τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.
ΙΦ. *τότε σε, τότ' ἔτι βρέφος
ἔλιπον ἀγκάλαισι νεαρὸν τροφοῦ
νεαρὸν ἐν δόμοις.
ὦ κρείσσον' ἢ λόγοισιν εὐτυχῶν [ἐμοῦ] τύχαν·
τί φῶ; θαυμάτων πέρα καὶ λόγου
πρόσω τάδ' ἐπέβα.
ΟΡ. τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.
ΙΦ. ἄτοπον ἀδονὰν ἔλαβον, ὦ φίλαι·
δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
ἁμπτάμενος φύγῃ·
ὦ Κυκλωπίδες ἑστίαι, ὦ πατρὶς,
Μυκήνα φίλα,
χάριν ἔχω ζωᾶς, χάριν ἔχω τροφᾶς,
ὅτι μοι συνομαίμονα
τόνδε δόμοισιν ἐξεθρέψω φάος.
ΟΡ. γένει μὲν εὐτυχοῦμεν, ἐς δὲ συμφορὰς,
ὦ σύγγον', ἡμῶν δυστυχὴς ἔφυ βίος.
ΙΦ. ἐγὼ δ' *ἁ μέλεος οἶδ', ὅτε φάσγανον
δέρᾳ θῆκε μοι μελεόφρων πατήρ.

834. The words *τότε σε* were added by Hermann, to complete the dochmiac,—"quod nemini debuit in mentem venire," says Monk, himself reading *τόδ' ἔτι βρέφος* after Barnes. So also Dr. Badham. But *τόδε* is quite unmeaning in reference to the adult Orestes now present. The old reading was *τὸ δέ τι βρέφος*.

837. *εὐτυχῶν τύχαν* Hermann, who omits *ἐμοῦ*, and so W. Dindorf and Dr. Badham, the former however preferring Elmsley's *εὐτυχῶν τύχαι*, 'O fortunes of happy people.' Monk, retaining the old reading *ψυχὰ*, prefixes *ὦ*, for which he might have cited Ion 859, *ὦ ψυχὰ, πῶς σιγάσω;* and gives *ἐμοῖς* for *ἐμοῦ*. Schöne retains *ἐμοῦ* and omits *ψυχὰ*, reading *ἐντυχὼν*, and comparing for the genitive Philoct. 1333, *τῶν παρ' ἡμῖν ἐντυχὼν Ἀσκληπιδῶν*. The phrase in the text merely means *εὐτυχῶν κρεῖσσον ἢ λέγειν, κρεῖσσον ἢ κατὰ λόγον*, or *ἢ λέξαι λόγῳ*, Suppl. 844. The corruption of *τύχη* into *ψυχὴ* occurs also in Eur. Suppl. 623, and *εὐψυχία* has conversely passed into *εὐτυχία*, and thence into the gloss *εὐδαιμονία*, in Hel. 953. On Τ and Ψ confused see Porson on Med. 553.

840. *ἐπέβα*, 'have come upon us.' Reiske conjectured *ἀπέβα*. But Hermann adduces instances of this use of *ἐπιβῆναι* from Soph. Phil. 196, El. 492.

842. *ὦ φίλος* Monk, and as a necessary consequence, *φύγῃς* for *φύγῃ*.

845. Hermann, in order to make a senarius, gives *ἰὼ Κυκλωπὶς ἑστία, ἰὼ πατρίς*. But the verse is a dochmius as it stands in the copies.

847. *ζόας* Hermann and others after Elomfield for *ζωᾶς*. The change is not metrically necessary. See on v. 150.

848. Possibly something has dropped out after *ὅτι*, which completed a dochmiac dimeter, as *ὅτι νεανίαν μοι συνομαίμονα κτλ.*—*δόμοισιν* Seidler for *δόμοις*.

853. *ἁ* was inserted by Seidler, as also *ὦ* in 856 and *τῶν* in 861. Hermann and Dr. Badham give *ἐγὼ δὴ μέλεος*. Aldus omits the *δὲ*, which is found only in the inferior copies. Kirchhoff suggests *ἐγὼ ἐγὼ μέλεος οἶδ' κτλ.* For *οἶδα ὅτε*, 'I remember when,' see Hec. 112.

ΟΡ. οἴμοι. δοκῶ γὰρ οὐ παρών σ' ὁρᾶν ἐκεῖ.
ΙΦ. ἀνυμέναιος, *ὦ σύγγον', Ἀχιλλέως
ἐς κλισίαν λέκτρων
δόλιον ὅτ' ἀγόμαν·
παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι.
φεῦ φεῦ χερνίβων *τῶν ἐκεῖ.
ΟΡ. ᾤμωξα κἀγὼ τόλμαν ἣν ἔτλη πατήρ.
ΙΦ. ἀπάτορ' ἀπάτορα πότμον ἔλαχον *ἔλαχον,
ἄλλα δ' ἐξ ἄλλων κυρεῖ
ΟΡ. εἰ σόν γ' ἀδελφὸν, ὦ τάλαιν', ἀπώλεσας.
ΙΦ. δαίμονος τύχᾳ τινός.
ὦ μελέα δεινᾶς τόλμας. δείν' ἔτλαν,
[δείν' ἔτλαν,] ὤμοι σύγγονε.
παρὰ δ' ὀλίγον ἀπέφυγες ὄλεθρον ἀνόσιον
ἐξ ἐμᾶν δαϊχθεὶς χερῶν.
ἃ δ' ἐπ' αὐτοῖς τίς τελευτά ;
τίς τύχα μοι συγκυρήσει ;
τίνα σοι πόρον εὑρομένα

859. δόλιον Monk and W. Dindorf for δολίαν. The former defends the masculine form by Hel. 20 and 1589. Hermann gives δόλι' ὅτ' ἀγόμαν, a likely reading.

860. παρὰ βωμὸν κτλ. See on Iph. A. 1490.

861. τῶν ἐκεῖ Seidler for ἐκεῖ. Kirchhoff proposes ἐκεῖ τῶν ἐμῶν.

864. ἔλαχον has been repeated by the present editor, to complete the double dochmiac. 'I met with a fate unworthy of a father, and now other events are happening after others—by the intervention of some god.' We might explain πότμος ἀπάτωρ, a fatherless lot, which, Orestes reminds her, would indeed have been so if she had lost her brother, who stood in the place of a father to her, Aesch. Cho. 232. Hermann explains the context thus: "Iphigenia ex crudeli patris consilio alia deinceps mala exorta dicit. Ad id Orestes, *profecto*, respondet, *si perdidisses fratrem tuum*." So also Schöne, "*sortem haud paterno modo paratam*." After the next verse Monk inserts δαίμονος τύχᾳ τινὸς, which was given to Orestes in the old copies. By this arrangement, Orestes, who every where throughout this scene speaks in senarii, here alone adopted a trochaic and choral verse. Kirchhoff's remedy is however better, of assigning 867 to Iphigenia. Perhaps v. 866 should precede v. 865, which now ends abruptly. The persons, which from v. 861 to 869 are confused in the copies, were rearranged by Tyrwhitt.

870. The words δείν' ἔτλαν seem to be needlessly repeated, both as to metre and sense. This is not the sort of repetition in which Euripides so often indulges in the case of single words. Monk omits δεινᾶς, and he is probably right. The true reading we suspect to be this:—ὦ μελέα τόλμας, ἔτλαν δείν' ἔτλαν. In Alcest. 411, συνέτλας σχέτλι' ἔτλας, the last two words are wanting in the copies, but necessary for the strophic verse.

873. ἐπ' αὐτοῖς Hermann for ἐπ' αὐτοῖσι. 'What,' she asks, 'is to be the end of the adventure, now that you have escaped, and only just escaped, death from a sister's hand?'

874. συγκυρήσει Hermann for συγχωρήσει.

875. εὑρομένα, not 'devising' (in which sense πόρον εὑρεῖν is so often found), but 'gaining,' 'achieving.'

πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
πατρίδ' ἐς Ἀργείαν, πρὶν [ἐπὶ] ξίφος αἵματι
σῷ πελάσαι; τόδε [τόδε] σὸν, ὦ μελέα ψυχὰ,
χρέος ἀνευρίσκειν.
πότερον κατὰ χέρσον, οὐχὶ ναΐ,
ἀλλὰ ποδῶν ῥιπᾷ;
θανάτῳ πελάσεις ἄρα βάρβαρα φῦλα
καὶ δι' ὁδοὺς ἀνόδους στείχων. διὰ Κυανέας μὴν
στενοπόρου πέτρας
μακρὰ κέλευθα ναΐοισιν δρασμοῖς.
τάλαινα τάλαινα.
τίς ἂν οὖν τάδ' ἂν ἢ θεὸς ἢ βροτὸς ἦ
τι τῶν ἀδοκήτων
πόρον εὔπορον ἐξανύσαι,
δυοῖν τοῖν μόνοιν
Ἀτρείδαιν [φανεῖ] κακῶν ἔκλυσιν;
ΧΟ. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα
τάδ' εἶδον αὐτὴ κοὐ κλύουσ' ἀπ' ἀγγέλων.

879. By omitting the unnecessary ἐπὶ, a much better disposition of these verses is obtained. It is true that πελάζειν ἐπί τινι might be defended by Aesch. Suppl. 295, οὐκοῦν πελάζει Ζεὺς ἐπ' εὐκραίρῳ βοΐ; but there ἔτ' is a more probable reading. Here Monk edits πρὶν ἔτι,—a combination which is very questionable Greek. The MS. Pal. has παλαῖσαι, and so Aldus. Flor. 2, πελάσαι.

881. The old copies give τόδε τόδε σὸν, but something is superfluous to the dochmiac verse. Hermann omits σὸν, W. Dindorf τόδε, with Seidler. And σὸν certainly seems necessary to the sense: 'Tis for *thee*, my unhappy soul, this duty to find out.'

886. Markland, followed by W. Dindorf and others, gives ἀνὰ for ἄρα. But this destroys the true sense of the passage. Iphigenia is soliloquizing as to the means of saving her brother, after this strain:—'How shall I send you home, before the sword overtakes you? O, my soul, devise thou the means! Will you (Orestes) escape by land? Then (ἄρα) you will meet death by going through barbaric tribes and pathless steppes. (Perhaps you will prefer to sail:) And yet (μὴν) the voyage is very long to escape by ship through the Symplegades.'

887. δι' ὁδοὺς Reiske for διόδους. The preposition also belongs to βάρβαρα φῦλα.

897. Kirchhoff, by removing the Aldine φανεῖ after Ἀτρείδαιν (since it is wanting in the Palatine MS.), and restoring the optative ἐξανύσαι for ἐξανύσας, has given a plain meaning to a hitherto perplexing passage; 'Who then, with respect to these matters (whether he be a god or a mortal), or what of unforeseen circumstances, is likely to bring about a happy release, a deliverance from troubles to the two surviving children of Atreus?'—εὔπορον is Hermann's correction for ἄπορον.

898. Iphigenia appears to regard the succession of the house of the Atridae as resting on herself and her brother alone. This was not unnatural in the excited state of her feelings. Orestes, v. 697, had relied on Pylades and Electra for maintaining the family name.

901. κοὐ for καὶ L. Dindorf, and ἀπ' ἀγγέλων Hermann for ἀπαγγελῶ. W. Dindorf and Kirchhoff retain the old reading; but the other may be called, from its frequent occurrence, an established tragic phrase. Compare (besides

ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
Ὀρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν·
λήξαντα δ' οἴκτων κἀπ' ἐκεῖν' ἐλθεῖν χρεών,
ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας
λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.
σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ 'κβάντας τύχης,
καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.
ΟΡ. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν
τοῦδε ξὺν ἡμῖν· ἦν δέ τις πρόθυμος ᾖ,
σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει.
ΙΦ. οὐ μή μ' ἐπίσχῃς οὐδ' ἀποστήσεις λόγου
πρῶτον πυθέσθαι τίνα ποτ' Ἠλέκτρα πότμον
εἵληχε βιότου· φίλα γὰρ ἔσται πάντ' ἐμοί.

the passages quoted by L. Dindorf, Suppl. 684, Med. 652, Tro. 481, and Pers. 266) Agam. 831, *οὐκ ἄλλων πάρα μαθοῦσ' ἐμαυτῆς δύσφορον λέξω βίον.*

902—8. The old copies give these lines to the chorus: Heath and others to Pylades.

905. Seidler shows, by several instances (Med. 125, Hec. 381, 435, Orest. 1082), that *ὄνομά τινος* is a mere periphrasis for *τις* or *τι*. The addition of *κλεινὸν*, applying to *ὄνομα* and not to *σωτηρία*, makes the present passage remarkable. The sense is, 'how, having secured safety with credit to ourselves,' &c.

907. On *ἐκβῆναι τύχης* and *καιρὸν λαβεῖν*, which bear a kind of correlative sense, derived from shooting at a mark, see Herc. F. 203. Translate, 'For this is the part of wise men, not, stepping beyond present chance when they have found an opportunity (literally, 'not leaving their vantage-ground when they can take another aim'), to indulge in other pleasures,' i. e. which are foreign to their present purpose, as now Orestes and Iphigenia have been forgetting their safety in their transports at the recognition. Monk, objecting to *λαβόντας — λαβεῖν*, suggests *ἔχειν*. Dr. Badham gives *μὴ, 'μβάντας τύχῃ* (the MS. Flor. 1 giving *ἐμβάντας*), *καιρὸν λαβόντας ἡδονῆς, ἄλλως λαβεῖν*, where *ἄλλως* is Scaliger's. Bothe adopts another way from Heath, *μὴ, 'κβάντας τύχης καιρὸν, λαβόντας ἡδονὰς ἄλλως λαβεῖν*. There does not seem much force in Dr. Badham's remark, that Orestes could not be said 'to take other pleasures,' viz. than he ought, because he had been embracing his sister instead of caring for their mutual escape.

909. *τῇ τύχῃ κτλ.* 'Fortune has doubtless a care for this (viz. for our safe escape) together with us,' provided we co-operate with her; for, he proceeds to say, the god assists the willing, *σπεύδοντι γάρ τοι χὠ θεὸς συλλαμβάνει*, as the saying was.

910—11. The sentiment is the same as in Aesch. Pers. 738, *ἀλλ' ὅταν σπεύδῃ τις αὐτὸς, χὠ θεὸς ξυνάπτεται*, and in Aesch. frag. 291, *φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός*. See also on Hel. 1443.

912. Of the various corrections of this verse, the old reading of which was *οὐδέν μ' ἐπίσχει γ'. οὐδ' ἀποστήσει*, with the variants —*η*, —*η*, Monk's appears the most probable, as given above. Kirchhoff attributes the same reading to Hartung. In illustration of the future indicative following the aorist subjunctive with *οὐ μή*, Monk cites Soph. Oed. Col. 450, *ἀλλ' οὔ τι μὴ λάχωσι — οὔτε — ὄνησις ἥξει*, and Electr. 42, *οὔ σε μὴ γνῶσιν, — οὐδ' ὑποπτεύσουσιν*. Hermann reads *οὐδέν με μὴ σχῇ γ'*, W. Dindorf *οὐδέν μ' ἐπισχήσει οὐδ' ἀποστήσει*. Of course, if Monk be right, the words are directed to Pylades:—'You shall not, by your sage counsel, prevent me from first inquiring about my sister Electra, and her present fortunes.'—*πρῶτον*, scil. *πρὶν λῆξαι* &c., v. 904.

914. The common reading, given above,

ΟΡ. τῷδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα.
ΙΦ. οὗτος δὲ ποδαπὸς, καὶ τίνος πέφυκε παῖς;
ΟΡ. Στρόφιος ὁ Φωκεὺς τοῦδε κλῄζεται πατήρ.
ΙΦ. ὁ δ' ἐστί γ' Ἀτρέως θυγατρὸς, ὁμογενὴς ἐμός;
ΟΡ. ἀνεψιός γε, μόνος ἐμοὶ σαφὴς φίλος.
ΙΦ. οὐκ ἦν τόθ' οὗτος ὅτε πατὴρ ἔκτεινέ με.
ΟΡ. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.
ΙΦ. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.
ΟΡ. κἀμός γε σωτὴρ, οὐχὶ συγγενὴς μόνον.
ΙΦ. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι;
ΟΡ. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῷ.
ΙΦ. ἡ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν;
ΟΡ. ἔα τὰ μητρός· οὐδὲ σοὶ κλύειν καλόν.
ΙΦ. σιγῶ· τὸ δ' Ἄργος πρὸς σὲ νῦν ἀποβλέπει;
ΟΡ. Μενέλαος· ἄρχει· φυγάδες ἐσμὲν ἐκ πάτρας.
ΙΦ. οὔ που νοσοῦντας θεῖος ὤβρισεν δόμους;
ΟΡ. οὔκ, ἀλλ' Ἐρινὺν δεῖμά μ' ἐκβάλλει χθονός.
ΙΦ. ταῦτ' ἆρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλθης μανείς.

and retained by Dindorf, Kirchhoff, and Dr. Badham, is called by Monk "manifesto absurda." He accordingly gives what is really much weaker, *φίλα γάρ ἐστι ταῦτ' ἐμοί*. Hermann has *φίλα γὰρ ἐς τὰ πάντ' ἐμοὶ*, "*omnino hoc mihi cordi est.*" But ἔσται, apart from the metrical objection, which is by no means insurmountable, gives a better sense:—'any thing that I may hear about her will be welcome.' Schöne's conjecture is very plausible, *φίλα γάρ ἐστι τἄμ' ἐμοί*.

915. *τῷδε ξυνοικεῖ*. 'She has been married to Pylades here.' See Electr. 1249.

918. *ὁ δ' ἐστί γ' κτλ.* 'And he is the son, I presume, of Atreus' daughter, my relation by blood, is he not?' The γε is omitted by Monk, who gives *ἐστὶν* (so also Kirchhoff), and *ἐμοὶ* for *ἐμὸς*, with Aldus. Strophius had married Anaxibia, sister of Agamemnon; and consequently Pylades, the son (to which *ὁ δὲ* refers, as the next verse shows), was first cousin to Iphigenia.—*σαφὴς*, sure, certain; the usual meaning of this word, which is often applied to *φίλος*.

926. *αἰτία — ἀνθ' ὅτου*. Monk, who says that *ὅτου* cannot be used for *ἥστινος* (see however on v. 1071), makes this clause a second interrogation, reading *ἀντὶ τοῦ κτείνει πόσιν;* The meaning perhaps is, *τί δὲ τὸ πρᾶγμα ἦν, ἡ αἰτία ἐγένετο τοῦ κτείνειν πόσιν;*

930. *οὔ που* Herm. and Dind. for *οὔπω* or *ἦπου*. On the perpetual confusion of these words see Hel. 135. Herc. F. 1101, 1173. The meaning is, 'Surely an *uncle* did not so insult a disordered house?' i. e. as to eject *the eldest son from it*. The same sense, Hermann observes, of incredulity, or rather, of half suspecting the existence of a thing in itself almost incredible, is conveyed by *οὔ τι που*, Ar. Ran. 522, Soph. Phil. 1233. But *ἦπου*, which Monk and Badham here prefer, has a slight tone of banter, 'I should think that,' &c., or is simply an expression of opinion, as Ajac. 850, *ἦπου τάλαινα, τήνδ' ὅταν κλύῃ φάτιν, ἥξει μέγαν κωκυτὸν ἐν πάσῃ πόλει*.

931. Whether, with W. Dindorf, we read Ἐρινῦν, or with the old copies Ἐρινύων, pronounced as a trisyllable, is of little moment. See v. 970. So *ζευγνῦσι* for *—νῶσι* El. 1323.

932. *ἠγγέλθης* Elmsley for *ἠγγέλης*.—*ἐπ' ἀκταῖς καὶ ἐνθάδε*, 'on the shores even

ΟΡ. ὤφθημεν οὐ νῦν πρῶτον ὄντες ἄθλιοι.
ΙΦ. ἔγνωκα, μητρός *σ' οὕνεκ' ἠλάστρουν θεαί.
ΟΡ. ὥσθ' αἱματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί. 935
ΙΦ. τί γάρ ποτ' ἐς γῆν τήνδ' ἐπόρθμευσας πόδα;
ΟΡ. Φοίβου κελευσθεὶς θεσφάτοις ἀφικόμην.
ΙΦ. τί χρῆμα δράσειν; ῥητὸν ἢ σιγώμενον;
ΟΡ. λέγοιμ' ἄν· ἀρχαὶ δ' αἵδε μοι πολλῶν πόνων.
ἐπεὶ τὰ μητρὸς ταῦθ' ἃ σιγῶμεν κακὰ 940
ἐς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων
ἠλαυνόμεσθα φυγάδες, †ἔνθεν μοι πόδα
ἐς τὰς Ἀθήνας †δή γ' ἔπεμψε Λοξίας,
δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

of this distant inhospitable land.' The sense is, 'if you were persecuted by the Furies in your own land, that will account for your madness even here in the Tauric region.' Nothing can be clearer. But Monk, whom Dr. Badham follows, places a stop at *ἀκταῖς*, and thinks Iphigenia says the former clause to herself, the latter to Orestes. The answer of Orestes is consistent with the more natural explanation:—'This is not the first time we have been seen to be wretched,' i. e. *καὶ ἐνθάδε καὶ ἀλλαχοῦ*.

934. The *σ'* was inserted by Markland. —*μητρὸς οὕνεκα* is to be joined, 'on account of your mother's murder.'

935. Monk, who is ever prone to adopt the conjectures of English critics, and to reject those of Germans, here follows Elmsley in reading *στόμιά γ' ἐμβαλεῖν*, and he is in turn followed by Dr. Badham. There is not a shadow of ground for the change, whether we take *στόμια*, with Hermann, for 'the gory mouths of the snakes,' or, as we prefer, for 'the bit,' a metaphorical term for the madness with which they subdued him. Compare Aesch. Agam. 1033, *χαλινὸν δ' οὐκ ἐπίσταται φέρειν, πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος*. So *χαλινὸν ἐμβαλεῖν γνάθοις*, Alcest. 492. The gloss of Hesychius, quoted by Reiske, *στόμια, χάσματα*, refers to the ordinary use of the word, 'a cave's mouth.' But Monk is not content with this: he transposes 934—5 to follow 931, from some fancied confusion in the sense, "quam mihi," he adds, "componere conceditur."

938. *δρᾶσαι* Musgrave and W. Dindorf, *δράσων* Monk. Hermann defends the vulgate, which depends not upon *κελευσθεὶς*, but upon *ἐπόρθμευσας*, or *ἀφίκου*. In this construction the participle is more usual, as Oed. Col. 576, *δώσων ἱκάνω τοὐμὸν ἄθλιον δέμας σοὶ δῶρον*. But the end or object is equally well expressed by the infinitive of the same tense.

939. *αἵδε*, which Seidler refers to *θέσφατα*, merely means 'the following were the beginnings of my many labours.'

942—3. This is one of those passages which, as every editor has his own remedy for an admitted corruption, cannot be restored with any thing like certainty. It is probable that *ἔνθεν* is corrupt, because no place is specified from whence Orestes went to Athens. Hermann gives *ἔνθ' ἐμὸν πόδα*, Dr. Badham *ἔστε μοι πόδα*, with *δῆτ'* in the next verse; Kirchhoff proposes *μεταδρομαῖς δ'*; Monk, after Reiske, *εἰς τὴν Ἀθάνας πόλιν ἔπεμψε*, and *alii aliter*. W. Dindorf reads *ἐς γῆν Ἀθηναίων ἔπεμπε Λοξίας*, a verse which has been inadvertently cited on Bacch. 1125, as a genuine example of violated caesura. The probability is, that *δή γ'* is a mere insertion, and that neither *δή μ'* nor *δῆτ'* will restore the words of the poet, even though he might have used the idiom *ἔπεμψέ με πόδα* like *ποῖ μ' ὑπεξάγεις πόδα*, Hec. 812. Oed. Col. 113, *σύ μ' ἐξ ὁδοῦ πόδα κρύψον κατ' ἄλσος*. Dr. Badham's *ἔστε* is not unlikely. Perhaps *ἔστε δὴ πόδα ἐς τὰς Ἀθήνας ἐξέπεμψε Λοξίας*. So Prom. 674, *ἔστε δὴ πατρὶ ἕτλην γεγωνεῖν νυκτίφαντ' ὀνείρατα*. On the combination *δή γε*, generally, if not always, an indication of a grammarian's patchwork, see Heracl. 632, Here. F. 1146.

ἔστιν γὰρ ὁσία ψῆφος, ἣν Ἄρει ποτὲ
Ζεὺς εἵσατ' ἔκ του δὴ χερῶν μιάσματος.
ἐλθὼν δ' ἐκεῖσε, πρῶτα μέν *μ' οὐδεὶς ξένων
ἑκὼν ἐδέξαθ', ὡς θεοῖς στυγούμενον·
οἳ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
παρέσχον οἴκων ὄντες ἐν ταὐτῷ στέγει,
σιγῇ δ' ἐτεκτήναντ' ἀπρόσφθεγκτόν μ', ὅπως
δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα,
ἐς δ' ἄγγος ἴδιον ἴσον ἅπασι βακχίου
μέτρημα πληρώσαντες εἶχον ἡδονήν.

945. ἔστιν Monk and Badham for ἐστίν. —ὁσία ψῆφος, 'a holy tribunal,' the Areopagus, established by Zeus for the trial of Ares who had slain Halirrhothius, Electr. 1258.

947. ἐκεῖσε, to Athens. He uses ἐλθὼν, (if the reading be correct,) as if a passive verb had followed, like ἐξενιζόμην ὑπ' οὐδενός. There is however a variant ἐλθόντ' ἐκεῖσε in Flor. 2 (Aldus also has ἐλθόντα δ'), which would stand, if the intermediate verses (945—6) be regarded as parenthetical, and the apodosis to ἐπεὶ be supposed to commence at this verse, which will of course involve δὲ after μεταδρομαῖς in v. 941.—The abhorrence felt from holding converse with a murderer, at least till he had been purified, and probably even after it, is always spoken of as one of the principal penalties of the crime; and it would be felt the more by a people with whom hospitality under ordinary circumstances was a sacred obligation. It is enough to refer the student to Müller's well-known Dissertations on the Eumenides, where the subject is amply discussed.

949. αἰδῶ, 'pity.'—ἐν ταὐτῷ στέγει, in the same room with myself. The more rigid would have left even the house: these men, though they would not dine at the same table, and would not speak to Orestes, still did not care to distress him by withdrawing themselves from his presence in the dining-hall.

951. σιγῇ δ' κτλ. 'But by their silence they contrived to exclude me from being addressed, that I might keep apart from their banquet and their drinking:' If they had given any encouragement, he would have left his solitary table and joined the rest. The not speaking to him was a hint that they would not allow this. Cf. Herc. F. 1284, οὐ γὰρ ἅπας εὐπροσηγόρους ἔχω. He uses the somewhat select word τεκταίνεσθαι, because it was a plot or agreement among themselves not to speak to him. Photius, τεκτήνατο· κατεσκεύασεν, though perhaps this refers to the Homeric use, 'to build ships.' Dr. Badham, who at first adopted ἀπρόσφθεγκτον on the suggestion of Hermann, in a note at the end restores ἀπόφθεγκτον, which he compares with ἀπόρρητον. *Tacite arcanum consilium de me inierunt, ut ab ipsorum dape vinoque separatus essem.* In favour of ἀπρόσφθεγκτος are such compounds as ἀπροσήγορος, ἀπροσδόκητος, &c., and προσφθεγκτὸς Soph. Phil. 1067, while against the vulgate ἀπόφθεγκτον it is justly alleged, that words of this class are compounded of substantives, as ἀπόσιτος, ἀποχρήματος, ἄφιππος, ἀπότιμος, so that ἀπόφθογγος, and not ἀπόφθεγκτος, is the right word. Monk, following Seidler and Markland, places σιγῇ—μ' in a parenthesis, that ὅπως may depend on παρέσχον. This seems to be quite perverting the sense of the passage; and it has been justly condemned by Hermann, who regards the sense virtually to be, ἐτεκτήναντο ὅπως ἀπόφθεγκτος γενοίμην κτλ.

952. αὐτῶν Scaliger for αὐτοῦ. Schöne retains αὐτοῦ, 'even the cup,' &c., and transposes v. 951—2 to follow v. 954. But αὐτοῦ might easily have been written for αὐτῶν on account of the supposed agreement with πώματος.

953. ἴσον ἅπασι. Meting out to me the same measure that had been allotted to all. He means to show, that they did not stint hospitality, but merely refused to converse. Instead of a κοινὸς κρατὴρ, each guest had his own portion distinct to himself.

κἄγωγ' ἐλέγξαι μὲν ξένους οὐκ ἠξίουν,
ἤλγουν δὲ σιγῇ κἀδόκουν οὐκ εἰδέναι,
μέγα στενάζων, οὕνεκ' ἦν μητρὸς φονεύς.
κλύω δ' Ἀθηναίοισι τἀμὰ δυστυχῆ
τελετὴν γενέσθαι, κἄτι τὸν νόμον μένειν,
χοῆρες ἄγγος Παλλάδος τιμᾶν λεών.
ὡς δ' εἰς Ἄρειον ὄχθον ἧκον ἐς δίκην τ'
ἔστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον,
τὸ δ' ἄλλο πρέσβειρ' ἥπερ ἦν Ἐρινύων,
εἰπὼν ἀκούσας θ' αἵματος μητρὸς πέρι·
Φοῖβός μ' ἔσωσε μαρτυρῶν· ἴσας δέ μοι
ψήφους διηρίθμησε Παλλὰς ὠλένῃ,
νικῶν δ' ἀπῆρα φόνια πειρατήρια.
ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκῃ,

955. ἐλέγξαι, to put questions to them as to the reasons of their treating me so. The old copies give κἄγωγ' ἐξελέγξαι, which Hermann and others print κἀγὼ 'ξελέγξαι. The compound verb is 'to cross-question,' the simple, 'to question,' which suits the sense rather better; and so Monk and Dr. Badham have edited.—οὕνεκα κτλ., to be construed with εἰδέναι, 'I pretended not to be conscious that I was my mother's murderer,' but to be surprised at the inhospitable reception I met with.—All this Orestes relates, because he had been led by the oracle to suppose, that he would be regarded simply as the just and honourable avenger of his father. The contrary result galled him the more, from his consciousness of upright intentions. Monk and Schöne follow Matthiae in rendering εἰδέναι 'to notice their taunts,' and it is not easy to say which is the better way, since we may take the latter words in their natural order, 'lamenting that I was my mother's murderer.' Dr. Badham thinks the general sense is, 'I pretended that the grief I really felt at their conduct, arose from my consciousness of being a murderer.' If the Greek can mean this, it is good sense.

960. χοῆρες ἄγγος. From the χοῦς, or measure of wine served to each guest on this occasion (see Schol. on Ar. Equit. 95), the Athenian people instituted the feast (τελετὴν, Bacch. 238) of the χόες, or second day of the Anthesteria. Monk would transpose 958—60 after v. 954.

961. This verse is the only one in Euripides where an elision takes place at the end (not taking into account a choral senarius in Orest. 1489). We might read ἐς δίκην ἔστην τ', or make ἔστην here the apodosis, and add δὲ after εἰπὼν in v. 964. This latter was also proposed by Elmsley, and is adopted by Kirchhoff.

963. πρέσβειρα, πρεσβυτάτη. Ar. Ach. 683 (parodied from tragedy), πρέσβειρα πεντήκοντα Κωπάδων κορᾶν. Euripides appears to describe the still-existing aspect of the Areopagus. "A raised block," says Dr. Wordsworth, *Athens and Attica*, p. 74, "still remains on the east and west side, perhaps the two assigned by Euripides to the accuser and the criminal."

964. εἰπὼν ἀκούσας τε. Having delivered his testimony and heard the accusations of my adversaries. The part taken by Apollo at the trial is fully developed in the *Eumenides*.

966. Kirchhoff gives διερρύθμιζε after Seidler. The MS. Pal. has διηρίθμιζε, Flor. 2 διηρίθμησε.

967. As νικᾶν ἀγῶνα is used, so here νικᾶν δίκην φόνου. Translate, 'And I came off victorious in the trial for murder.'

968. ἔζοντο, 'settled on the spot,' opposed to those who continued the chase, ἀνίδρυτοι ἦσαν, v. 971.—ψῆφον παρ' αὐτὴν, 'close by the place of the trial.' This was the subterranean chapel under the Areopagus, alluded to in Electr. 1271, πάγον παρ' αὐτὸν χάσμα δύσονται χθονός.—ὥρίσαντο, 'marked out for themselves,'

ψῆφον παρ' αὐτὴν ἱρὸν ὡρίσαντ' ἔχειν·
ὅσαι δ' Ἐρινῦν οὐκ ἐπείσθησαν νόμῳ,
δρόμοις ἀνιδρύτοισιν ἠλάστρουν μ' ἀεὶ,
ἕως ἐς ἁγνὸν ἦλθον αὖ Φοίβου πέδον,
καὶ πρόσθεν ἀδύτων ἐκταθεὶς νῆστις βορᾶς
ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θανὼν,
εἰ μή με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν.
ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακὼν
Φοῖβός μ' ἔπεμψε δεῦρο διοπετὲς λαβεῖν
ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.
ἀλλ' ἥνπερ ἡμῖν ὥρισεν σωτηρίαν,
σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας,
μανιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει
στείλας Μυκήναις ἐγκαταστήσω πάλιν.
ἀλλ', ὦ φιληθεῖσ', ὦ κασίγνητον κάρα,
σῶσον πατρῷον οἶκον, ἔκσωσον δ' ἐμέ·
ὡς τἄμ' ὅλωλε πάντα καὶ τὰ Πελοπιδῶν,
οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.

ΧΟ. δεινή τις ὀργὴ δαιμόνων ἐπέζεσε
τὸ Ταντάλειον σπέρμα διὰ πόνων τ' ἄγει.

ΙΦ. τὸ μὲν πρόθυμον πρίν σε δεῦρ' ἐλθεῖν ἔχω

' determined on having.' So Aesch. Suppl. 252, ὁρίζομαι δὲ τήν τε Περραίβων χθόνα.

970. νόμῳ. The law or precedent laid down by Pallas on the present occasion, νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' ἀεί.—ἀνιδρύτοισιν, ' restless.' Monk gives ἀνιδρύτοισί μ' ἠλάστρουν, which is an improvement, perhaps, were there authority for it.

975. σῶσοι is an obvious correction, but not a necessary one. Schöne compares a similar instance of enforcing a favourable response by the same threat, Herod. vii. 141.

976. λακὼν Scaliger for λαβών. The two letters, β and κ, are very often confused in MSS. Many instances are given on Aesch. Suppl. 541.

980. κατάσχωμεν, 'if we should secure.' See on Suppl. 15, Οἰδίπου παγκληρίας μέρος κατασχεῖν φυγάδι Πολυνείκει θέλων.

983. ὦ φίλη χεὶρ Dr. Badham, Aldus having ὦ φίλη γ'. He compares Med. 1071, ὦ φιλτάτη χεὶρ, φίλτατον δέ μοι στόμα. See on Hec. 1000.

986. οὐράνιον. Cf. v. 87.

988. Whether σπέρμα depends on ἐπέζεσε or ἄγει, or, as W. Dindorf thinks, in a manner on both, is a disputed point. Intransitively, with a dative, ἐπέζεσεν occurs Hec. 583; transitively, Cycl. 392, if the verse be genuine. The old copies give ἀεὶ, Canter ἄγει. Dr. Badham thinks some feminine participle originally stood in place of διὰ πόνων τ'.

989. Iphigenia now reverts to the subject which had been pressed upon her attention by Pylades at v. 904, and had been touched upon in the concluding words of her brother's speech. She admits that she has long been anxious to return home, and avows her willingness to forget the cruel treatment of her father in her desire to restore the house of the Atridae. She would gladly too escape from the terrible necessity of preparing Greek strangers for the sacrificial knife.

Ἄργει γενέσθαι καὶ σὲ, σύγγον', εἰσιδεῖν.
θέλω δ' ἅπερ σὺ, σέ τε μεταστῆσαι πόνων
νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με
θυμουμένη, πατρῷον ὀρθῶσαι †θέλω·
σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν
σώσαιμι δ' οἴκους· τὴν θεὸν δ' ὅπως λάθω
δέδοικα καὶ τύραννον, ἡνίκ' ἂν κενὰς
κρηπῖδας εὕρῃ λαΐνας ἀγάλματος.
πῶς δ' οὐ θανοῦμαι; τίς δ' ἔνεστί μοι λόγος;
ἀλλ' εἰ μὲν ἕν τι τοῦθ' ὁμοῦ γενήσεται,
ἄγαλμά τ' οἴσεις κἄμ' ἐπ' εὐπρύμνου νεὼς
ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·
τούτου δὲ χωρισθεῖσ' ἐγὼ μὲν ὄλλυμαι,

But how to betray her trust to the goddess and to the king of the land, if the image of Artemis is to be removed, that is the present difficulty. If both it and herself can be put on board ship, well and good; if the statue is left behind, she is undone.

990. *εἰσιδεῖν*. Whether this depends on *πρὶν* or on *πρόθυμον ἔχω*, is not very clear. Hermann maintains the former, 'Anxiety indeed to be at Argos I have had before you came here and I saw you,' adding, 'aliter inepta diceret.' But the natural order of the words need not be departed from, 'I have long ago wished, even before you came here, to be at Argos and to revisit you.' It is obvious that, before the dream narrated at the beginning of the play, she had believed Orestes to be still alive.

991. *σέ* for *σοί* Canter. The error followed from *πόνον* in MS. Pal. for *πόνων*.

992. *τοῖς κτανοῦσί με* Hermann, Aldus and the MSS. having *τῷ κτανοῦντι*. Elmsley, thinking the present participle necessary to express a mere attempt, reads *τῷ κτείνοντί με*. But see on Ion 1498. At the end of the next verse *θέλω* is very awkwardly repeated. Perhaps, *ὀρθῶσαί ποτε*, or *πάλιν*, as Markland proposed.

995. *σώσαιμί τ'* Markland. Hermann contends that *δὲ* is right, though his arguments are perhaps rather subtle. He renders it, *simul autem patria domus te incolumi non erit deserta*. As the MS. Flor. 1 omits *σῆς* in the preceding verse, the old reading may have been *σφαγῆς τε μὲν γὰρ*, especially as *σφαγὴ* in the general sense was the object of her dislike, v. 775.—*λάθω* is, perhaps, rather the deliberative subjunctive than directly depending on *ὅπως*. In Hipp. 518, *δέδοιχ' ὅπως μοι μὴ λίαν φανῇς σοφὴ, φανεῖ* is a probable reading. The meaning virtually is, *ἀλλὰ πῶς λάθω τὴν θεόν; τοῦτο μὲν γὰρ δέδοικα*.

997. *κρηπῖδας*, for *βάθρον*, the base whereon the image stood.

998. Dr. Badham conjectures, *πῶς οὐ θανοῦμαι; τίς δ' ἔνεσταί μοι λόγος;*

999. *ἕν τι τοῦτο*, this one combined act. There were two acts in fact, but she speaks of them as one, because the separation of them would be fatal to her. Markland gives *ταῦθ'*, but in this case *ἕν τι* would become the predicate, where *τι* is not wanted. This is a mere modification of a rather common phrase, *εἰς ἓν γενήσεται*. Cf. Hel. 1535. He might have written, *εἰς ἓν τοῦτό σοι γενήσεται*. But *ὁμοῦ* means, as Monk translates it, 'by one operation.'

1002. *τούτου* cannot refer to Orestes (who would have been *τοῦδε*, besides that *σὺ* is immediately afterwards addressed to him), and therefore it must refer to *ἄγαλμα*. There is some difficulty in this passage, which seems to mean, 'if you get me and the statue (the latter being the express object of Orestes' voyage) away from the land, well and good; the risk is worth venturing: but, if you only carry off the statue, though you may get home

σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου τύχοις.
οὐ μήν τι φεύγω γ' οὐδέ σ' εἰ θανεῖν χρεὼν
σώσασαν· οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων
θανὼν ποθεινὸς, τὰ δὲ γυναικὸς ἀσθενῆ.
ΟΡ. οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς·
ἄλις τὸ κείνης αἷμα, κοινόφρων δὲ σοὶ
καὶ ζῆν θέλοιμ' ἂν καὶ θανὼν λαχεῖν ἴσον.
[ἥξω δέ γ', ἥνπερ μὴ αὐτὸς ἐνταυθοῖ πέσω,
πρὸς οἶκον, ἢ σοῦ κατθανὼν μενῶ μέτα.]
γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε
Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε
κομίσαι μ' ἄγαλμα θεᾶς πόλισμα Παλλάδος
καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ
συνθεὶς τάδ' εἰς ἓν νόστον ἐλπίζω λαβεῖν.
ΙΦ. πῶς οὖν γένοιτ' ἂν ὥστε μήθ' ἡμᾶς θανεῖν
λαβεῖν θ' ἃ βουλόμεσθα; τῇδε γὰρ νόει.

safe, I shall be undone, because I shall be accused of having connived at the threat.'

1004. The sense is, *οὐ φεύγω τὸ κινδύνευμα, οὐδ' εἰ θανεῖν με χρὴ, σώσασάν σε.* The accusative *σώσασαν* seems quite necessary to the context; hence Kirchhoff's correction has been admitted, for *οὐδέ μ' εἰ θανεῖν χρεὼν, σώσασά σ'.*

1005. *οὐ γὰρ ἀλλὰ*, 'for it cannot be but that;'—see Bacch. 785.—*ποθεινὸς*, an object of regret, "rariore significatu pro *ποθητὸς*," Herm. Dr. Badham quotes Musonius ap. Stob. 67. 20, *τίς δαὶ ἀπὼν οὕτω ποθεινὸς ὡς ἀνὴρ γυναικὶ* (where he emends *τίς δ' αὖ*, but we should clearly read *οὐδείς*, the following words, *καὶ γυνὴ ἀνδρὶ*, being a spurious addition. The metre is thus iambic tetrameter catalectic, as in Ar. Equit. 836, seqq.).—*γυναικὸς* Aldus, and MS. Pal. The other MSS. agree in *γυναικῶν*. W. Dindorf retains the latter, and perhaps he is right; for it is very doubtful if these three concluding verses are genuine.

1008. *κοινόφρων, κοινῇ σὺν σοί.* So Ion 577, *ἐς τὰς Ἀθήνας στεῖχε κοινόφρων πατρί.*—Hartung would read *ζῶν* for *ζῆν*.

1010—1. This distich is probably spurious, as W. Dindorf perceived. The crasis *μὴ αὐτὸς* (required by the sense, though *καὐτὸς* is the reading of the copies) is as unique as *ἐνταυθοῖ* in tragedy; the *γε* is bad; and after Orestes had said, 'I will live and die with you in common,' it was needless to add, 'and I will return home with you or dying will remain with you on the spot.' Monk, after Seidler, and so also Bothe and Dr. Badham, gives *ἄξω δέ σ', ἥνπερ καὐτὸς ἐντεῦθεν περῶ, κτλ.*, which has but little probability.

1012. *πρόσαντες*, 'disagreeable.' Med. 305. Photius, *πρόσαντες: δυσχερὲς καὶ ἐναντίον.*

1014. Elmsley omitted *εἰς* before *Παλλάδος*. In the next verse Dr. Badham gives *γοῦν* for *γάρ*. The tragic language so often implies suppressed sentences, that changes of this kind are rash. He means to reason thus: '(I say then that I will make the attempt to carry off both you and the image;) for, when I consider all the circumstances of the case, I have a fair hope of succeeding.'

1015. *σὸν πρόσωπον εἰσιδεῖν.* Apollo had not expressly said that Orestes would see his sister; but, as Seidler shrewdly remarks from a comparison of v. 86, he had probably used *σύγγονος* ambiguously, so that it would apply either to Artemis or to Iphigenia; the precise words of the oracle probably being *ἔνθα σύγγονος βωμοὺς ἔχει.*

1018. *τῇδε γὰρ νόει.* 'For look at it

[νόστος πρὸς οἴκους· ἡ δὲ βούλησις πάρα.]
ΟΡ. ἆρ' οὖν τύραννον διολέσαι δυναίμεθ' ἄν; 1020
ΙΦ. δεινὸν τόδ' εἶπας, ξενοφονεῖν ἐπήλυδας.
ΟΡ. ἀλλ' εἰ σὲ σώσει κἀμέ, κινδυνευτέον.
ΙΦ. οὐκ ἂν δυναίσθην, τὸ δὲ πρόθυμον ἧνεσα.
ΟΡ. τί δ', εἴ με ναῷ τῷδε κρύψειας λάθρα;
[ΙΦ. ὡς δὴ σκότος λαβόντες ἔξω θεῖμεν ἄν; 1025
ΟΡ. κλεπτῶν γὰρ ἡ νὺξ, τῆς δ' ἀληθείας τὸ φῶς.]
ΙΦ. εἶσ' ἔνδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.
ΟΡ. οἴμοι· διεφθάρμεσθα· πῶς σωθεῖμεν ἄν;
ΙΦ. ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.
ΟΡ. ποῖόν τι; δόξης μετάδος, ὡς κἀγὼ μάθω. 1030
ΙΦ. ταῖς σαῖς ἀνίαις χρήσομαι σοφίσμασιν.
ΟΡ. δειναὶ γὰρ αἱ γυναῖκες εὑρίσκειν τέχνας.
ΙΦ. φονέα σε φήσω μητρὸς ἐξ Ἄργους μολεῖν.
ΟΡ. χρῆσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.
ΙΦ. ὡς οὐ θέμις σε λέξομεν θύειν θεᾷ, 1035

in this light,' viz. that both of these objects may be effected together, since you are resolved to carry off image and priestess together. Cf. Aesch. Eum. 45, *τῇδε γὰρ τρανῶς ἐρῶ*. Eur. El. 639, *τοὐνθένδε πρὸς τὸ πίπτον αὐτὸς ἐννόει*. The following verse seems to the present editor spurious, though Markland's emendation is ingenious, *τῇδε γὰρ νοσεῖ νόστος πρὸς οἴκους*, and this is admitted by most of the editors. In favour of it Schöne well compares Iph. A. 965, *εἰ πρὸς Ἴλιον ἐν τῷδ' ἔκαμνε νόστος*. But it is a common law in monostich dialogue, to commence with *two* verses; and the sense is so complete here with that number, while *βούλησις* is so mere a tautology, and *βούλευσις* so unpoetical, that the third seems on no ground worthy of being retained. Aldus has *νόστον*, the MSS. *νόστος*.

1020. *οὖν* for *ἂν* Badham, and so Markland. This does not appear to be a case where the repetition of the *ἂν* is legitimate, besides that *οὖν* is wanted to the connexion. So Electr. 1058, *ἆρ' οὖν κλύουσα, μῆτερ, εἶτ' ἔρξεις κακῶς;* where *οὖν* is inserted also on conjecture.

1023. *δυναίσθην*, Elmsley's correction for *δυναίμην*, though perhaps *ἅπαξ λεγόμενον* as a form of the dual, seems to be rightly admitted by Monk and Badham. The remark is evidently addressed to Orestes and Pylades.

1025. On the neuter form *σκότος* see Herc. F. 563. 1159. This and the next verse are omitted by Monk. Dr. Badham and Kirchhoff also mark them as spurious. There seems good ground for suspicion, for *ἔξω θεῖμεν* or *ἐξωθεῖμεν*, (not *ἐκσωθεῖμεν*, which is the correction of Brodaeus,) is the MSS. reading, and the interpolator doubtless meant, *ὡς ἔξω θεῖμεν τὸ ἄγαλμα*.

1027. *ἱεροῦ* Dobree for *ἱεροί*. Markland *ἱεροφύλακες*, which Hermann adopts, comparing *ναοφύλακες* in v. 1284. He adds, "non potuit *ἱεροῦ* dicere, quia id visum esset ad *ἔνδον* pertinere." Why should not this be the construction intended?

1031. *ἀνίαις*, 'your woes.' She uses a word as little likely to wound his feelings as possible. Aldus has *ἀνοίαις*. But it is obvious from what follows that she alludes to his crime, not to his madness. Besides, this is not an uncommon confusion.

1032. This verse is quoted by Stobaeus, Fl. lxxiii. 26, with *μὲν* for *γάρ*.

1035. *σε* for *γε* Reiske.

ΟΡ. τίν' αἰτίαν ἔχουσ' ; ὑποπτεύω τι γάρ.
ΙΦ. οὐ καθαρὸν ὄντα, τὸ δ' ὅσιον δώσω φόνῳ.
ΟΡ. τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἁλίσκεται ;
ΙΦ. πόντου σε πηγαῖς ἁγνίσαι βουλήσομαι,
ΟΡ. ἔτ' ἐν δόμοισι βρέτας, ἐφ' ᾧ πεπλεύκαμεν.
ΙΦ. κἀκεῖνο νίψαι, σοῦ θιγόντος ὡς, ἐρῶ.
ΟΡ. ποῖ δῆτα ; πόντου νοτερὸν εἶπας ἔκβολον ;
ΙΦ. οὗ ναῦς χαλινοῖς λινοδέτοις ὁρμεῖ σέθεν.
ΟΡ. σὺ δ' ἤ τις ἄλλος ἐν χεροῖν οἴσει βρέτας ;
ΙΦ. ἐγώ· θιγεῖν γὰρ ὅσιόν ἐστ' ἐμοὶ μόνῃ.
ΟΡ. Πυλάδης δ' ὅδ' ἡμῖν ποῦ τετάξεται φόνου ;
ΙΦ. ταὐτὸν χεροῖν σοὶ λέξεται μίασμ' ἔχων.
ΟΡ. λάθρα δ' ἄνακτος ἢ εἰδότος δράσεις τάδε ;
ΙΦ. πείσασα μύθοις· οὐ γὰρ ἂν λάθοιμί γε.
ΟΡ. καὶ μὴν νεώς γε πίτυλος εὐήρης πάρα.
σοὶ δὴ μέλειν χρὴ τἄλλ' ὅπως ἔξει καλῶς.

1036. *ὑποπτεύω*, I suspect what you will say respecting me. Monk injudiciously adopts Markland's alteration, *τίν' αἰτίαν σχοῦσ' ; οὐχ ὑποπτεύω τι γάρ.*

1037. *δώσω*, i. e. *λέξομεν ὡς δώσω*, sc. *δοῦναι χρή*.

1040. *ἔτ'* for *ἔστι* Hermann and others with one or two MSS., including Flor. 2. The dative must mean, 'with a view to which.' Kirchhoff would read *ἐφ' ὅ γε*, 'to fetch which,' &c.

1041. It is not easy to choose between *σοῦ θιγόντος, ὡς ἐρῶ*, 'you having touched it, as I shall say,' (in which case *νίψαι* depends on *βουλήσομαι*,) and *σοῦ θιγόντος ὡς*, by which *νίψαι ἐρῶ* must stand for *ἐρῶ χρῆναι νίπτειν*. The latter, which is Seidler's, is preferred by Hermann, Kirchhoff, Dindorf, and Matthiae; the former by Monk and Badham.

1042. *ποῖ δῆτα ;* 'Whither then (will you pretend to carry it to)? Do you allude to the watery creek of the sea?'—'I mean where your ship is now riding at anchor.' By *ἔκβολον* he seems to mean any shallow, over which the sea *ἐκβάλλει*, thinking she would be content to get any where to the oozy shore, where there might be water enough for the ceremonial ablution. From v. 1196, it is clear that the sea almost washed the walls of the temple; and there it is said *ἐκπίπτειν πρὸς ναόν*, as here *ἐκβάλλεσθαι*. But Iphigenia has a deeper scheme than that; she will take care to convey the image to the very spot where his ship is moored, so as to secure a ready escape. W. Dindorf admits Reiske's conjecture, *νοτερὸν εἶ παρ' ἔκβολον ;* but *ἰέναι παρὰ τόπον* is not usual.

1044. *σὺ δ' ἤ* Jacobs for *σοὶ δή*, and *τις* for *τίς*.

1046. *πόνου* Brodaeus, *δόλου* Musgrave, for *φόνου*. Either emendation gives a good sense; 'What place shall be assigned to our friend Pylades here in the enterprise?' But *φόνου* may allude to the murder by which Orestes is to be described as polluted, and the following verse confirms this view.

1047. *ἔχειν* for *ἔχων* Kirchhoff.

1049. *γε*, the reading of the MSS., seems more forcible than Monk's *νιν*. Aldus has *σε*.

1050. *εὐήρης*, whatever be its real etymology, might seem here at least to have been used by the poet as if from *εὖ ἐρέσσων*. See *inf.* 1346. It is the Homeric *εὐήρες ἐρετμὸν*, as Barnes has remarked. In both cases it is best to render it 'well-fitted oars.'

1051. Monk assigns this line, with much probability, to Orestes, who thus tells his sister that it is for her to con-

ἑνὸς μόνου δεῖ, τάσδε συγκρύψαι τάδε.
ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους
εὕρισκ'· ἔχει τοι δύναμιν εἰς οἶκτον γυνή.
τὰ δ' ἄλλ', ἴσως ἂν πάντα συμβαίη καλῶς.
ΙΦ. ὦ φίλταται γυναῖκες, εἰς ὑμᾶς βλέπω,
καὶ τἄμ' ἐν ὑμῖν ἐστὶν ἢ καλῶς ἔχειν
ἢ μηδὲν εἶναι καὶ στερηθῆναι πάτρας
[φίλου τ' ἀδελφοῦ φιλτάτης τε συγγόνου].
καὶ πρῶτα μέν μοι τοῦ λόγου τάδ' ἀρχέτω·
γυναῖκές ἐσμεν, φιλόφρον ἀλλήλαις γένος,
σώζειν τε κοινὰ πράγματ' ἀσφαλέσταται.
σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε
φυγάς. καλόν τοι γλῶσσ' ὅτῳ πιστὴ παρῇ.
ὁρᾶτε δ' ὡς τρεῖς μία τύχη τοὺς φιλτάτους
ἢ γῆς πατρῴας νόστος ἢ θανεῖν ἔχει.
σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῇς τύχης,
σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρός σε δεξιᾶς,

trive to reach the ship, and to persuade the chorus to be silent. Dr. Badham, who is generally a follower of Monk, tacitly adopts this, and Kirchhoff made the same correction independently, though he would further read *σοὶ δ' αὖ*. By *τἄλλα* Iphigenia could only mean the safe escape after she has reached the ship; whereas Orestes would mean, the intervening steps to be taken in getting the statue out of the temple.

1052. *τάσδε*, the chorus. See on Ion 667. Aesch. Cho. 546, *αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμάς*.

1055. *ἂν πάντα* Markland for *ἅπαντα*. A comma should be placed at *τὰ δ' ἄλλα*, the sense being, 'As for the rest, I dare say all will turn out well.' For this idiomatic use of *τὰ δ' ἄλλα* (*ceterum*), which has generally escaped notice, see on Aesch. Suppl. 240. Agam. 891. Monk omits this verse without sufficient reason.

1056. *εἰς ὑμᾶς* Hermann for *ὡς ὑμᾶς*, which, he rightly observes, is not and cannot be used in the sense of the other.

1059. This verse seems clearly spurious. The copies give *φίλου τ' ἀδελφοῦ φιλτάτου τε συγγόνου*. Editors differ as to the corrections *φίλης τ' ἀδελφῆς* and *φιλτάτης τε συγγόνου*. In either case the distinction in the degrees of comparison is most objectionable, and the verse is as weak and worthless a one as could be conceived. Of the next line also suspicion may with some reason be entertained; but it is not so manifestly an interpolation as the present.

1064. *πιστὴ* Hermann for *πίστις*, and *πάρα* for *παρῇ*. The subjunctive however after *ὅστις* without *ἄν* is sufficiently common. See on Ion 856. By 'a trusty tongue' she means a tongue that will speak *τὰ καίρια*, but not *τὰ ἀπόρρητα*.

1066. *νόστος* Heath and others for *νόστον*, which probably arose from making it the object of *ἔχει*. For *νόστος γῆς* see Cycl. 103.

1067. The same reward for their silence, a return to their country on some future day, is promised to the chorus in the *Helena*, v. 1387, *καὶ σὲ προσποιούμεθα εὔνουν, κρατεῖν τε στόματος, ἣν δυνώμεθα σωθέντες αὐτοὶ καὶ σὲ συσσῶσαί ποτε*.

1068. *πρός σε* for *πρὸς σὲ* Matthiae. The emphatic *σὲ* is only applicable where Iphigenia throws herself on her knees before each of the chorus. The following words imply this action; and the action of course implies that the chorus were either on the stage, or had ap-

σὲ καὶ σ' ἱκνοῦμαι, σὲ δὲ φίλης παρηίδος
γονάτων τε καὶ τῶν ἐν δόμοισι φιλτάτων,
μητρὸς πατρός τε καὶ τέκνων, ὅτῳ κυρεῖ.
τί φατέ; τίς ὑμῶν φησὶν, ἢ τίς οὐ θέλει,
φθέγξασθε, ταῦτα. μὴ γὰρ αἰνουσῶν λόγους
ὅλωλα κἀγὼ καὶ κασίγνητος τάλας.

ΧΟ. θάρσει, φίλη δέσποινα, καὶ σώζου μόνον·
ὡς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,
ἴστω μέγας Ζεὺς, ὧν ἐπισκήπτεις πέρι.

ΙΦ. ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.
σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους·
ὡς αὐτίχ' ἥξει τῆσδε κοίρανος χθονὸς
θυσίαν ἐλέγχων, εἰ κατείργασται, ξένων.
ὦ πότνι', ἥπερ μ' Αὐλίδος κατὰ πτυχὰς
δεινῆς ἔσωσας ἐκ πατροκτόνου χερὸς,
σῶσόν με καὶ νῦν τούσδε τ'· ἢ τὸ Λοξίου
οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα.
ἀλλ' εὐμενὴς ἔκβηθι βαρβάρου χθονὸς
ἐς τὰς Ἀθήνας· καὶ γὰρ ἐνθάδ' οὐ πρέπει

proached quite to it. At a distance, the appeal to individuals, *σὲ καὶ σὲ* &c., would have been unintelligible. Hermann adduces an ingenious argument from the repetition of *σὲ* thrice, that the front rank alone can be meant, and therefore that the chorus were ranged *κατὰ ζυγὰ*, in ranks three abreast, and not in file, *κατὰ στοίχους*.

1071. W. Dindorf and Kirchhoff omit this verse, because it appears from v. 130 that the chorus consisted of virgins. Moreover, *ὅτῳ* is masculine only; a difficulty which Monk meets by reading *εἴ τῳ κυρεῖ*. Bothe also prefixes an asterisk, as to a dubious passage. If the verse be genuine, *ὅτῳ κυρεῖ* may be taken as a general formula, like *ὅς μοι πάντες εἰς ἐν ἥκετε*, apparently said of women alone, Iph. A. 1127, and as so used because no feminine equivalent to *ἥτινι* was in use. (So perhaps *αἰτία ἀνθ' ὅτου* in v. 926.) We cannot be certain that *all* the members of the chorus were maidens, because the use of the singular in the address to Iphigenia, v. 126—42, clearly shows that it was spoken by the coryphaeus, and so the *παρθένιος ποὺς* may be her's alone.

1079. She here turns to Orestes and Pylades. Compare Rhes. 339, *σύ τ' εὖ παραινεῖς καὶ σὺ καιρίως σκοπεῖς*. Bothe supposes that she speaks to two attendants.

1081. *ἐλέγχων*, 'inquiring.' It is not necessary to read *ἐλέγξων*, which is Markland's obvious suggestion.

1082. *ὦ πότνι'*. Compare the address of Helen to Hera and Aphrodite under similar circumstances, Hel. 1093 seqq., *ὦ πότνι', ἢ Δίοισιν ἐν λέκτροις πίτνεις*, κτλ.

1083. *πατροκτόνου*, irregularly used for *ἐκ πατρῴας χερὸς κτεινούσης με*. The position of *δεινῆς* suggests a doubt of its genuineness. The poet, if he wrote these concluding lines at all, ought to have written, *εἴπερ Αὐλίδος κατὰ πτυχὰς τὸ πρίν μ' ἔσωσας—σῶσόν με καὶ νῦν*.

1086. *εὐμενὴς ἔκβηθι*, depart (i. e. suffer your statue to be removed) propitiously, and without anger at the stealthy means to be adopted, from this barbaric land to the renowned Athens. Schöne compares *τὰς εὐδαίμονας Ἀθήνας* in Oed. Col. 282.

ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.
ΧΟ. ὄρνις, ἃ παρὰ πετρίνας · στρ. α'.
πόντου δειράδας, ἀλκυών,
ἔλεγον οἶτον ἀείδεις,
εὐξύνετον ξυνετοῖς βοάν,
ὅτι πόσιν κελαδεῖς ἀεὶ μολπαῖς,
ἐγώ σοι παραβάλλομαι
θρήνους, ἄπτερος ὄρνις,
ποθοῦσ' Ἑλλάνων ἀγόρους,
ποθοῦσ' Ἄρτεμιν λοχίαν,
ἃ παρὰ Κύνθιον ὄχθον οἰκεῖ
φοίνικά θ' ἁβροκόμαν
δάφναν τ' εὐερνέα καὶ

1089. The chorus, in a beautiful but very difficult ode of the glyconean metre, bewail the captivity which they now endure far from their homes in Hellas. They compare themselves to the Halcyon, that bird of sorrow that sits on the solitary rocks and sings for its lost mate. They long to revisit their native land, and Delos, where Artemis is worshipped with more congenial rites. They recall the time when first they were sold as slaves by victorious enemies, and assigned as attendants on the priestess of the Tauric temple. Would that they had never known what happiness was, for then they would have felt less keenly their present misery. The goddess whom they serve is now about to depart; Pan and Phoebus will attend her voyage to Athens. They will be left, while fair breezes waft away the swift galley. Would that they could take wings and fly away to join in the festive dances and marriage gaieties in which they used once to rejoice!—It is remarkable that throughout the *singular* first person is used.

Ibid. Aldus has τὰς πετρίνας. By the omission of τὰς, with the two best MSS., the antistrophic verse has the final long syllable resolved into two short. The Halcyon, commonly translated *King-fisher*, was some kind of sea-fowl, the note of which was thought peculiarly plaintive. Hence Ovid, Her. xviii. 81, 'Halcyones solae, memores Ceycis amati, Nescio quid visae sunt mihi dulce queri.' Aristophanes appears to parody this passage, Ran. 1309, ἀλκυόνες, αἳ παρ' ἀενάοις θαλάσσης κύμασι στωμύλλετε, κτλ., as in the following sentence he parodies Orest. 1432, and in the next after that Electr. 435.

1091. ἔλεγον οἶτον ἀείδεις, 'makest thy hard fate the subject of doleful song.' Seidler compares, in defence of οἶτον against Barnes' οἰκτρὸν, which most of the recent editors admit, Aesch. Agam. 1162, ὑμνοῦσι δ' ὕμνον δόμασιν προσήμεναι πρώταρχον ἄτην. Similarly in Cycl. 69, Ἴακχον ᾠδὰν is 'a song about Bacchus.' Of course, οἰκτρὸν is in itself probable; but why should transcribers have changed an obvious and ordinary epithet for a peculiarly choice epic noun, by which the construction becomes involved instead of simplified?—εὐξύνετον κτλ., intelligible to those who are themselves experienced in woe. Cf. Iph. A. 466, οὐ συνετὰ συνετῶς.—ὅτι depends on εὐξύνετον, 'namely, that it is thy husband (Ceyx) whom,' &c.

1094. παραβάλλομαι, I set my sorrowful strains alongside of yours; I compare the one with the other. So καταβάλλεσθαι has a medial sense in Hel. 164. Reiske proposed θρηνοῦσ', Schöne θρήνοις, comparing Androm. 233, ἔβαν δὲ Πριαμίδαν ὑπερβολαῖς λόγων δυσφρόνων παραβαλλόμεναι.—ἄπτερος, a wingless, i. e. a human, songstress. So ἄπτερος φάτις, 'an omen not derived from birds,' Agam. 267.

1096. ἀγόρους, the assemblies; Herc. 412. El. 723. This and the next verse are *glyconean polyschematistic*, answering to the ordinary form in the antistrophe, as v. 1092, 1109, and v. 421 and 439.

1100. For the 'full-tressed' date-palm

γλαυκᾶς θαλλὸν ἱρὸν ἐλαίας,
Λατοῦς ὠδῖνα φίλαν,
λίμναν θ' εἱλίσσουσαν ὕδωρ
κύκλιον, ἔνθα κύκνος μελῳ-
δὸς Μούσας θεραπεύει.
ὦ πολλαὶ δακρύων λιβάδες, ἀντ. α'.
αἳ παρηίδας εἰς ἐμὰς
ἔπεσον, ἀνίκα πύργων
ὀλομένων ἐν ναυσὶν ἔβαν
πολεμίων ἐρετμοῖσι καὶ λόγχαις.
ζαχρύσου δὲ δι' ἐμπολᾶς
νόστον βάρβαρον ἦλθον,
ἔνθα τᾶς ἐλαφοκτόνου
θεᾶς ἀμφίπολον κόραν
παῖδ' Ἀγαμεμνονίαν λατρεύω
βωμούς τ' *οὐ μηλοθύτας,
ζηλοῦσα τὰν διὰ παν-

and the bay-tree of Delos see Hec. 455, and for the annular lake, Herod. ii. 170. Aesch. Eum. 9.—θάλλον ed. Brubach. for θάλλος or θάλος. There may possibly have been two forms, as τὸ σκότος and ὁ σκόπος. But those known to us are τὸ θάλος and ὁ θαλλός. The word was properly applied to the olive, as appears from Photius, θαλλὸς, λέγεται καὶ ὁ στέφανος τῆς ἐλαίας, and again, θαλλὸς, κλάδος ἐλαίας· ἢ πᾶν τὸ θάλλον.

1102. ὠδῖνα may be compared with ψῆφον in v. 969, the thing itself for the place where it was manifested. Monk, comparing Hec. 460, where these trees are called Λατοῖ φίλᾳ ὠδῖνος ἄγαλμα, suspects that φίλας is here the true reading; as if a poet was never permitted to vary an expression. It is an obvious suggestion to read Λατοῦς ὠδῖνι φίλας, 'a tree welcome to Latona's travail.'

1104. κύκλιον is Seidler's certain correction for κύκνειον. The lake was called περιχοειδής, τροχόεσσα, περιηγής, as he shows from Callimachus and Herodotus. It was also frequented by wild swans; whence Ion says to one of those birds, as it flies to the Delphic temple, λίμνας ἐπίβα τᾶς Δηλιάδος, v. 167. It is hard to say whether the poet meant to represent the chorus as γυναῖκες νησιωτικαί, or merely to contrast the Greek worship of Artemis, that of joy and innocence, with the barbaric worship of the same goddess at Tauri.

1109. ὀλυμένων Erfurdt for ὀυλομένων or ὀλομένων, and ἐπὶ Elmsley for ἐνὶ or ἐν, as in Hel. 1135, ἐπὶ ναυσὶν ἄγων. But see on v. 1096.

1112. νόστον ἦλθον is like ἐλθεῖν ὁδὸν, as Aesch. Theb. 711, μὴ 'λθῃς ὁδοὺς σὺ τάσδ' ἐφ' ἑβδόμαις πύλαις. Barnes suggests νῆσον, Nauck νᾶσον.

1115. On λατρεύειν with an accusative see Electr. 130, τίνα πόλιν, τίνα δ' οἶκον, ὦ πλάμον σύγγονε, λατρεύεις. The epithet μηλοθύτας may perhaps be considered as purely poetical and otiose, rather than descriptive of the particular altar of the Tauric Artemis. But Monk gives οὐ μηλοθύτας, after Musgrave; and the same correction had occurred to the present editor. The οὐ was probably omitted to suit the short syllable in 1099. Schöne suggests ξεινοθύτας.

1117. ζηλοῦσα τὰν Bothe and Monk for ζηλοῦσ' or ζητοῦσ' ἄταν,—a good correction, and sufficiently consistent with the metre of v. 1100, the variation being the same as the verse above compared with the strophe. Perhaps however τὸν may be

τὸς δυσδαίμον'· ἐν γὰρ ἀνάγκαις
οὐ κάμνει σύντροφος ὤν.
μεταβάλλει δ' εὐδαιμονία·
τὸ δὲ μετ' εὐτυχίας κακοῦ-
σθαι θνατοῖς βαρὺς αἰών.
καὶ σὲ μέν, πότνι', Ἀργεία στρ. β'.
πεντηκόντορος οἶκον ἄξει·
συρίζων δ' ὁ κηροδέτας
κάλαμος οὐρείου Πανὸς
κώπαις ἐπιθωΰξει,
ὁ Φοῖβός θ' ὁ μάντις ἔχων
κελαδον ἑπτατόνου λύρας
ἀείδων πέμψει λιπαρὰν

still nearer the truth, as Kirchhoff suggests. The doctrine here is the same as in Herc. 1292, where see the note; viz. that it is better never to have known happiness, if we are destined to experience reverses. There is great truth in the remark; a beggar's child, ill-clad, cold, half-fed, shows, to the surprise of unthinking people, no signs of unhappiness, because it has never known what comfort and luxury are. And so 'in hardships,' the chorus goes on to say, 'one is not afflicted, if one has been brought up in them from childhood. But happiness is liable to a reverse (*μεταβάλλει*); and the being brought low after prosperous circumstances is to mortals a heavy lot.' Compare Alc. 926. Hel. 418. Troad. 634.

1119. *κάμνει* is adduced from one MS. for *κάμνεις*. So also Reiske and Milton.

1120. The reading in the text is Lenting's correction for *μεταβάλλει δυσδαιμονία*. He compares Herc. 1291, *κεκλημένῳ δὲ φωτὶ μακαρίῳ ποτὲ αἱ μεταβολαὶ πονηρόν*. The two short syllables *μετὰ* are isochronous with *λῖμν* in v. 1183. Dr. Badham is dissatisfied with this slight correction, *δ' εὖ* for *δυς*. He thinks *σύντροφος δυσδαιμονίᾳ* was the original reading, and that *μεταβάλλει* is corrupt. But with *σύντροφος* it is obvious to supply *ἀνάγκαις*. Monk says, "verba a sensu pariter et metro aliena confidenter mutavi in *μεταβολαὶ δ' εὐδαιμονία, to such every change is happiness*," by which he means, that as change cannot be for the worse, it must be for the better. The metre however still has a long syllable resolved into two short; and for the context, nothing can be more appropriate than the proposition, conveyed by *μεταβάλλει*, that happiness is not lasting. Kirchhoff proposes *μεταβολὴ δυσδαιμονία*.

1121. *τὸ δὲ* for *τὸ γὰρ* Seidler, these particles being often confused. Of course, *εὐτυχίας* is the accusative plural. To avoid the ambiguity with the genitive, Scaliger would read *εὐτυχίαν*. The plural however occurs Ion 482 and 1506.

1125—7. She describes the *αὐλὸς* of the *τριηραύλης* by a poetical figure; 'and the wax-fastened reed of the mountain Pan by its shrill notes shall encourage the rowers.' On *οὐρείου* see v. 1140.

1130—1. Something is here wrong; but as every editor has his own conjecture, it is a hazardous matter to restore the original. Hermann omits *εἰς*, Seidler and Bothe, followed by W. Dindorf, give *εὖ σ'*, Monk *εἶσ'*, which he is confident is right; while for the MSS. reading, *ἀείδων ἄξει*, he thinks the poet *may* have put *μετὰ μέλους πέμπων*. Certainly *ἄξει* is suspicious, because the same word was used in v. 1124, so that the sentence, as the text commonly stands, virtually is, *σὲ μὲν ναῦς ἄξει καὶ Φοῖβος ἄξει Ἀθήνας*. The most probable and natural reading appears to be *πέμψει λιπαρὰν | Ἀθηναίων ἐπὶ γᾶν*, because Phoebus would *escort* or *conduct* his sister Artemis and her priestess, while *ἄξει* would only be applicable either to the ship itself or to Orestes. In the antistrophic verse the metre has been happily restored by Her-

[εἰς] Ἀθηναίων ἐπὶ γᾶν.
ἐμὲ δ' αὐτοῦ προλιποῦ-
σα βήσει ῥοθίοις πλάταισιν·
[ἀέρι δ'] ἱστία *δὲ πρότονοι κατὰ πρῷραν ὑπὲρ
στόλον ἐκπετάσουσι πόδας *τε 1135
ναὸς ὠκυπόμπου.
λαμπροὺς ἱπποδρόμους βαίην, ἀντ. β'.
ἔνθ' εὐάλιον ἔρχεται πῦρ·
οἰκείων δ' ὑπὲρ θαλάμων
πτέρυγας ἐν νώτοισιν ἐμοῖς 1140
λήξαιμι θοάζουσα·
χοροῖς δὲ σταίην, ὅθι καὶ

mann, who reads πρὸς for ματέρος. It is probable that εἰς here, γὰρ for δὲ in v. 1121, ἅταν for τὰν in v. 1117, the omission of οὐ in v. 1116, and νώτοις ἀμοῖς in v. 1140, are all due to some officious metrical transcriber, who sought to restore exact syllabic correspondence at the expense of the sense, and without knowing the laws which regulate the licences in glyconean verses.

1132. προλιποῦσα Hermann for λιποῦσα. Monk transposes the δὲ, giving ἔμ' αὐτοῦ δὲ λιποῦσα.—πλάταισιν the present editor for πλάταις.

1134. πρότονοι, as the word implies, and as has been explained on Hec. 114, were properly the ropes which secured the mast at the bows and the stern, πόδες, 'the sheet-lines,' being fastened on each side near the stern. Hermann however thinks that by πρότονοι, both here and in Hec. 114, the ropes are meant by which the sails were furled or unfurled; and Monk says they were those, "quorum ope vela eriguntur." The πόδες (according to Hermann and Seidler, and indeed, consistently with a word meaning the *bottom* or lower end of a sail) were the two lowest extremities of the canvas, where they are fastened to the ropes: Scffol. ad Ar. Equit. 436, πόδας δὲ καλοῦσιν οἱ ναῦται τοὺς παρ' ἑκάτερα τὰ μέρη κάλως ἐκδεδεμένους τῆς ὀθόνης. Here therefore ἱστία πόδας τε (for so Hermann reads, and so the metre requires, for πόδα) merely mean ἱστία κάτωθεν δεδεμένα, which the πρότονοι are said *to expand* as they unfurl them. If the antistrophic verse be right, we must here omit either ἱστία, with Bothe and W. Dindorf, or ἀέρι. The latter is not at all necessary to the sense, and is an unusual dative which has all the appearance of a gloss or amplification of ἐκπετάσουσι. Hermann edits ἀέρι δ' ἱστία τε πρότονοι κτλ., and Monk, after Markland, ἀέρι δ' ἱστία καὶ πρότονοι, though he seems to admit the truth of Seidler's criticism, that the καὶ is here "prorsus absonum." Kirchhoff gives ἀέρι δ' ἱστία . . . πρότονος (so MS. Pal.) κατὰ | πρῷραν κτλ. and in the antistrophe, εἰς ἔριν ὀρνυμένα πολυποίκιλα | φάρεα κτλ. We might perhaps supply the lost monosyllable by σοι. Seidler gives πρὸ προτόνου. But the chief difficulty lies in the antistrophe (v. 1148).

1138. εὐήλιον πῦρ is the moving upper ether, according to the theory of Anaxagoras.

1140. Monk gives νώτοισιν ἐμοῖς for νώτοις ἀμοῖς, and he is probably right, for the verse should certainly be glyconean. In the strophe, v. 1126, we should perhaps read either οὐρεῖου or οὐριβάτα. See on Androm. 103, where the metre suggests αἰπεῖνᾷ for αἰπεινᾷ.—θοάζουσα, 'quickly moving.'

1142. χοροῖς σταίην, like στᾶσα χοροῖς Electr. 178, which Monk well compares. Dr. Badham, without much reason, gives χοροὺς δ' ἱσταίην, and in the next verse πάρεδρος for παρθένος. It is true that παρθένος does not suit the metre, unless with Hermann we transpose the words in v. 1129, to ἑπτατόνου κέλαδον λύρας. But πάρεδρος γάμων, 'seated at a marriage feast,' is a doubtful sense. The context requires that she should say, 'Would that I could take my place in the dance, where

†παρθένος εὐδοκίμων γάμων,
πέρι πόδ' εἰλίσσουσα φίλας
πρὸς ἡλίκων θιάσους
ἐς ἀμίλλας, χαρίτων
χαίτας *τ' εἰς ἔριν ἁβρόπλουτον
ὀρνυμένα, πολυποίκιλα φάρεα καὶ πλοκάμους περι-
βαλλομένα γέ-
νυν συνεσκίαζον.

ΘΟΑΣ.

ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνὴ
Ἑλληνίς; ἤδη τῶν ξένων κατήρξατο,

formerly also I joined the festive ring at a marriage.' Hence it is very likely the poet wrote, ὅθι καὶ πάρος ἐν εὐδοκίμοις γάμοις. The genitive would naturally follow from the corruption of πάρος ἐν into παρθένος. It is doubtful if the words could mean either 'a maiden honourably born' (Monk), or 'virgo nobili digna connubio' (Hermann). See however on v. 134. Kirchhoff proposes πάροιθ' εὐδοκιμοῦσ' ἐμᾶς, retaining the MSS. reading ματέρος.

1145. Hermann's correction for παρὰ πόδ' εἰλίσσουσα· φίλας ματρὸς (ματέρος), 'dancing by my mother's foot' (cf. Iph. A. 627), seems a very happy one, especially as it makes the strophic verse right by the simple omission of the superfluous εἰς. Translate, 'whirling round my foot in friendly rivalry with the company of my equals.' He well compares Phoen. 319, περιέλικτον ἀδονὰν ἐκεῖσε καὶ τὸ δεῦρο περιχορεύουσα. We may add Iph. A. 212, ἅμιλλαν δ' ἐπόνει ποδοῖν πρὸς ἅρμα τέτρωρον.

1148. The old reading, χαίτας ἁβροπλούτοιο εἰς ἔριν, has been corrected by the present editor, and with not greater rashness than others have used, in reading χλιδᾶς θ' (Markland and Badham), καὶ τὰν ἁβρόπλουτον (Bothe), καὶ χαίτας (Monk), καὶ χαίτας ἁβρόπλουτον εὖτ' | εἰς ἔριν (Schöne), or ἁβρόπλουτον ὅτ' εἰς ἔριν (Hermann). The sense is, 'and entering into a rivalry of rich adornment of the hair.' This, by giving πλάταισιν for πλάταις in the strophic verse, restores the metre with close accuracy. Hermann, with more violence, there gives ῥοθίῳ πλάτᾳ.

1149. Monk gives παραβαλλομένα, 'displaying in rivalry,' as in v. 1094, and this is by no means improbable: though we may supply some more appropriate participle to πλοκάμους, like κοσμουμένη, from περιβαλλομένη, 'putting on.' Dr. Badham compares Soph. Antig. 1093, λευκὴν — ἀμφιβάλλομαι τρίχα.

1151. The common reading, γένυσιν ἐσκίαζον, is defended by W. Dindorf on the ground that the dative, in point of syntax, depends on περιβαλλομένα, though in point of sense on ἐσκίαζον. Monk's γένυας, though it is metrically admissible, appears to be a mere patchwork. Hermann's admirable correction, γένυν συνεσκίαζον, has been admitted by Dr. Badham; and it is strongly confirmed by Suppl. 1219, ἀλλ' οὐ φθάνειν χρὴ συσκιάζοντας γένυν, and Bacch. 455, πλόκαμος — γένυν παρ' αὐτὴν κεχυμένος, said of a female attire, compared with Phoen. 63, ἐπεὶ δὲ τέκνων γένυς ἐμῶν σκιάζεται. The verse is now ithyphallic; and there seems no other way of bringing it into exact conformity with the strophe.

1153. Thoas, the king, makes his appearance on the stage at the moment when Iphigenia, probably apprised of his approach, is leaving the temple with the sacred image in her arms. Explanations ensue, which afford an opportunity for maturing the plot that has been agreed on.—πυλωρὸς, κληδοῦχος, ἱερία.—ἤδη Reiske for ἡ δὴ, which Monk strangely retains, because he does not remember any passage where ἤδη commences an interrogative question. In the next verse τε was added by Bothe. Dr. Badham, with superfluous praise, admits the conjecture of Jacobs, δάπτονται. But, as λάμπειν is an active verb (Ion 83, 87),

ἀδύτοις *τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί;
ΧΟ. ἥδ' ἐστὶν, ἥ σοι πάντ', ἄναξ, ἐρεῖ σαφῶς.
ΘΟ. ἔα·
τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,
Ἀγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις;
ΙΦ. ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.
ΘΟ. τί δ' ἔστιν, Ἰφιγένεια, καινὸν ἐν δόμοις;
ΙΦ. ἀπέπτυσ'· ὁσίᾳ γὰρ δίδωμ' ἔπος τόδε.
ΘΟ. τί φροιμιάζει νεοχμόν; ἐξαύδα σαφῶς.
ΙΦ. οὐ καθαρά μοι τὰ θύματ' ἠγρεύσασθ', ἄναξ.
ΘΟ. τί τοὐκδιδάξαν τοῦτό σ'; ἢ δόξαν λέγεις;
ΙΦ. βρέτας τὸ τῆς θεοῦ πάλιν ἕδρας ἀπεστράφη.
ΘΟ. αὐτόματον, ἤ νιν σεισμὸς ἔστρεψε χθονός;
ΙΦ. αὐτόματον· ὄψιν δ' ὀμμάτων ξυνήρμοσεν.
ΘΟ. ἡ δ' αἰτία τίς; ἢ τὸ τῶν ξένων μύσος;
ΙΦ. ἥδ', οὐδὲν ἄλλο· δεινὰ γὰρ δεδράκατον.
ΘΟ. ἀλλ' ἦ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι;

the passive here may well mean *καίονται*, and the more so because oil was used in consuming the body, v. 633.

1157. *ἀκινήτων*, sacred, not to be touched by mortal hand. Monk gives *τί ποτε*, because "*τόδε* nullam vim habet." But he points to the statue she is carrying.

1159. *παραστάσιν*, 'the entrance,' properly, the pilasters at the angles of the front. Aldus has *παραστάσει* with the MS. Pal. See Androm. 1121. Phoen. 415. Thoas, it would seem, is about to enter the temple to prevent the removal of the statue. Of course, being a *βάρβαρος*, he is easily outwitted, like Theoclymenus in the *Helena*, by a *γυνὴ Ἑλληνίς*.

1161. *ἀπέπτυσα*, i. e. *αὐτούς*. But she does not finish her speech; and, lest the king should misunderstand her meaning, she adds, 'for I devote this word to religion;' not to you or yours, but to the ceremonial defilement that is now upon the temple and the statue. Aldus has *ὁσία*, which Monk retains. But there is little force in the priestess saying, 'for I being holy utter this word.' Dr. Badham, who supposes *ἔπος τόδε* alludes to what she is about to say, interprets *ὁσίᾳ διδόναι purgare, lustrare*, like Hel. 869, *κέλευθον*—*δὸς καθαρσίῳ φλογί*. Yet surely *διδόναι ὁσίᾳ* should rather have been illustrated from Bacch. 370, *ὁσία, πότνα θεῶν*, κτλ., 'sanctity,' 'religious reverence.' The dative is here found in the best MSS. *Inf.* v. 1461, *ὁσίας ἕκατι* is *religionis gratia*, to satisfy the demands of ceremonial religion.

1163. *ἠγρεύσασθε*. The middle voice refers to the commands of the king, who had *had* the victims caught. The captors are said *θηρᾶν* in v. 280. The accurate distinction is also observed in Andr. 841, where Hermione says to her nurse, *τί μοι ξίφος ἐκ χερῶν ἠγρεύσω;* and then immediately appeals to a male attendant to give back the sword he has taken away from her by the nurse's order.

1165. *πάλιν*, i. e. *ὀπίσω*, *ἀπεστρύφη ἀπὸ τῆς ἕδρας*, sc. *τοῦ βάθρου*.

1166. Why *ἔστρεψε* is used, where *ἀνέτρεψεν* would seem a more natural word, is explained on Herc. F. 1306, with which compare Bacch. 348.

1168. *τι* for *τὸ* Dobree, and so Kirchhoff and Monk, who reads *ἤ* with one MS. There is no difficulty in the article, for Thoas had been told in v. 1163 that the *ξένοι* were *μυσαροί*. But *τι* would imply ignorance of the fact.

ΙΦ. οἰκεῖον ἦλθον τὸν φόνον κεκτημένοι.
ΘΟ. τίν'; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.
ΙΦ. μητέρα κατειργάσαντο κοινωνῷ ξίφει.
ΘΟ. Ἄπολλον, οὐδ' ἐν βαρβάροις ἔτλη τόδ' ἄν.
ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος.
ΘΟ. ἦ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἔξω φέρεις;
ΙΦ. σεμνόν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.
ΘΟ. μίασμα δ' ἔγνως τοῖν ξένοιν ποίῳ τρόπῳ;
ΙΦ. ἤλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.
ΘΟ. σοφήν σ' ἔθρεψεν Ἑλλὰς, ὡς ἦσθου καλῶς.
ΙΦ. καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.
ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι;

1171. *οἰκεῖον κτλ.* 'The guilt of murder they had upon them when they came, is that of their own kindred.' On *κεκτῆσθαι* see v. 676.

1174. *οὐδ' ἐν βαρβάροις*, i. e. whom the Hellenes are always affecting to despise. —*ἔτλη*, scil. *τις*, a sufficiently common ellipse. The old copies give *τόδ' ἔτλη τις ἄν*, where it is rather difficult to say whether *τόδε* or *τις* is an interpolation. The reading in the text is Hermann's. Bothe and Kirchhoff, with Seidler, omit *τόδ'*, supplying *μητέρα κατεργάσασθαι*. Elmsley however shows that *τόδε* or *τάδε* is commonly added in this phrase (Med. 1339. Hel. 97), and he proposes *τόδ' ἤλπισ' ἄν*, which W. Dindorf adopts. So Hel. 656, *τί φῶ; τίς ἂν τάδ' ἤλπισεν βροτῶν ποτέ;* Dr. Badham thinks the best correction would be, *οὐδ' ἐν βαρβάροις τις αὖτ' ἔτλη.*

1175. The reply to the preceding verse is, in effect, *οὐδ' ἠνέσχοντο οἱ Ἕλληνες· ἠλάθησαν γὰρ οἱ φονεῖς κτλ.* Otherwise we should read *διωγμοῖς δ'*.

1177. *ὡς μεταστήσω*, that I may remove it from the pollution of blood, which it has contracted from the presence of the strangers. Cf. 991.

1179. *ἤλεγχον*, I. questioned them about the matter, when &c. Cf. 1165.

1180. *ὡς*, for *ὅτι οὕτως*. Aesch. Pers. 768, *θεὸς γὰρ οὐκ ἦχθηρεν, ὡς εὔφρων ἔφυ.*

1181. *καὶ νῦν κτλ.* 'And but just now they held out a tempting bait of my affections,' i. e. they tried, by an appeal to my affections, to draw me from hence. Monk gives *καὶ μὴν*, which is adopted by Kirchhoff. If any change is necessary, *καὶ συγκαθεῖσαν* would seem more likely. The meaning however appears to be, that her cleverness and cunning have been further shown by her not being deceived by the proffered bait. On the formula *καὶ νῦν* see Cycl. 32. Nothing can be more crafty than Iphigenia's dialogue with Thoas. She begins by stating the truth, because she has a plausible reason (her hatred of Hellas for giving her up to be sacrificed) to allege, why she should refuse to take this pretended "bait." Thoas accordingly believes that she has refused, and confides in her the more for her apparently honest avowal. The power of *religion*, i. e. superstitious scruple, on a well-meaning barbaric prince, is illustrated by this scene, compared with the very similar one in the *Helena*, where Helen persuades Theoclymenus that certain funeral rites must be performed on board ship to a husband who is reported to have been lost at sea (v. 1240 seqq.).—For *καθεῖσαν*, properly used of dropping a bait, Dr. Badham compares Ar. Vesp. 174, *οἵαν πρόφασιν καθῆκεν, ὡς εἰρωνικῶς.* So also Theocr. xxi. 43, *ἐκ καλάμω δὲ πλάνον κατέσειον ἐδωδάν.*

1182. Dr. Badham, while he plausibly gives *μῶν* for *τῶν*, is wrong in saying "*τῶν Ἀργόθεν* pro *τῶν ἐν Ἄργει* dici non potest." This is one of many passages where a double meaning of the substantive is implied, *ἀγγέλλοντε Ἀργόθεν φίλτρον τι τῶν ἐν Ἄργει φίλων*, 'bringing some pleasing tidings from Argos about your friends there.' Similarly Aesch.

ΙΦ. τὸν μόνον, Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.
ΘΟ. ὡς δή σφε σώσαις ἡδοναῖς ἀγγελμάτων ;
ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν. 1185
ΘΟ. σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.
ΙΦ. πᾶσάν γε μισοῦσ' Ἑλλάδ', ἥ μ' ἀπώλεσεν.
ΘΟ. τί δῆτα δρῶμεν, φράζε, τοῖν ξένοιν πέρι ;
ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.
ΘΟ. οὔκουν ἐν ἔργῳ χέρνιβες ξίφος τε σόν ; 1190
ΙΦ. ἁγνοῖς καθαρμοῖς πρῶτά νιν νίψαι θέλω.
ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ ;
ΙΦ. θάλασσα κλύζει πάντα τἀνθρώπων κακά.
ΘΟ. ὁσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.
ΙΦ. καὶ ταμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι. 1195
ΘΟ. οὔκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων ;
ΙΦ. ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.
ΘΟ. ἄγ' ἔνθα χρῄζεις· οὐ φιλῶ τἄρρητ' ὁρᾶν.
ΙΦ. ἁγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.
ΘΟ. εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος. 1200
ΙΦ. οὐ γάρ ποτ' ἄν νιν ἠράμην βάθρων ἄπο.

Agam. 521, κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ. Many instances have been given on Choeph. 497.—τι Matthiae for τί, which would have implied that Thoas knew *some* message had arrived from Argos, and wanted to know what it was. —Monk's ἀγγείλαντε here is no improvement. In the next, he needlessly inserts γ' after Ὀρέστην.

1184. Kirchhoff puts no question at the end of this verse.

1185. καὶ ζῆν τε πατέρα Monk, because "rhythmus est insuavis et γε a loco alienum." He thinks the poet should not have made Iphigenia tell a gratuitous falsehood about her father; but he had not perhaps fully considered the Greek doctrines and practices on the subject of deceit.

1186. Monk, who says nothing about the sense of a rather obscure verse, reads εἰς τὸ τῆς θεᾶς, because he sees no meaning in the γε. It belongs rather indeed to σὺ δὲ than to θεοῦ, but its force is exerted generally on the verse: '*You* however took refuge with good reason in your duty to the goddess,' i. e. you escaped from the bait by saying you were detained here by the services of the temple. By ἐκνεῖν the metaphor of swimming away from a bait is happily kept up. Cf. Hipp. 470, ἐς δὲ τὴν τύχην πεσοῦσ' ὅσην σὺ, πῶς ἂν ἐκνεῖσαι δοκεῖς ; *Ibid.* 822, πέλαγος εἰσορῶ τοσοῦτον, ὥστε μήποτ' ἐκνεῖσαι πάλιν. Young students will not confound this with ἐξένευσε from ἐκνεύειν, v. 1330.

1190. ἐν ἔργῳ, ready for action; the same in effect as ἕτοιμοι.

1193. This verse is cited by Stobaeus, Flor. iv. 20, besides several grammarians and Diogenes Laertius (quoted in the notes of Herm. and Dind.). It was a γνώμη well suited to the Greek notions both of the sanctity of the elements and of the purgation or lustration, by material means, from moral guilt.

1195. καὶ ταμά γ' κτλ. This verse is ambiguous: *she* means, 'this will also suit my plans of escape;' while Thoas is to understand by it, 'my duty to the goddess will be more satisfactorily performed.'

1196. ἐκπίπτει. See on στερὸν ἔκβολον, v. 1042.

ΘΟ. δίκαιος ηὐσέβεια καὶ προμηθία.
ΙΦ. οἶσθά νυν ἅ μοι γενέσθω ;
ΘΟ. σὸν τὸ σημαίνειν τόδε.
ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθες.
ΘΟ. ποῖ δέ σ' ἐκφύγοιεν ἄν ;
ΙΦ. πιστὸν Ἕλλας οἶδεν οὐδέν.
ΘΟ. ἴτ' ἐπὶ δεσμὰ, πρόσπολοι.
ΙΦ. κἀκκομιζόντων γε δεῦρο τοὺς ξένους ΘΟ. ἔσται τάδε.
ΙΦ. κρᾶτα κρύψαντες πέπλοισιν.
ΘΟ. ἡλίου πρόσθεν φλογός.
ΙΦ. σῶν τέ μοι σύμπεμπ' ὀπαδῶν·
ΘΟ. οἵδ' ὁμαρτήσουσί σοι.
ΙΦ. καὶ πόλει πέμψον τιν', ὅστις σημανεῖ
ΘΟ. ποίας τύχας ;
ΙΦ. ἐν δόμοις μίμνειν ἅπαντας.
ΘΟ. μὴ συναντῷεν φόνῳ.

1202. *δίκαιος*, a rare feminine form, used also in Heracl. 901, and justified by the occasional use of *ὁ καὶ ἡ κύριος*, Heracl. 143, Aesch. Suppl. 712. Monk gives *δίκαιος* in his text, but apparently, from his note, he preferred *δίκαιον*, after Elmsley. The meaning would be different, 'piety and forethought are right,' —a general sentiment much less pointed and appropriate than the old reading, 'Your piety and your forethought are right (disinterested).' On the article joined with only one of two substantives see Electr. 390.

1203. *ἅ μοι γενέσθω*. A mere variation of the common formula, *οἶσθ' ὃ δρᾶσον;* —The metre now passes into that peculiar form of trochaic, where each line is divided between two speakers, one of whom generally puts questions, and the other replies. See Ion 530 seqq. Or. 775, 1602. Iph. A. 1338.

1206. *γε* for *δὲ* Elmsley. Hermann, less fearful of violating "Porson's canon" than Monk, retains *δὲ*, and so does Kirchhoff. Either particle gives an appropriate sense.

1207. *πρόσθεν φλογός*. See on Herc. F. 1231.

1208. For *τύχας* Hermann gives *ταγὰς*, 'injunctions,' a rare word, and one not very likely to have been here used by Euripides, even if we could be sure that it meant *προστάγματα* rather than *τάξεις* (Aesch. Eum. 286). One cannot help suspecting, that *εἰ* for *μὴ* is the true reading in the next verse, and that Thoas asks, 'To warn them that *what* will befal them, if they should meet the murderers?' Thus Iphigenia completes *her* sentence, *σημανεῖ—μίμνειν*, and he *his*, each interrupting the other. Elmsley quotes v. 1410, *σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας*. W. Dindorf thinks *ποίους λόγους* the true reading, as Elmsley had proposed.

1209. *μὴ συναντῷεν*, if the reading be right, and not *μὴ συναντῶσιν*, can hardly be interrogative, as in the old copies, 'lest they should meet with murderers?' Rather it is the true optative, either addressed by Thoas to the attendants, to be conveyed as a warning to the citizens (imperatives and optatives being occasionally interchanged, as *inf.* v. 1480, *ἴτωσαν —καθιδρύσαιντό τε*), or the expression of his own wish, 'May they not meet!' &c. Hermann, who introduces a very plausible

ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστί.
ΘΟ. στεῖχε καὶ σήμαινε σὺ
ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γε κηδεύεις πόλιν.
ΙΦ. καὶ φίλων †γ' οὐδεὶς μάλιστα
ΘΟ. τοῦτ' ἔλεξας εἰς ἐμέ.
ΙΦ. *εἰκότως. ΘΟ. ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.
ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ 1215
ΘΟ. τί χρῆμα δρῶ;
ΙΦ. ἄγνισον πυρσῷ μέλαθρον.
ΘΟ. καθαρὸν ὡς μόλῃς πάλιν;

transposition of this and the two following lines, edits *συναντῴην*, which he refers to *ἔλεξας*, thus:—

I. *ἐν δόμοις μίμνειν ἅπαντας.* Θ. *στεῖχε καὶ σήμαινε σύ.*
I. *καὶ φίλων γε δεῖ μάλιστα* Θ. *τοῦτ' ἔλεξας εἰς ἐμέ,*
I. *μηδέν' εἰς ὄψιν πελάζειν.* Θ. *μὴ συναντῴην φόνῳ.*
I. *μυσαρὰ γὰρ τὰ τοιάδ' ἐστίν.* Θ. *εὖ γε κηδεύεις πόλιν.*
I. *εἰκότως.* Θ. *ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.*

That something is wrong in the passage as it now stands is more than probable. Monk does not much mend the matter by transposing v. 1214 thus:—

I. [*ἀλλὰ χρή μ'.*] Θ. *ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.*
I. *καὶ φίλων γ' οὐ δεῖ μάλιστα.* Θ. *τοῦτ' ἔλεξας εἰς ἐμέ.*

W. Dindorf's opinion is, that v. 1214, *ὡς εἰκότως κτλ.* (to which the first part is wanting in the copies, and which Markland transposed, as a senarius, to follow v. 1202), is an interpolation. Schöne transposes vv. 1212 and 1213, so as to construe *καὶ φίλων γε δεῖ μηδένα πελάζειν κτλ.* The initial supplement, *εἰκότως*, is from Hermann's conjecture; and it has no very high degree of probability, though it is admitted by Schöne. The common reading of v. 1213 is *καὶ φίλων γ' οὐδεὶς μάλιστα.* Elmsley reads *οὐ δεῖ μάλιστα*, 'we don't require the presence of friends;' W. Dindorf, with Hermann, *καὶ φίλων γε δεῖ μάλιστα*, which might ironically mean, that she cannot do without her brother's aid. Lastly, Dr. Badham gives *καὶ φιλῶ γ' οὓς δεῖ μάλιστα*, with a protest against those editors who "dialogum sanissimum atque integerrimum misere luxaverunt." He thinks the lost commencement of the next verse may have been *καὶ πολίτας γ'*. In saying *φιλῶ*, &c., Iphigenia really means Orestes, while Thoas supposes it said of himself. This is ingenious, and it appropriately follows *εὖ γε κηδεύεις πόλιν*, i. e. *οὐ μόνον τοὺς πολίτας, ἀλλὰ καὶ φίλους κηδεύω*. One more conjecture may be hazarded:—ΙΦ. *καὶ φίλων οὐδεὶς*—ΘΟ. *μάλιστα· τοῦτ' ἔλεξας εἰς ἐμέ.*—ΙΦ. *μέμψεταί μ'*. The same use of *μάλιστα* seems to occur in Iph. A. 364. However, it is safer to leave the corrupt words in the text, especially as we cannot be sure that the present arrangement of the parts of the verses is exactly right.

1216. *πυρσῷ* Reiske for *χρυσῷ*. The emendation is confirmed by Hel. 868, *σὺ δ' αὖ κέλευθον, εἴ τις ἔβλαψεν ποδὶ στείβων ἀνοσίῳ, δὸς καθαρσίῳ φλογὶ, κρούσον δὲ πεύκην, ἵνα διεξέλθω, πάρος.* Hermann gives *κύκλῳ*, because Thoas afterwards is seen within the temple, while here she appears to tell him to purify the exterior. However, the *πυρσὸς* was equally applicable either to within or without. There is still an unnoticed difficulty in *καθαρὸν ὡς μόλῃς πάλιν*, and another in the use of *μέλαθρον*, which ought to mean the palace of Thoas, not the temple of the goddess. The latter indeed is occasionally called *μέλαθρα*, as in v. 69 and 1287, but with the addition of *θεᾶς* and *τάδε*, which prevented the sense from being ambiguous. He asks if this was to be done, that she may return to it purified, whereas it is now polluted.

ΙΦ. ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι,
ΘΟ. τί χρή με δρᾶν ;
ΙΦ. πέπλον ὀμμάτων προθέσθαι.
ΘΟ. μὴ παλαμναῖον λάβω ;
ΙΦ. ἢν δ' ἄγαν δοκῶ χρονίζειν,
ΘΟ. τοῦδ'. ὅρος τις ἐστί μοι ;
ΙΦ. θαυμάσῃς μηδέν.
ΘΟ. τὰ τῆς θεοῦ πρᾶσσ' ἐπὶ σχολῆς καλῶς.
ΙΦ. εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε πέσοι.
ΘΟ. . συνεύχομαι.
ΙΦ. τούσδ' †ἄρ' ἐκβαίνοντας ἤδη δωμάτων ὁρῶ ξένους
καὶ θεᾶς κόσμους νεογνούς τ' ἄρνας, ὡς φόνῳ φόνον
μυσαρὸν ἐκνίψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα
προὐθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια.
ἐκποδὼν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,

Return, that is, from the expiatory rite, to the space in front either of the temple or of the palace; for both were represented on the proscenium. Monk reads *ὡς μόλῃ πάλιν*, 'That she, the goddess, after having been brought out, may return to her shrine when it is pure.' But the old copies give *μόλῃς*, with the variant *μόλις* or *μόλοις*. Now, the strangers had been guarded within the palace, as appears from v. 1079, which seems clearly addressed to Pylades and Orestes;—

σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους,
ὡς αὐτίχ' ἥξει τῆσδε κοίρανος χθονὸς,
θυσίαν ἐλέγχων, εἰ κατείργασται, ξένων.

And to the palace Iphigenia alludes when she says, *ἡνίκ' ἂν δ' ἔξω περῶσιν οἱ ξένοι.* Consequently, it was the palace that was polluted, and the palace alone that Thoas could purify, because the office of purifying both statue and temple devolved upon herself. Considering these points, and also the improbability of either *πυρσῷ* or *κύκλῳ* being corrupted to *χρωσῷ*, the following seems a likely restoration of the whole passage:—

Ι. *σὲ δὲ μένοντ' αὐτοῦ πρὸ ναῶν τῆς θεᾶς* Θ. *τί χρῆμα δρῶ;*
Ι. *ἁγνίσαι χρὴ σὸν μέλαθρον.*

When *χρὴ σὸν* had been corrupted to *χρυσὸν*, the other changes would naturally follow upon the loss of the word that governed both the infinitive and the accusative, viz. *χρή*.

1218. *παλαμναῖον*, i. e. *φόνου μίασμα, ἄγος προστρόπαιον*,—a remarkable ellipse. Photius; *παλαμναῖος, φονεὺς, ἢ μιαρός. παλαμναῖοι γὰρ λέγονται οἱ διὰ χειρὸς ἀνδροφονοῦντες· παρὰ τὴν παλάμην· καὶ Ζεὺς παλαμναῖος, ὁ τοὺς τοιούτους τιμωρούμενος· καὶ προστρόπαιος, ὁ προστρέπων τὸ ἄγος αὐτοῖς.*

1221. *ὡς θέλω*. Ambiguously said, because she really means, 'may it result in my escape.'—At *συνεύχομαι* Thoas appears to leave the stage.

1222. The *ἄρ'* in this verse seems to indicate some error. Kirchhoff conjectures *ἀλλὰ γὰρ βαίνοντας ἔξω κτλ.*

1223. *ἄρνας* for *ἄρσενας* Pierson. What is meant by *θεᾶς κόσμους* is uncertain. To the audience, of course, it was not so, because they saw the attendants bringing certain ornaments from within the palace. Probably a peplus to envelop the statue is meant among other things. Kirchhoff would read *κόσμον*. The singular is so used, in allusion to the peplus of Athena Polias, in Hipp. 631, *γέγηθε κόσμον προστιθεὶς ἀγάλματι*. Bothe's conjecture, *κατὰ θεᾶς κόσμους, secundum ritus deae*, is devoid of all probability. At least he should have proposed *θεσμοὺς*, if he was convinced the poet meant this.

1225. *προὐθέμην*, prescribed, proposed.

εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἁγνεύει θεοῖς,
ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,
φεύγετ', ἐξίστασθε, μή τῳ προσπέσῃ μύσος τόδε.
ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἣν νίψω φόνον
τῶνδε καὶ θύσωμεν οὗ χρὴ, καθαρὸν οἰκήσεις δόμον,
εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τἄλλα δ' οὐ λέγουσ' ὅμως
τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

ΧΟ. εὔπαις ὁ Λατοῦς γόνος, στρ.
τόν ποτε Δηλιάσιν

1227. πυλωρὸς, see v. 1152. 'If any one either, as a servant of a temple, keeps pure hands for the gods, or is hastening to conclude a marriage, or is oppressed by labour-pains.' Such persons especially are warned to avoid contracting a pollution which would bring ill luck to themselves or their future progeny.

1231. οὗ χρή. She means, at Athens. Cf. 1086—8. But by καθαρὸς δόμος she is supposed to describe her own Tauric temple, purified from the pollution.

1233. τὰ πλείονα εἰδόσιν, who know the rest of the business, i. e. what remains of the plan yet to be executed. Monk, objecting without any reason to the article (which is not uncommonly added to πλέων even in the simple sense of 'more'), gives τοῖς τε πλείον' εἰδόσιν θεοῖς σοί τε κτλ. His distinction, in fact, is quite incorrect; τὰ πλείονα, 'who know most things,' πλείονα, 'who know more than men.' By τὰ πλείονα Iphigenia means τὰ λοιπὰ τοῦ βουλεύματος, or, in Dr. Badham's paraphrase, τὰ πλείονα τῶν εἰρημένων, 'the things beyond those expressed.' — These latter words are of course said aside.

1234. The choral ode here following, like the equally difficult one in Hel. 1301 seqq., has been regarded by some critics as wholly alien to the subject of the play, being an account of the occupation of the Delphic tripod by Phoebus, after dislodging the former possessor, Themis. Seidler however, and after him Monk, has observed, that as the plot of the play turns on Apollo's oracle being proved right in the end, and Iphigenia's dream wrong, it was not inappropriate here to show the authority, viz. that of Zeus himself, on which Apollo delivered his oracles, and on the other hand, to declare the levity and capriciousness of dreams, sent as they were by Earth in vexation for her ejected daughter Themis, who alone possessed the power of predicting the truth. The summary of the legend is this:—Latona, having given birth to Apollo and Artemis in the fertile vales of Delos, carried the male child to the heights of Parnassus, where at that time a monstrous dragon, sent by Earth to protect the prerogatives of her daughter Themis, guarded the oracular seat. Phoebus, yet an infant in his mother's arms, slew this fell snake, and took possession of the infallible oracle in the centre of the world. But, in punishment for his having ejected Themis, Earth sent up dreams, which used to delude mankind, who trusted more to the predictions derived from thence than to the oracles themselves. Aggrieved at this indignity, the infant Phoebus appeals to Zeus to stop the baneful power of Earth. Zeus, pleased at the zeal of the infant god, puts an end to the nightly visions, confirms Phoebus in his newly-acquired honours, and causes trusty responses to be given to the most distant visitors to the Delphic shrine.

Ibid. εὔπαις, like εὔτεκνος, properly applied to parents, here refers to Apollo himself, the son of Latona. Similarly Artemis is said to dwell in the house of an illustrious father, εὐπατέρειαν αὐλὰν, Hipp. 68, as Dirce is εὐπάρθενος, Bacch. 520, and the Nile is καλλιπάρθενος, Hel. 1. Seidler quotes the Schol. on Ar. Plut. 639, εὔπαιδα δὲ, οἷον καλοὺς ἔχοντα παῖδας, ἢ τὸν καλὸν παῖδα· ἐπαμφοτερίζει γὰρ τὰ τῆς χρήσεως ἐπί τε τοῦ καλοῦ παιδὸς καὶ τοῦ καλοὺς παῖδας ἔχοντος.

1235. τόν for ὅν Hermann, and Δηλιάσιν Seidler for Δηλίας ἐν. The feminine adjective with the neuter γύαλον is to be noticed. See Orest. 270. The verse does not suit the antistrophe, whether we

καρποφόροις γυάλοις
* * * χρυσοκόμαν [Φοῖβον]
ἐν κιθάρᾳ σοφὸν, ἅ τ᾽ ἐπὶ τόξων
εὐστοχίᾳ γάνυται, φέρεν ἶνιν
ἀπὸ δειράδος εἰναλίας
λοχεῖα κλεινὰ λιποῦσ᾽
ἀστάκτων μάτηρ ὑδάτων,
τὰν βακχεύουσαν Διονύσῳ
Παρνάσιον κορυφὰν,
ὅθι ποικιλόνωτος οἰνωπὸς δράκων
σκιερᾷ †κατάχαλκος εὐφύλλῳ δάφνᾳ,
γᾶς πελώριον

read *γυάλοισι* with Monk or *ἐν γυάλοις* with Dr. Badham, and the construction indicates that either a verb or a participle governing *τὸν* has dropped out. This word, which perhaps has the same root as the Latin *vallis*, (*γύαλα, τὰ κοιλώματα τοῦ ὄρους*, and *κυρίως αἱ τῶν ὀρῶν κοιλότητες*, Schol. ad Phoen. 237,) may have had the metrical power of a dissyllable (*gwallois*), as the λ appears sometimes to have been doubled in pronunciation, as in *ἐνάλλιος*, Τελλεύταντος (Ajac. 210) &c.—*καρποφόροις*, a mere poetical epithet, perhaps, since Delos is, now at least, "bare and desolate," as Mr. Clark informs us (Peloponnesus, p. 19).

1237. *Φοῖβον* was omitted by Musgrave as a gloss. This is probable, not only on metrical grounds, but because Artemis is next mentioned not by name, but by her distinctive attribute. Hermann gives *Φοῖβόν τε χρυσοκόμαν*, supposing that a word has been lost in the antistrophe, v. 1260. Kirchhoff's opinion is, that a finite verb (*ἔτικτε* would suit the metre, sc. Λατὼ) has been lost before *χρυσοκόμαν*, and he would read *φέρε δ᾽ ἶνιν* (or *νἱὸν*) in v. 1239. We might also supply *τεκοῦσα*, and adopt the correction of Burges and Seidler, *φέρεν ἶνιν* for *φέρει νιν*. The nominative is *μάτηρ* in v. 1242. She brought her son from the ridge overlooking the sea (*Κύνθιος ὄχθος*, v. 1098) to the height of Parnassus, leaving the rapid torrent (the Inopus), by the banks of which she had given birth to her divine offspring. Hermann refers to Callim. Hymn. Del. v. 206, for mention of this river, the waters of which are called *ἄστακτα*, because they flow, or were fabled to flow, in quick course. So in Oed. Col. 1251, *ἀστακτὶ λείβων δάκρυον*. For the construction of *λοχεῖα ἀστάκτων ὑδάτων*, a genitive of quality, see *sup.* v. 135.

1243. *βακχεύουσαν*, revelling with Dionysus, i. e. where Dionysus holds his revels. Monk and Badham adopt Dobree's conjecture *βακχευθεῖσαν*, 'revelled over by Dionysus,' which would resemble Virgil's *Virginibus bacchata Lacaenis Taygeta*, and Ovid's *bacchatamque jugis Naxon*. Dobree compares Bacch. 1296, *ἐμάνητε, πᾶσά τ᾽ ἐξεβακχεύθη πόλις*. The active however is sufficiently defended by Aesch. Edon. frag. 59, ed. Herm., *ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη*. Herc. F. 1122, *οὐ γάρ τι βακχεύσας γε μέμνηται φρένας*.

1246. *κατάχαλκος* is generally conceded to be corrupt, though Seidler explains it 'covered with brazen (i. e. glittering) scales.' And so the word is used in Phoen. 109, *κατάχαλκον ἅπαν πεδίον ἀστράπτει*. The order however of the words indicates some adjective on which *δάφνᾳ* depended, and none occurs more probable than *κατάκρυπτος*. Monk proposes *κατάφρακτος*, W. Dindorf *κατάπαστος*, Hermann *κατάχλαινος*. Bothe retains *κατάχαλκος* with this far-fetched interpretation, "*armatus*, i. e. defensus, tectus, *umbrosa* lauro." And yet, it is a curious consideration, that *φύλλον* (*φολίον, folium*) is only a diminutive of *φολίς*, the very word that is properly and primarily applied to the scales of a serpent. One might conjecture that *δάφνᾳ* was meant for the dative of place, or some word like *εἰλιχθεὶς* should be restored for *εὐφύλλῳ*.

τέρας, ἄμφεπε μαντεῖον χθόνιον.
ἔτι νιν ἔτι βρέφος, ἔτι φίλας
ἐπὶ ματέρος ἀγκάλαισι θρώσκων
ἔκανες, ὦ Φοῖβε, μαντείων δ' ἐπέβας ζαθέων,
τρίποδί τ' ἐν χρυσέῳ θάσσεις, ἐν ἀψευδεῖ θρόνῳ
μαντείας βροτοῖς
θεσφάτων νέμων
ἀδύτων ὕπο, Κασταλίας ῥεέθρων
γείτων, μέσον γᾶς ἔχων μέλαθρον.
Θέμιν δ' ἐπεὶ γᾶς ἰὼν ἀντ.
παῖδ' ἀπενάσσατο *
* * ἀπὸ ζαθέων
χρηστηρίων, νύχια
Χθὼν ἐτεκνώσατο φάσματ' ὀνείρων,
οἳ πολέσιν μερόπων τά τε πρῶτα
τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν
ὕπνου κατὰ δνοφερὰς

1247. ἄμφεπε Seidler for ἀμφέπει. The word bears its usual epic sense of 'frequented.'

1250. ἔτι βρέφος κτλ. Compare v. 232, βρέφος ἔτι, νέον ἔτι θάλος ἐν χερσὶν ματρὸς πρὸς στέρνοισίν τ'. Apollodor. i. 4, Ἀπόλλων—ἦκεν εἰς Δελφούς, χρησμῳδούσης τότε Θέμιδος· ὡς δὲ ὁ φρουρῶν τὸ μαντεῖον Πύθων ὕφις ἐκώλυεν αὐτὸν παρελθεῖν ἐπὶ τὸ χάσμα, τοῦτον ἀνελών, τὸ μαντεῖον παραλαμβάνει.

1254. On the short υ in χρῡσέῳ see Bacch. 372. Tro. 520. Heracl. 916.

1256. θεσφάτων νέμων is Musgrave's excellent correction for ἀναφαίνων θεσφάτων ἐμῶν, where ἀναφαίνων is a mere gloss, as Seidler perceived, originally superscribed over νέμων. Musgrave well compares Orest. 591, Ἀπόλλων, ὃς μεσομφάλους ἕδρας ναίων βροτοῖσι στόμα νέμει σαφέστατον.

1257. ὅπο Seidler for ὑπὲρ, which in the old copies is connected with Κασταλίας ῥέεθρων. Compare Hec. 53, πέρᾳ γὰρ ἥδ' ὑπὸ σκηνῆς πόδα.

1259. ἐπεὶ Scaliger for ἐπὶ, and in the next verse Seidler conjectured Ἀπόλλων for ἀπό. Hermann supposes Πυθῶνος to have dropped out after ἀπενάσσατο, and Kirchhoff and W. Dindorf mark a lacuna in the same place. This word is very probable in itself, and admits of the equally probable insertion of ἔτικτέ (as suggested above) in v. 1237. For. ἀπενάσσατο see Med. 166. It may be regarded as a synonym of ἀπῳκίσατο, as καταναασαμένη in Aesch. Eum. 889 is 'having made to dwell,' 'having caused to settle in a place.' Translate, 'But when (Apollo) on his arrival had dispossessed Themis, child of Earth, of the sacred oracles, then did the Earth cause to be brought forth nightly visions of dreams, which to numbers of mortal men both things at the beginning and things subsequent and what was destined to happen did foretell in the dark repose of sleep.' For Themis, the successor of Earth, the πρωτόμαντις at Delphi, see Aesch. Eum. 2. For τεκνοῦσθαι, usually said of the male, see Med. 574. Earth is called 'Mother of sable-winged dreams' in Hec. 70.

1263. ἃ τ' for ὅσα τ' Seidler. Hermann thinks ὅσ' ἔμελλε τυχεῖν θ' is much more probable. Hartung, followed by Kirchhoff, reads ὅσ' ἔμελλε τυχεῖν, and this seems the best of all.—πολέσιν, probably from πολύς, as in Hel. 1332, πολέων δ' ἀπέλειπε βίος, though in both passages the word is ambiguous.

[γᾶς] εὐνὰς φράζον· Γαῖα δὲ τὰν
μαντείων ἀφείλετο τιμὰν
Φοίβον φθόνῳ θυγατρός·
ταχύπους δ' ἐς Ὄλυμπον ὁρμαθεὶς ἄναξ
χέρα παιδνὸν ἕλιξεν ἐκ Διὸς θρόνων,
Πυθίων δόμων
χθονίαν ἀφελεῖν μῆνιν νύχιον.
γέλασε δ', ὅτι τέκος ἄφαρ ἔβα
πολύχρυσα θέλων λατρεύματα σχεῖν·
ἐπὶ δ' ἔσεισεν κόμαν παῦσαι νυχίους ἐνοπὰς,
ἀπὸ δὲ μαντοσύναν νυκτωπὸν ἐξεῖλεν βροτῶν,
καὶ τιμὰς πάλιν
θῆκε Λοξίᾳ,

1266. *εὐνὰς φράζον — μαντείων.* This is the reading of Dr. Badham for *κατὰ δνοφερὰς γᾶς εὐνὰς ἔφραζον. γαῖα δὲ [τὴν] μαντεῖον* κτλ. Seidler also has *φράζον* and *μαντείων*. Hermann's emendation is less likely, *κατὰ δνοφερὰς εὐνὰς γᾶς ἔφραζον ἄνω*, omitting *γαῖα*, and placing *δὲ* after *μαντεῖον*. So also Monk, except that he gives *ἀεὶ* instead of *ἄνω*. Bothe, whose arrangement and interpretation of this chorus is undeserving of notice in detail, here treats his readers to a portentous solecism, *Γαῖα δ' ἐπὰν μαντείαν ἀφείλετο τιμὰν Φοῖβον*, κτλ. According to the reading given above, the sense is, *οἳ καθ' ὕπνον ἔφραζον* κτλ. The addition of *γᾶς* was due to those who thought the meaning should be, 'under the dark earth.' The metre of this verse is *glyconean polyschematistic*, as the two next may be made, by dividing *τιμάν*. Cf. 1101—2.

1268. *φθόνῳ θυγατρὸς*, 'through jealousy for her daughter,' i. e. at the treatment Themis had received.

1270. *ἐς* Barnes, *ἐπὶ* Hermann (who gives *Ζηνὸς*) for *ἐκ*. The common reading may be defended by taking *ἕλιξεν* as a synonym of *ἀνῆψεν*. Dr. Badham gives *εἰς Δῖον θρόνον*, which is perhaps rather more probable, though the metre does not absolutely require a long syllable. The sense is, 'Apollo threw his childish hand round the throne of Zeus, supplicating him to remove the angry Earth's nightly visions from the Pythian temple.' The old copies seem to agree in *ψεδνὸν* or *ψαιδνὸν*, corrected by Scaliger.

1272. *μῆνιν νύχιον* Seidler for *θεᾶς μῆνιν νυχίους τ' ἐνοπὰς*, which latter words he perceived should be read in v. 1276 for the vulg. *νυχίους ὀνείρους*. Kirchhoff thinks *ζαχρύσων* should be read for *ζαθέων* in v. 1252.

1274. *γέλασε δ'* κτλ. Compare Hel. 1349. 'And Zeus smiled (to see) that his child had come straight to him from a desire to possess the service of his gold-stored temple; and in confirmation of it (*ἐπὶ*) he shook his locks (in assent) to stop the nightly prophecies, and took away from mortals the divination of darkness.'—Here *ἐπὶ* is Musgrave's correction for *ἐπεὶ* (who also proposed *δὲ σείσας*), and *παῦσαι* Dr. Badham's for *παῦσεν*. The terminations *ε* and *αι* are often confused in MSS. (as *ἐμαὶ* and *ἐμὲ* in v. 58), but here the reading *ἐπεὶ* would naturally involve the change of *παῦσαι* into *παῦσεν*, 'when he nodded, then he stopped' &c. Hermann gives *παῦσεν*, contending that a connecting particle is not necessary; Monk *παύσων*, which is here very questionable Greek.—*ἐνοπὰς* for *ὀνείρους* Seidler; see above, v. 1272. For *ἐξεῖλεν*, removed, see Hipp. 18. Ion 1044.

1278. *μαντοσύναν* Markland for *λαθοσύναν*. Little confidence, it must be confessed, can be placed in this correction, though the context seems to require it.

πολυάνορι δ' ἐν ξενόεντι θρόνῳ
θάρση βροτοῖς θεσφάτων ἀοιδαῖς.

ΑΓΓΕΛΟΣ.

ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς ;
καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας
ἔξω μελάθρων τῶνδε κοίρανον χθονός.
ΧΟ. τί δ' ἔστιν, εἰ χρὴ μὴ κελευσθεῖσαν λέγειν ;
ΑΓ. βεβᾶσι φροῦδοι δίπτυχοι νεανίαι
Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων
φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.
ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
ἄνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.
ΑΓ. ποῖ ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα.
ΧΟ. οὐκ ἴσμεν· ἀλλὰ στεῖχε καὶ δίωκέ νιν
ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.

1282. *ξενόεις*, though perhaps ἄπαξ λεγόμενον, is clearly right, the allusion being to the number of ἐπήλυδες and θεωροὶ who were attracted by the fame of the oracle. Cf. Ion 640, καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι, ἄσθ' ἡδὺς ἀεὶ καινὸς ἐν καινοῖσιν ἦν.— θάρση βροτοῖς, i. e. θῆκεν, ἀποκατέστησεν. The *confidence* of mortals, on which alone the efficacy of oracles depended, had been impaired by Dreams, which the poet describes as a kind of spurious and deceptive divination sent by Earth. Hence Zeus had first to remove these Dreams, and then, by verifying Apollo's predictions as Ζεὺς Τέλειος, to give back the ancient reputation to the Delphic tripod. Literally, 'And at the populous (Delphic) seat frequented by many strangers (he gave) confidence to mortals in the responses of oracles.'— For ἀοιδαῖς, elsewhere called ὑμνῳδία, see Ion 6, 681, &c.

1284. ἐπιστάται, servants, managers. But ἐπιστατεῖν is used rather vaguely in reference to an altar, both of those who preside at a sacrifice (θύματος ἐπιστάτης, Hec. 223), and of suppliants who are said ἐπιβωμιοστατεῖν, Heracl. 44. "Nuncius, ut gravi urgente periculo, omnes simul indistincte appellat sacrorum administros. Hinc est, quod ναοφύλακες, in quibus chorus est, et βώμιοι ἐπιστάται, quod proprie non cadit in chorum, vocantur." *Herm.* For this reason, viz. because she was not in particular addressed, the reply of the coryphaeus is, 'what is the matter, if it is allowable for me to speak without being ordered to do so?' Hermann, after Lenting, gives εἴ με χρὴ κ. λ., *quid est, si me dicere, jussam a te, oportet ubi sit.* We suspect the true reading is, οὐ χρὴ μὴ κ. λέγειν, 'I must not tell you where the king is, unless I am specially ordered to do so.' There is a little apparent inconsistency in the messenger first asking, Where has the king gone? and then adding, 'Call him out of this temple.'

1291. φυγόντες Markland and L. Dindorf, "recte fortasse" adds W. Dindorf. But, as the messenger evidently does not think the escape is yet effected, but that the fugitives may easily be captured (v. 1411—17), the present tense is more applicable, as Monk observes, even though λαβόντες follows.

ΑΓ. ὁρᾶτ', ἄπιστον ὡς γυναικεῖον γένος.
μέτεστί γ' ὑμῖν τῶν πεπραγμένων μέρος.
ΧΟ. μαίνει; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα; 1300
οὐκ εἶ κρατούντων πρὸς πύλας ὅσον τάχος;
ΑΓ. οὐ πρίν γ' ἂν εἴπῃ τοὔπος ἑρμηνεὺς τόδε,
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.
ὠὴ, χαλᾶτε κλῆθρα, τοῖς ἔνδον λέγω,
καὶ δεσπότῃ σημήναθ' οὕνεκ' ἐν πύλαις 1305
πάρειμι καινῶν φόρτον ἀγγέλλων κακῶν.
ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοὴν
πύλας ἀράξας καὶ φόβον πέμψας ἔσω;
ΑΓ. ψευδῶς λέγουσαί μ' αἵδ' ἀπήλαυνον δόμων

1299. *μέτεστί γ'* the present editor for *μέτεστί θ'*. Hermann defends the *τε*, *videte quam perfidum —; participesque estis* &c. Monk gives *μέτεστιν* after Seidler, Dr. Badham *χὐμῖν* after Markland, and so Kirchhoff, but the crasis is not a common one. By placing a full stop after *γένος*, the *γε* becomes appropriate. 'methinks, *you* have had some share in these doings.'—*μέρος* is pleonastically added, not strictly as the nominative to *μέτεστι*, as Monk supposes, but more probably, because in all cases of the genitive, *μέτεστί μοι τοῦδε πράγματος* &c., *μέρος* was originally, i. e. before the verb had passed into an impersonal form, either added or left to be supplied. Literally then the meaning is, 'there is a share to you in these things in part.' We have virtually the same construction in Aesch. Cho. 283, *καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος εἶναι μετασχεῖν*, and Agam. 490, *μεθέξειν φιλτάτου τάφου μέρος*, where *μέρος* is the accusative, the full sense being, *ἔχω μέρος τι πράγματος μετὰ* (i. e. *σὺν*) *ἄλλοις*, which is commonly shortened to *μετέχω πράγματος*. Similarly, when the chorus say to Apollo, Eum. 545, *τί τοῦδε σοὶ μέτεστι πράγματος;* the full sense is, *τί μέρος τοῦδε πράγματος ἐστὶ σοὶ κοινῇ μεθ' ἡμῶν;*

1301. *κρατούντων πύλας*, the royal palace; which was near, but not joined to the temple. The messenger had come to the temple, convinced that the king was within. They tell him that Thoas has gone from thence; but he persists in knocking at the temple gate (v. 1308) before he is convinced of the fact. There seems to be some irony in *κρατούντων*, as if it were said to remind the man that others were his masters, not he the master of them.

1302. *ἑρμηνεὺς* is here simply 'an informer,' *μηνυτὴς*, as has been explained on Herc. F. 1137.—*εἴπῃ* for *εἴποι* is the necessary correction of Porson and others. The error probably arose from a misunderstanding of the sense as *οὐκ ἂν εἴποι πρότερον*. Perhaps it would be better to read *οὗ, πρίν γ' ἂν εἴπῃ* κτλ.

1304. *τοῖς ἔνδον*. See on v. 97.

1306. *φόρτον — κακῶν*. Compare *φόρτον χρείας*, Suppl. 5. "Expectat paullisper nuncius, ecquid responsurae sint. Non respondentibus, ipse pultat fores." *Herm.* Instead of a servant, as was expected, Thoas himself appears at the portal of the temple. Thus the chorus are convicted of having deceived the messenger, by asserting that he was absent.

1308. *ψόφον* for *φόβον* is the reading of Flor. 2, adopted by Schöne.

1309. The common reading, *ψευδῶς ἔλεγον αἵδε, καί μ'* κτλ., is manifestly corrupt. That given in the text is the correction of Pierson. Hermann gives *ψευδῶς ἄρ' αἵδε*, with Matthiae, who had followed Pierson in his edition; and W. Dindorf adopts this, without expressing much confidence in its truth. Bothe has *ψύδρ' ἔλεγον αἵδε*. Monk proposes *ἔφησαν αἵδε* (*καί μ' ἀπήλαυνον δόμων*), which has scarcely any probability. Dr. Badham omits *ψευδῶς ἔλεγον* as a gloss on some word, which he thinks may have been *ἔπλασσον*. All these emendations

ὡς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἧσθ' ἄρα.
ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι;
ΑΓ. αὖθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ
παρόντ' ἄκουσον. ἡ νεᾶνις, ἣ 'νθάδε
βωμοῖς παρίσταθ', Ἰφιγένει' ἔξω χθονὸς
σὺν τοῖς ξένοισιν οἴχεται σεμνὸν θεᾶς
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.
ΘΟ. πῶς φῄς; τί πνεῦμα συμφορᾶς κεκτημένη;
ΑΓ. σώζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσει.
ΘΟ. τὸν ποῖον; ἆρ' ὃν Τυνδαρὶς τίκτει κόρη;
ΑΓ. ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο.
ΘΟ. ὦ θαῦμα. πῶς σε μεῖζον ὀνομάσας τύχω;
ΑΓ. μὴ 'νταῦθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον
διωγμὸν ὅστις τοὺς ξένους θηράσεται.
ΘΟ. λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον
φεύγουσιν, ὥστε διαφυγεῖν τοὐμὸν δόρυ.

are liable to an objection, from which Pierson's natural and easy correction is free, that καὶ—δόμων is made a parenthetical clause. On ἧσθ' ἄρα see v. 351.

1310. εἴης Scaliger for ἦς.

1312. αὖθις, on a future occasion. Cf. v. 1432.—τὰ τῶνδε, 'what is to be done to punish *them*.'

1317. τί πνεῦμα, 'what favouring circumstance having obtained?' Properly, 'what gale of events,' i. e. of fortune. See on Suppl. 554, ὅ τ' ὄλβιός νιν πνεῦμα δειμαίνων λιπεῖν, ὑψηλὸν αἴρει. The reply is, 'effecting the escape of Orestes; for that *you* will be surprised at,' i. e. you of all persons will be most directly concerned at the loss of the destined victim. Hermann observes that σώζουσα is added in continuation of οἴχεται, not in answer to τί πνεῦμα &c.

1319. ἆρ' ὃν κτλ. We may ask, 'How could Thoas know his name and pedigree?' Hermann replies, "Finxit Euripides Orestis nomen et genus notum esse Tauris, sicut Iphigenia quae esset sciebant. Itaque Oreste nominato, statim res omnis patere debuit Thoanti."

1320. θεά. So Hermann and Seidler with two or three MSS., for the Aldine θεᾷ. The middle voice is strictly used, 'whom the goddess had had consecrated (by her priestess) to the altar here.' Monk reads thus; ὃν τοῖς γε βωμοῖς θεᾶς καθωσιώσατο. This has two manifest faults; the γε is in the wrong place, and τοῖς βωμοῖς θεᾶς is barely admissible for τοῖς τῆς θεᾶς βωμοῖς. No poet would use the article with βωμοῖς in a passage like the present.

1321. πῶς σε κτλ. Compare Hel. 601 (as emended by Mr. Clark), θαυμάστ'· ἔλασσον τοὔνομ' ἢ τὸ πρᾶγμ' ἔχω. The sense is, 'What stronger word than θαῦμα can I find to express my feelings on the present event?'· If σε is right (and not rather δὲ or γὰρ), he addresses the event itself as θαῦμα.

1324. διωγμὸν Hermann for διωγμός. Monk gives ὅστις διωγμὸς, which should have been τίς διωγμός. Besides, such transpositions are to the last degree improbable in themselves.—ἐκφρόντισον, Ar. Nub. 695, ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων.

1325. ἀγχίπλουν, short-voyaged; opposed to πελάγιον, far out in the open sea. Hesychius ἀγχίπους (ἀγχίπλους), εὐδιακόμιστος, καὶ ὁ παρεστὼς καὶ σύνεγγυς. Εὐριπίδης Ἰφιγενείᾳ τῇ ἐν Ταύροις.—τοὐμὸν δόρυ, my military power.

ΑΓ. ἐπεὶ πρὸς ἀκτὰς ἤλθομεν θαλασσίας,
οὗ ναῦς Ὀρέστου κρύφιος ἦν ὡρμισμένη,
ἡμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένων
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω
Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα
θύσουσα καὶ καθαρμὸν, ὃν μετῴχετο.
αὐτὴ δ' ὄπισθε δέσμ' ἔχουσα τοῖν ξένοιν
ἔστειχε χερσί. καὶ τάδ' ἦν ὕποπτα μὲν,
ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ.
χρόνῳ δ', ἵν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
ἀνωλόλυξε καὶ κατῇδε βάρβαρα
μέλη μαγεύουσ', ὡς φόνον νίζουσα δή.
ἐπεὶ δὲ δαρὸν ἦμεν ἥμενοι χρόνον,
ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι
κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.
φόβῳ δ' ἃ μὴ χρῆν εἰσορᾶν καθήμεθα
σιγῇ, τέλος δὲ πᾶσιν ἦν αὐτὸς λόγος,
στείχειν ἵν' ἦσαν, καίπερ οὐκ ἐωμένοις.
κἀνταῦθ' ὁρῶμεν Ἑλλάδος νεὼς σκάφος

1332. ὃν *μετῴχετο*, 'which she went to perform.' Commonly, like *μετελθεῖν*, to go in pursuit of some person or object. Il. v. 148, ὁ δ' Ἄβαντα μετῴχετο καὶ Πολύειδον. With *καθαρμὸν* supply from *θύσουσα* some participle like *τελοῦσα*.

1333. *αὐτὴ*, alone. The strangers, tied hand to hand, went before her, and she followed holding them by a chain. This, says the messenger, excited our suspicion, but we satisfied our minds that all was right. There is not the least contradiction here, and Dr. Badham unwarrantably reads *μοι* for *μέν*. If the messenger's own opinion had been opposed to that of the *πρόσπολοι*, he would have used the emphatic *ἐμοί*. Cf. Hel. 1549, *ἡμῖν δ' ἦν μὲν ἥδ' ὑποψία, λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν ὡς πλῆθος εἴη· διεσιωπῶμεν δ' ὅμως, τοὺς σοὺς λόγους σώζοντες.*

1337. *ἀνωλόλυξε*. This word means the cry of good omen raised by women at a sacrifice. See on Aesch. Agam. 577. —*κατῇδε*, much the same as *ἐπῇδε*, with the notion of magic songs being directed *at* a person. The performance was a clever fraud. She knew the ways of the country, and she knew how to turn the superstitious awe of the rustics to her own purpose. Hermann takes *κατᾴδειν* for *decantare*, and thinks it conveys the notion of protracted acting of a false part.—*δοκοῖ* Matthiae for *δοκῇ*.

1338. *μαγεύουσ'* Reiske and others for *ματεύουσ'*.

1340. *μὴ—κτάνοιεν*, i. e. *φόβος* or *φροντὶς μὴ κτλ.*, 'lest they should have killed her.' The present optative would of course have implied fear lest the attempt should be made.

1345. *Ἑλλάδος νεὼς σκάφος*. See v. 1292 and Cycl. 85. The next verse Hermann transposes to follow v. 1394, "feliciter," says Monk, who follows him without appearing to consider the remote improbability that any transcriber should have copied a verse into the text fifty lines before its proper place! Dr. Badham rightly condemns this rashness; but too hastily concludes that the verse is either corrupt or interpolated. All the poet meant to say is this: 'we behold, on arriving at the place, a Greek ship

ταρσῷ κατήρει πίτυλον ἐπτερωμένον,
ναύτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας
ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
ἐλευθέρους πρύμνηθεν ἑστῶτας νεώς.
κοντοῖς δὲ πρῷραν εἶχον, οἱ δ' ἐπωτίδων
ἄγκυραν ἐξανῆπτον, οἱ δὲ κλίμακας
σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια,
πόντῳ δὲ δόντες τοῖν ξένοιν καθίεσαν.
ἡμεῖς δ' ἀφειδήσαντες, ὡς εἰσείδομεν

well fitted with banks of oars, and fifty sailors seated in readiness to pull them.' As oars are often called *πτερὰ νεώς*, so a ship is itself said *πτεροῦσθαι*. By *πίτυλος* the *oarage* is meant, i. e. the whole row or bank, like *νεὼς πίτυλος εὐήρης* in v. 1050; while *ταρσός*, which, like *πλάτη*, is properly the blade, here signifies *ἐρετμόν*. Photius, *ταρροί.—τὰ πλατύσματα τῶν κωπῶν· καὶ αὐτὸ τὸ πτέρωμα.* As for *κατήρης*, it is aptly explained by Hesychius, probably from this very passage; *κατῆρες, κατηρτισμένον ἐρετμῷ* (cod. *κατηρτημένοι ἐν ἐρήμῳ*, emended by Schaefer). He appears therefore to have derived it from *ἄρω*, and so wine is called *ὀσμῇ κατῆρες* Electr. 498, and Adrastus is *κατήρης χλανιδίοις*, 'enveloped in a mantle,' Suppl. 110. Translate, 'winged in the broadside with well-fitted oars.' Kirchhoff suggests *σκάφους*, the genitive after *πίτυλον*, but the vulgate is equally good.

1349. *πρύμνηθεν, ἐκ πρύμνης*, 'astern,' because the Greek ships were put ashore with the prow facing seawards.

1350—3. 'And with poles some (of the sailors on board) were steadying the prow, while others were hanging the anchors to the cat-heads, and others, getting ready ladders, were hauling in the cable by passing it through their hands, and having committed it to the sea, were letting it down to the two strangers.' The *ἐπώτιδες* were projecting beams on each side of the prow, similar to those now in use for suspending the anchors. The word is explained by the Schol. on Thuc. vii. 34. As the ship was on the point of departure, and only waiting to take the strangers on board, the sailors were hauling in the line which had fastened it to the land, and, as they did so, were letting down the other end, which they had tossed overboard, to be seized by the strangers, and for their assistance while mounting the ladder. It was this end, perhaps, that the king's messengers are said *ἔχεσθαι*, to grasp and hold together with the maid, *v.* 1356, otherwise the two would hardly have been mentioned together. Seidler is probably wrong in supposing the line was let down in order that the strangers might pull the ship closer to them (which was more than two men could have done); but Hermann can hardly be right in saying "solutos nautae rudentes per manus trahebant, quo eos in navi reponerent;" for it would be very harsh to construe *καθίεσαν τὰς κλίμακας* instead of *καθίεσαν τὰ πρυμνήσια*. Kirchhoff thinks the original stood thus, *ἦ πρυμνήσια | σπεύδοντες ἦγον διὰ χερῶν, καὶ κλίμακα | πόντῳ διδόντες τοῖν ξένοιν καθίεσαν*. Dr. Badham, objecting not only to the aorist participle *δόντες*, but also to *πόντῳ*, because the strangers were yet on dry land (see however v. 1380), thinks the words must be corrupt, and would read *δοῦντες* (a form which is hardly defended by the compound *συνδοῦντα* in Iph. A. 110). He supposes *πόντῳ* to be a false reading for some part of the ship to which they tied the rope they were letting down. The integrity of the verse is the more doubtful, because the copies give *τὴν ξένην*, altered by Seidler to *τοῖν ξένοιν*. One may suspect one of these two verses was a *διττογραφία*, like that illustrated on Androm. 7, and that one early reading was *οἱ δὲ κλίμακας πόντῳ διδόντες τοῖν ξένοιν καθίεσαν*, the other *οἱ δὲ κλ. σπ.,—πρυμνήσια*.

1354. *ἀφειδήσαντες*, being no longer restricted in our actions; becoming reckless, or unsparing. In Soph. Antig. 414, this rare verb is rather oddly used; *εἴ τις τοῦδ' ἀφειδήσοι πόνου*, 'if any one should be remiss in this duty.'

δόλια τεχνήμαθ', εἰχόμεσθα τῆς ξένης
πρυμνησίων τε, καὶ δι' εὐθυντηρίας
οἴακας ἐξηροῦμεν εὐπρύμνου νεώς.
λόγοι δ' ἐχώρουν, Τίνι λόγῳ πορθμεύετε
κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους;
τίνος τίς ὢν *σὺ τήνδ' ἀπεμπολᾷς χθονός;
ὁ δ' εἶπ', Ὀρέστης, τῆσδ' ὅμαιμος, ὡς μάθῃς,
Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι
λαβὼν ἀδελφὴν, ἣν ἀπώλεσ' ἐκ δόμων.
ἀλλ' οὐδὲν ἧσσον εἰχόμεσθα τῆς ξένης,
καὶ πρός σ' ἔπεσθαι διεβιαζόμεσθά νιν·
ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.
κεῖνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν
ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,
καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἅμα
ἐς πλευρὰ καὶ πρὸς ἦπαρ ἠκοντίζετο,
†ὥστε ξυνάπτειν καὶ ξυναποκαμεῖν μέλη.

1356. *εὐθυντηρίας*, the rudder-port, i. e. the aperture through which a rudder (or rather, paddle) was protruded on each side of the stern. The method of hanging these double rudders has been explained on Hel. v. 1536. It is clear that they could be removed from below, for the attempt on the part of the king's servants to detain the ship, by unshipping the rudders, was made while they stood beneath the stern. Seidler well compares a passage in Lucian's *Toxaris*, § 6, where this very scene is being described, and which exactly confirms this explanation, *ἐπιλαμβάνονται τοῦ σκάφους ἤδη πλέοντος, ἐκκρεμαννύμενοι τῶν πηδαλίων, καὶ ἀναβαίνειν πειρώμενοι*. This is professedly from a picture. Lucian's narrator had mistaken the object of the men in clinging to the rudders, supposing them to be endeavouring to board the ship. It is needless to add, that *ἐξηροῦμεν* has the true imperfect signification of an attempt made without success.

1358. *λόγοι δ' κτλ.* 'And words began to run high, On what pretext are you stealing and conveying out of the land images and priestesses? Who, and whose son, are *you*, that you are for taking off this lady for sale in another land?' To Seidler and Elmsley is due *ξόανα* for *ξόανον*, to Matthiae *θυηπόλους* for *—ον*, "sententia invidiosius universe enuntiata," as Hermann observes, after him. The emphatic *σὺ*, which is wanting in the copies, was restored by Markland.

1366. *τὰ δεινά*. For the article see v. 320 and 924. The man points to his bruises, and says, '*these* terrible blows on the cheeks.'

1368. *ἡμεῖς τε*, scil. *οὐκ εἴχομεν*. Compare v. 373 with v. 1477—8.—For *ἦσαν* Dr. Badham needlessly proposes *ἧσσον*. The meaning is, *πυγμαὶ ἦσαν αἱ ἐνεκροτοῦντο ἡμῖν*.—The Greek sailors, seeing the king's servants lay hands on Iphigenia, had leaped from the ship, so that the encounter took place on the strand.

1369. *καὶ κῶλα*. He seems to say that not only hands but legs were used against himself and his party. Monk compares Bacch. 665, *λευκὸν κῶλον ἐξηκόντισαν*. The Greeks, well versed not only in pugilism but in the pancratium, knew how to disable their antagonists by methods opposed to our modern notions of "fair play." Others understand *κῶλα* to mean *βραχίονες*.

1371. This verse is either corrupt, or, which is quite as probable, spurious, since the sense ends naturally and easily with the

δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι
ἐφεύγομεν πρὸς κρημνὸν, οἱ μὲν ἐν κάρᾳ
κάθαιμ' ἔχοντες τραύμαθ', οἱ δ' ἐν ὄμμασιν·
ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως
ἐμαρνάμεσθα καὶ πέτροις ἐβάλλομεν.
ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.
κἀν τῷδε, δεινὸς γὰρ κλύδων ὤκειλε ναῦν
πρὸς γῆν, φόβος δ' ἦν, ὥστε μὴ τέγξαι πόδα,
λαβὼν Ὀρέστης ὦμον εἰς ἀριστερὸν,
βὰς ἐς θάλασσαν κἀπὶ κλίμακος θορὼν,
ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεὼς
τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης

preceding verse. Hermann's correction is not very improbable, *ὡς τῷ ξυνάπτειν*, 'so that our limbs were powerless through fatigue simultaneously with the engagement,' i. e. so that we no sooner engaged, than we were tired out. Monk is hopeful that all readers will take his emendation for the genuine reading, *ὥστ' ἐξαναπνεῖν* κτλ., 'so that we lost the power of breathing.' It is not in favour of his expectation that the only passage which the Lexicon quotes for *ἐξαναπνεῖν* is Plato, Phaedr. p. 254 C, where *ἐξαναπνεύσας* is, 'having recovered his breath.' Matthiae and W. Dindorf adopt Markland's conjecture, which is the merest tautology, *ὡς ξύν τ' ἀπειπεῖν καὶ ξυναποκαμεῖν μέλη*.

1372. Photius, *σήμαντρα, σφραγῖδας*. This gloss refers perhaps to Iph. A. 325. Here it is an ingenious expression for 'marked with weals.'

1376. *πέτροις* the present editor for *πέτρους*. The Greeks say either *ἰέναι πέτρους τινὸς*, or *βάλλειν λίθοις τινὰ*, as remarked on v. 318.

1378. *ἀναστεῖλαι*, 'to send us further back to a distance.' Monk well illustrates *εἴργειν* and *ἀναστέλλειν* from Thuc. vi. 70, *καὶ ἐπὶ πολὺ μὲν οὐκ ἐδίωξαν οἱ Ἀθηναῖοι· οἱ γὰρ ἱππῆς τῶν Συρακοσίων, πολλοὶ ὄντες καὶ ἀήσσητοι, εἶργον· καὶ ἐσβαλόντες ἐς τοὺς ὁπλίτας αὐτῶν, εἴ τινας προσδιώκοντας ἴδοιεν, ἀνέστελλον*.

1379. *ὤκειλε*, 'had neared her to the shore.'—*φόβος ἦν*, 'there was fear on her (Iphigenia's) part, so that she would not wet her feet.' Dr. Badham, thinking *ὥστε μὴ* is not Greek, and because Aldus has *φόβος δ' ἦν ναυάταις* (the reading by the second hand in MS. Pal.), gives *φόβος δ' ἦν παρθένῳ*, which is approved by Kirchhoff, who says *ὥστε* is wanting by the first hand in MS. Pal., and accordingly he marks a *lacuna*. Monk strangely takes *τέγξαι πόδα* of the ship dipping its sheet lines, i. e. capsizing, as if that were possible close to the land. There is no serious difficulty in the vulgate, which is after MS. Flor. 2. A wave had brought the ship so close to land, that Iphigenia might have reached it by walking ankle-deep in the surge. As she feared to do this, Orestes carried her on his shoulders and placed her on board. We contend that all this is perfectly natural; and for the construction, if we place a comma after *φόβος δ' ἦν*, it will at once be seen wherein the sense is different from *φόβος ἦν μὴ τέγξειε*. The latter would express that she hesitated, the former that she positively refused to wet her feet; the effect or result of her fear. Dr. Donaldson's view of this sentence may be seen in his Gr. Gr. § 602, *d*.

1383. *εὐσέλμου* Pierson for *εὐσήμου*.

1384. *τό τ'* for *τὸ δ'* Markland, the old copies having a full stop at *νεὼς*, and omitting the *δὲ* in v. 1385, so that *ἄγαλμα* was taken for the nominative to *ἐφθέγξατο*, and *βοή τις* was altered to *βοήν τιν'* in the Aldine, though not in the MSS. In the preceding verse Hermann gives *ἀδελφήν τ'*, which, though probable, can hardly be considered as necessary as he contends.

ἄγαλμα. νηὸς *δ' ἐκ μέσης ἐφθέγξατο
βοή τις, Ὦ γῆς Ἑλλάδος ναῦται νεὼς,
λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε·
ἔχομεν γὰρ ὥνπερ οὕνεκ' Εὔξεινον πόρον
Συμπληγάδων ἔσωθεν εἰσεπλεύσαμεν.
οἱ δὲ στεναγμὸν ἡδὺν ἐκβρυχώμενοι
ἔπαισαν ἅλμην. ναῦς δ', ἕως μὲν ἐντὸς ἦν
λιμένος, ἐχώρει, στόμια διαπερῶσα δὲ
λάβρῳ κλύδωνι συμπεσοῦσ' ἠπείγετο·
δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης †νεὼς
ὤθει παλιμπρυμνηδόν· οἱ δ' ἐκαρτέρουν
πρὸς κῦμα λακτίζοντες· ἐς δὲ γῆν πάλιν

1385. The δ' was added by Markland. Kirchhoff gives *ναὸς δ'*. Cf. Bacch. 1078, *ἐκ δ' αἰθέρος φωνή τις—ἀνεβόησεν.*

1386. As *ναῦται νεὼς* forms one idea, the addition of *γῆς Ἑλλάδος* presents no difficulty. See on Herc. F. 562, *οὐ βίψεθ' Ἅιδου τάσδε περιβολὰς κόμης;* Dr. Badham supposes *ναῦται νεὼς* to be a gloss, and thinks the poet may here, as in Hel. 1593, have used *ὦ γῆς Ἑλλάδος λωτίσματα.* W. Dindorf prefers *ὦ τῆς Ἑλλάδος*, and Monk has edited, after Pierson, *Ὦ γῆς Ἑλλάδος ναῦται, νεὼς λάβεσθε, κώπαις ῥόθι' ἁλὸς λευκαίνετε.* The addition of *ἁλὸς* is wholly needless. Cf. Hel. 1575, *ῥόθιά τ' ἐξεπίμπλατο βοῆς.* The old reading is slightly corrupt, *λάβεσθε κώπαις, ῥόθιά τε λευκαίνετε*, corrected by Reiske and Scaliger. We have *ἅλα ῥοθίοισι λευκαίνειν* in Cycl. 17.

1390. *στεναγμὸν*, the noise involuntarily made in the effort of rowing, as in any other great physical exertion. It is called *ἡδὺς* to counteract the ordinary meaning of a word expressing grief. Bothe explains it quite wrongly, "desiderio patriae, cujus meminerat ista vox." Cf. Aesch. Pers. 398, *εὐθὺς δὲ κώπης ῥοθιάδος ξυνεμβολῇ ἔπαισαν ἅλμην βρύχιον ἐκ κελεύσματος.*

1392. *ἐχώρει*, made way. On passing however the mouth of the harbour, *στόμιον*, it met with a heavy sea, and was driven back; for a smart gale came on suddenly, and forced her stern-foremost towards the land. The context clearly shows that *ἠπείγετο εἰς γῆν* must be meant. Musgrave interprets *jactata, vexata est;* he should at least have said *jactabatur;* but it is doubtful if the verb can bear this sense. Dr. Badham does not remove the difficulty of the passage in any degree by proposing to read *στόμια δ' ἐκπερῶσα δή.* It is more likely that *ἠπείγετο*, which naturally means 'was sped on its way,' rather than 'was driven back,' is corrupt, especially as a Paris MS. gives *συμπεσοῦ δηπήγετο.* Perhaps, *ἀπήγετο*, as in v. 356, *ἀπήγαγε* is 'drove away from her course.'

1395. The old reading, *πάλιν πρυμνήσι'*, is unquestionably corrupt, for how could a sudden squall *thrust back the ship's stern-ropes*, which were already on board, v. 1352? Hermann's correction is one of his happiest efforts in this play. He cites Hesychius, *παλιμπρυμνηδὸν, οἷον παλίμπρυμνον χώρησιν προῆλθεν εἰς τοὔμπροσθεν, ἀνακάμπτουσα, ὡς ἐπὶ πρύμναν κροῦσαι*, where perhaps we should read *ἐκ τοὔμπροσθεν ἀνακάμπτουσα.* The ship did not turn round, but simply went back with its stern to the shore, as it had left it. It is clear that *νεὼς* in the preceding verse is corrupt. The genitive resulted from the false reading *πρυμνήσια.* Probably either *σκάφος* should be restored, or (what comes very close to *νεὼς*) *ἐξαίφνης πνέων.* Hermann, as above mentioned on v. 1346, transposes that verse to follow *νεὼς*, and so makes the latter to depend on *πίτυλον.*

1396. *πρὸς κῦμα.* Nauck (ap. Kirch.) proposes *πρὸς κέντρα.* In either case the same proverb is alluded to.—*εἰς γῆν δ' ἔμπαλιν* Musgrave for *δὲ πάλιν* or *δὴ πάλιν.*

κλύδων παλίρρους ἦγε ναῦν. σταθεῖσα δὲ
Ἀγαμέμνονος παῖς ηὔξατ', Ὦ Λητοῦς κόρη,
σῶσόν με, τὴν σὴν ἱερίαν, πρὸς Ἑλλάδα
ἐκ βαρβάρου γῆς, καὶ κλοπαῖς σύγγνωθ' ἐμαῖς.
φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·
φιλεῖν δὲ κἀμὲ τοὺς ὁμαίμονας δόκει.
ναῦται δ' ἐπηυφήμησαν εὐχαῖσιν κόρης
παιᾶνα, γυμνὰς ἐξ ἐπωμίδων χέρας
κώπῃ προσαρμόσαντες ἐκ κελεύσματος.
μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος·
χὠ μέν τις ἐς θάλασσαν ὡρμήθη ποσὶν,
ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.
κἀγὼ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην
σοὶ τὰς ἐκεῖθεν σημανῶν, ἄναξ, τύχας.
ἀλλ' ἕρπε δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,

Monk gives εἰς δὲ γῆν πάλιν with ed. Brubach., and so Kirchhoff.

1397. σταθεῖσα, taking a position on the ship, i. e. such a position as befitted a solemn supplication. So in Hel. 1591, ἐκ δὲ ταυρείου φόνου Ἀτρέως σταθεὶς παῖς ἀνεβόησε συμμάχους, where Mr. Clark would read στραφείς.

1401—2. φιλεῖς δὲ κτλ. As you love your brother Phoebus, so believe that I too love those born of the same parents with myself.

1404. The Aldine reading, γυμνὰς ἐκ χερῶν ἐπωμίδας, was corrected by Musgrave. The meaning is, 'applying their arms, stripped from the shoulder-sleeve, to the oar at the word of command.' The same use of ἐπωμὶς occurs in Hec. 558, λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος ἔρρηξε. It was the point of junction of the front and the back part of the dress over the shoulder. The MS. Flor. 2 has a remarkable variant, γυμνὰς ἐκβαλόντες ἐπωμίδας, whence Matthiae, followed by W. Dindorf, gives γυμνὰς ἐκβαλόντες ὠλένας. However, not only are the two participles together inelegant, but ἐκβαλόντες is like a corruption of a gloss ἐμβαλόντες, 'pulling hard at the oar,' or may itself be a gloss on ἐξ ἐπωμίδων, 'protruding their hands,' thence corrupted to ἐπωμίδας. For γυμνὰς ἐξ ἐπ. compare Ion 1208, γυμνὰ ἐκ πέπλων μέλη.

1406. Photius, μᾶλλον μᾶλλον, ἀντὶ τοῦ ἀεὶ καὶ μᾶλλον. And he quotes the authority of Alexis and Menander, adding in a preceding gloss, οὕτως λέγουσιν ἄνευ τοῦ Καὶ συνδέσμου. This therefore may be regarded as one of the later Atticisms which were begun to be introduced in the time of Euripides.

1407. ὁ μέν τις. 'Some of them (the ship's crew) rushed with all speed into the sea, while another proceeded to fasten twisted nooses from the ship to the shore.' The old reading ἀγκύρας was corrected by Musgrave. Kirchhoff says the ρ is by an alteration in MS. Pal., which therefore had ἀγκύλας by the first hand. Dr. Badham explains this of the messenger's party, who endeavoured to detain the fugitives when the ship had again come to shore. Hermann more probably understands it of the sailors' own efforts to secure the ship from being dashed against the rocks. The words are certainly ambiguous, as it is not stated to what the ropes were tied, and πλεκταὶ ἀγκύλαι is as likely a term for ropes to fasten a ship, as it is applicable to loops or nooses thrown round prisoners to secure them.

οὐκ ἔστιν ἐλπὶς τοῖς ξένοις σωτηρίας·
πόντου δ' ἀνάκτωρ Ἰλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις δ' ἐναντίος,
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὡς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφήν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεᾷ προδοῦσ' ἀλίσκεται.

ΧΟ. ὦ τλῆμον Ἰφιγένεια, συγγόνου μέτα
θανεῖ πάλιν μολοῦσα δεσποτῶν χέρας.

ΘΟ. ὦ πάντες ἀστοὶ τῆσδε βαρβάρου χθονὸς,
οὐκ εἶα πώλοις ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε, κἀκβολὰς νεὼς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἱ δ' ὠκυπόμπους ἔλξετ' ἐς πόντον πλάτας;
ὡς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασι
λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας
ῥίψωμεν, ἢ σκόλοψι πήξωμεν δέμας.
ὑμᾶς δὲ τὰς τῶνδ' ἴστορας βουλευμάτων
γυναῖκας αὖθις, ἡνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα· νῦν δὲ τὴν προκειμένην

1415. Monk omits the δὲ, by which the preceding τε is answered by the following *καὶ νῦν*. This simplifies the syntax, and is unobjectionable in itself. But *καὶ νῦν* is, 'and accordingly now;' see on Cycl. 32. *sup.* v. 1181. If δὲ be right, the meaning is, 'favours Troy, but is opposed to the Argives,' τε and δὲ being occasionally used when there is some contrast between things viewed in connexion. The favour of Poseidon towards Troy, of which he was the builder in common with Apollo, is declared in the commencement of the *Troades*. For Πελοπίδαι, which seems to have a wider sense than the descendants of Atreus, compare Hel. 1242.

1418. λαβεῖν τ' ἀδελφὴν is the old reading, which Hermann defends, though he inadvertently leaves ἀδελφήν θ', the correction of Musgrave.

1419. *προδοῦσα*, being faithless to. If the text be right she is said *προδοῦναι φόνον θεᾷ*, to have forgotten her deliverance from the attempted sacrifice at Aulis, by which she had become devoted to the service of the goddess. Dr. Badham's reading has not sufficient probability to supersede the vulgate; ἣ *φόνου τοῦ ν' Αὐλίδι ἀμνημόνευτον θεὰν προδοῦσ' ἀλίσκεται*, i. e. *φόνου ἕνεκα*, 'forgotten so far as the sacrifice at Aulis was concerned, but not further.'

1423. *οὐκ εἶα — δραμεῖσθε*. So Hel. 1561, *οὐκ εἶα — ταύρειων δέμας ἐς πρῷραν ἐμβαλεῖτε;*

1424. *ἐκβολὰς*, the coming ashore of the ship. Similarly the things cast up from a wreck are *ναὸς ἔκβολα*, Hel. 422. Heath appears wrongly to explain it here, "ea quae e nave naufraga ejiciuntur."

1427. Monk, placing the question at δέξεσθε, gives ἕλκετ', without any better reason than that he thinks that ἕλξετε is too far removed from *οὐκ εἶα*.—In all this passage there seems an intentional allusion to the name Θόας.

1432. *αὖθις*, 'hereafter,' cf. v. 1312.

σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

ΑΘΗΝΑ.

ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ
Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
παῦσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ.
πεπρωμένος γὰρ θεσφάτοισι Λοξίου
δεῦρ' ἦλθ' Ὀρέστης, τόν τ' Ἐρινύων χόλον
φεύγων ἀδελφῆς τ' Ἄργος εἰσπέμψων δέμας,
ἄγαλμά θ' ἱρὸν εἰς ἐμὴν ἄξων χθόνα,
[τῶν νῦν παρόντων πημάτων ἀναψυχάς.]
πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν
δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,
ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα
πόντου τίθησι νῶτα πορθμεύων πλάτῃ.
μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολὰς,
κλύεις γὰρ αὐδὴν, καίπερ οὐ παρὼν, θεᾶς,
χώρει λαβὼν ἄγαλμα σύγγονόν τε σήν.
ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
χῶρός τίς ἐστιν Ἀτθίδος πρὸς ἐσχάτοις
ὄροισι, γείτων δειράδος Καρυστίας,

1438. *πεπρωμένος* Hermann for *πεπρωμένοις*. He rightly observes that the oracles themselves are not *πεπρωμένα*,—unless indeed we recur to the Aeschylean doctrine that Fate is superior to Zeus, who delivers oracles through his *προφήτης* Apollo. Monk conjectures *πεπρωμένον*, 'it being fated.' We might compare the not infrequent use of *εἰρημένον*, e.g. Aesch. Agam. 1598.

1442. This verse is found in Flor. 2, but not in MS. Pal., and Kirchhoff considers it an interpolation.

1444. *χάριν ἐμήν*. Poseidon and Athena, formerly at variance on the Trojan affairs, had come to a mutual understanding immediately after the capture of the city, *Troad. init.*

1445. *πορθμεύων*, scil. *αὐτὸν*, conveying him, Orestes, in a ship. Monk gives *πορθμεύειν* with Tyrwhitt, adding, "quod certum videtur." If change were necessary, *πορθμεύσων πλάτην*, 'to convey the ship,' would be not less likely.

1447. *αὐδὴν θεᾶς*, the voice of a goddess, Hipp. 86. She adds *θεᾶς*, because Orestes was far away at the time, and he could not have heard any voice but a preternatural one, spoken from the heavens. The same licence is adopted in making the Dioscuri address Helen when far out at sea, Hel. 1662.

1451. Carystus was a mountain ridge at the southern extremity of Euboea, so called from its walnuts (Photius, *Καρυστείᾳ, γένος καρυῶν*). It is mentioned by Homer in the catalogue of ships, Il. ii. 539, as one of the settlements of the primitive Abantes. It is still called *Karysto*. Tibullus praises its fine marbles, iii. 2, 13, 'Quidve domus prodest Phrygiis innixa columnis, Taenare, sive tuis, sive Caryste, tuis?' The deme or village called Ἀλαὶ is mentioned by Callimachus, Hymn. in Dian. 173 (quoted by Barnes), as containing the translated image of Artemis:—*ἦ ἵνα, Δαῖμον, Ἀλὰς Ἀραφηνίδας οἰκήσουσα ἦλθες ἀπὸ Σκυθίης, ἀπὸ δ' εἶπαο τέθμια Ταύρων.*

ἱερὸς, Ἀλάς νιν οὑμὸς ὀνομάζει λεώς·
ἐνταῦθα τεύξας ναὸν ἵδρυσαι βρέτας
ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα
οἴστροις Ἐρινύν. Ἄρτεμιν δέ νιν βροτοὶ
τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.
νόμον τε θὲς τόνδ'· ὅταν ἑορτάζῃ λεὼς,
τῆς σῆς σφαγῆς ἄποιν', ἐπισχέτω ξίφος
δέρῃ πρὸς ἀνδρὸς αἱμά τ' ἐξανιέτω
ὁσίας ἕκατι θεᾶς, ὅπως τιμὰς ἔχῃ.
σὲ δ' ἀμφὶ σεμνὰς, Ἰφιγένεια, κλίμακας
Βραυρωνίας δεῖ τῆσδε κληδουχεῖν θεᾶς·

1453. *ἵδρυσαι.* She does not say *ἵδρυσον*, because the act of consecrating the statue would be done by others. For *τεύξας* the old copies give *τάξας*, corrected by Pierson, who compares the Homeric phrase *τεύχειν περικαλλέα νηόν*. Perhaps *τάξας* might stand, in the sense of 'appointing her a temple to dwell in.' Euripides, with his usual regard for the etymology of names, does not content himself with deriving Ταυροπόλος from Ταῦροι, or ἡ ἐν Ταύροις πολουμένη, but introduces Orestes' own wanderings as one element of the name. The Greeks themselves, as Hermann observes, did not know why she was called by this title. Photius in v. (to whom Hermann adds Etym. M. p. 747, 52) gives various explanations, all connected with *ταῦρος, a bull.* For v. 1455 see above, v. 84. Sophocles mentions Ταυροπόλα Διὸς Ἄρτεμις, Ajac. 172, apparently in allusion to the herds of oxen slain by Ajax at her instigation. Ar. Lysistr. 447, *εἴ τἄρα νὴ τὴν Ταυροπόλον ταύτῃ πρόσει, ἐκκοκκιῶ σου τὰς στενοκωκύτους τρίχας*, where the oath is put in the mouth of a woman. Cf. *inf.* 1466.

1454. *γῆς* for *τῆς* Hermann.

1456. Ἐρινύν. See v. 931.

1458. *θὲς τόνδ'* Porson for *θέσθε* or *θέσθαι*. As good a reading, and nearer to the copies, would be *νόμον τε θήσεις*.

1459. "Quod dicit *τῆς σῆς σφαγῆς ἄποινα* sic intelligendum, ut sit pretium quo redemptus sit ne mactaretur victima Dianaè a Tauris." *Hermann.* But the comma is wrongly omitted by Herm. and Dind. after *λεὼς*, for *ἄποινα* is the accusative in apposition to *ἐπισχέτω*, not to *ἑορτάζῃ*.

1461. *ὁσίας ἕκατι, religionis gratia;* to concede or recognize the demand of the goddess for a human sacrifice, without actually perpetrating it. The bloody rites of this otherwise amiable and benign goddess must be referred to her primitive connexion with hostile Chthonian powers, as the Latin Diana was but another title of Proserpina.—For *θεᾶς* W. Dindorf, with Markland, gives *θεά θ' ὅπως τιμὰς ἔχῃ*, which seems probable, and so Kirchhoff has edited. Monk, who does not acknowledge the substantive *ὁσία*, either here or in v. 1161, or in Bacch. 370, (though he admits Homer so used the word, Od. x. 412,) thinks it means, 'on account of the holy goddess.' It is not unlikely that *θεᾶς* for *θεά τ'* is really a correction of transcribers, who only knew the adjective *ὅσιος*. Still, we may render it, 'to satisfy the sacred rite of the goddess.'

1462. The *κλίμακες* Βραυρώνιαι are believed to refer to the steep ascent cut in the rock to the temple of Artemis at the Attic deme of Brauron.—*κληδουχεῖν*, to be the priestess; as Io was the *κληδοῦχος* of Hera, Aesch. Suppl. 287, where, as here, we may notice the confusion often made in early Greek mythology between a goddess and her deified priestess;—for Io, the moon-goddess, is only another name of Hera. Pausanias, i. 43, records the curious fact, that Hesiod in his Κατάλογος γυναικῶν, *ποιῆσαι Ἰφιγένειαν οὐκ ἀποθανεῖν, γνώμῃ δὲ Ἀρτέμιδος Ἑκάτην εἶναι.* Similarly Herod. iv. 103, *τὴν δὲ δαίμονα ταύτην,*

οὗ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων
ἄγαλμά σοι θήσουσιν εὐπήνους ὑφὰς,
ἃς ἂν γυναῖκες ἐν τόκοις ψυχορραγεῖς
λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς
Ἑλληνίδας γυναῖκας ἐξεφίεμαι
γνώμης δικαίας οὕνεκ'· ἐξέσωσα δὲ
καὶ πρίν σ' Ἀρείοις ἐν πάγοις ψήφους ἴσας
κρίνασ', Ὀρέστα, †καὶ νόμισμ' ἐς ταὐτό γε,
νικᾶν, ἰσήρεις ὅστις ἂν ψήφους λάβῃ.
ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονὸς,
Ἀγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.

ΘΟ. ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις

τῇ θύουσι, λέγουσι αὐτοὶ Ταῦροι Ἰφιγένειαν τὴν Ἀγαμέμνονος εἶναι.

1464. πέπλων ἄγαλμα. The reference to the peplus of Athena Polias is evident. In imitation of that ceremony perhaps similar offerings were made to this Artemis in her attribute of Εἰλείθυια. Much the same was done by the Italians to Diana of Aricia, Ovid. Fast. iii. 267—70.

1466. ψυχορραγεῖς, 'who have died in childbirth.'

1467. τάσδε γυναῖκας, the chorus, whom Iphigenia had before (v. 1067) pledged herself to convey safely to Hellas. By γνώμη δικαία the disinterested decision of the chorus is meant, who at v. 1076 had consented at their mistress' request to conceal from the king the plan for escape. It was really δικαία, even though Thoas, to whom the command is given ἐκπέμπειν αὐτὰς, had regarded it as treachery, v. 1431.

1469. The common reading, ἐκσώσασά σε καὶ πρίν γ', where the γ' is evidently a metrical make-shift, has been restored partly from the Schol. on Ar. Ran. 697, who quotes ἐξέσωσά σε (with the variant δὲ) καὶ πρίν γ'—Ὀρέστα. Now if ἐξέσωσα is right, as the context pretty clearly shows, the σε must wrongly come next after it, because δὲ is necessary to connect the sentence; and it follows that σε, which is addressed to Orestes, must be substituted in place of the useless γε. Kirchhoff, after Brodaeus, marks a lacuna in this place. —The following words have been corrupted in consequence of the verb having passed into a participle. Monk proposes καὶ νόμισμα θεῖσ', ἀεὶ νικᾶν κτλ.; Markland, καὶ νόμισμ' ἔσται τόδε. Hermann thinks a verse has been lost which followed this; but neither critic objects to the use of νόμισμα for νόμον. This word occurs indeed in a chorus of the *Persae* 8, 56, of the genuineness of which the present editor has long felt, and still entertains, strong suspicions, and also in Soph. Antig. 296, but with reference to its usual meaning of 'money.' Probably Euripides wrote καὶ νόμον καθιστάμην, νικᾶν κτλ. Compare, for the use of the middle voice, Eum. 676, ἐγρηγορὸς φρούρημα γῆς καθίσταμαι. Eur. Suppl. 522, πόλεμον δὲ τοῦτον οὐκ ἐγὼ καθίσταμαι. For the institution referred to, cf. Electr. 1268, καὶ τοῖσι λοιποῖς ὅδε νόμος τεθήσεται, νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' ἀεί. Photius in ἴσαι ψῆφοι· ἐπὶ τῶν παρ' ὀλίγον ἐν τοῖς δικαστηρίοις ἁλισκομένων· ἀναλύονται γὰρ οἱ διωκόμενοι ἐπὶ τῶν δικαζομένων· καὶ ἴσαι γεννῶνται ψῆφοι· (l. κἂν ἴσαι γένωνται ψῆφοι) ἐν αἷς ἀπολύεται ὁ ἐγκαλούμενος.

1471. κρίνασα, διαριθμήσασα, v. 966. Matthiae explains, 'making the votes equal at the trial.' The primary meaning of κρίνειν is however 'to separate.'

1473. ἀλλ' ἐκκομίζου κτλ. 'So, as I said (v. 1448), convey away your sister out of the land, Orestes; and do you, Thoas, no longer be angry.' Monk ejects these expressive lines, so aptly concluding the speech of Pallas, and we may add, so evidently alluded to in Thoas' reply ἀδελφῆ τ' οὐχὶ θυμοῦμαι, because, he says, "nihil fingi potest ineptius, vel magis poeta indignum." The truth is, he conceived ἐκσώσασα depended on some verb contained in a lost ending of the speech; and so he was obliged to get rid of this distich at any cost.

ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.
ἐγὼ δ' Ὀρέστῃ τ', εἰ φέρων βρέτας θεᾶς
βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
πρὸς τοὺς σθένοντας θεοὺς ἁμιλλᾶσθαι καλόν;
ἴτωσαν ἐς σὴν σὺν θεᾶς ἀγάλματι
γαῖαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας.
πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα
γυναῖκας, ὥσπερ σὸν κέλευσμ' ἐφίεται.
παύσω δὲ λόγχην, ἣν ἐπαίρομαι ξένοις,
νεῶν τ' ἐρετμὰ, σοὶ τάδ' ὡς δοκεῖ, θεά.

ΑΘ. αἰνῶ· τὸ γὰρ χρῆν σοῦ τε καὶ θεῶν κρατεῖ·
ἴτ', ὦ πνοαὶ, ναυσθλοῦσθε τὸν Ἀγαμέμνονος
παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγὼ
σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

ΧΟ. ἴτ' ἐπ' εὐτυχίᾳ τῆς σωζομένης,
μοίρας εὐδαίμονες ὄντες.
ἀλλ', ὦ σεμνὴ παρά τ' ἀθανάτοις
καὶ παρὰ θνητοῖς Παλλὰς Ἀθάνα,
δράσομεν οὕτως ὡς σὺ κελεύεις.
μάλα γὰρ τερπνὴν κἀνέλπιστον
φήμην ἀκοαῖσι δέδεγμαι.
ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

1476. ἄπιστός (ἐστι), ἀπιστεῖ, 'is disobedient.' See on Heracl. 968.

1484. λόγχην—ἐρετμά. See v. 1428. Bacch. 789, οὔ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῷ.

1486. τὸ γὰρ χρῆν W. Dindorf for τὸ γὰρ χρεών. See on Hec. 260. Herc. F. 828.

1490. "Dicit haec chorus ad portum conversus, bonis votis prosequens vela dantes. Deinde se ad Minervam convertens alterum systema recitat." *Hermann.* The meaning is, 'Go, with the good fortune of her who is being conveyed safely away (Iphigenia), being happy on account of your lot.' This is said to Orestes and Pylades. For the genitive μοίρας, scil. ἕνεκα, compare Soph. Oed. Col. 144, οὐ πάνυ μοίρας εὐδαιμονίσαι πρώτης, 'certainly not one to congratulate on his first-rate fortune.' But τῆς σωζομένης is said with something of bitterness, as if they meant, 'while we, the chorus, are still detained in a hostile land.' Musgrave quotes from Aristides the phrase τῆς σωζομένης μοίρας εἶναι, but Aristides himself perhaps took it from this very passage.

1495. τερπνὴν L. Dindorf for τερπνόν.

1497—9. These lines, which also conclude the Orestes and the Phoenissae, are in all the three instances marked as spu-

rious by W. Dindorf. See however the note on the oft-repeated five anapaestics at the end of the Bacchae. The appeal to Νίκη (Ion 457, 1529), whether as the same goddess as Athena herself, or, as in Ar. Equit. 581—9, her companion or πάρεδρος, probably has a more or less direct allusion to the poet's success in exhibiting the play before the judges and the audience. The singular ἐμὸν, contrasted with δράσομεν above, shows that the three last lines were spoken by the coryphaeus.

ΕΥΡΙΠΙΔΟΥ ΙΦΙΓΕΝΕΙΑ
Η ΕΝ ΑΥΛΙΔΙ.

IPHIGENIA IN AULIDE.

It is allowed by all modern critics, that the *Iphigenia at Aulis* has come down to us in an imperfect state. There are good grounds for believing that it has been extensively interpolated by a later writer, after the decline of the true Attic drama; and that the form in which we have it is due to a desire to complete what had been left by the poet himself imperfect, or to remodel it (ἀνασκευάζειν) for exhibition after his death. We are expressly told by the Schol. on Ar. Ran. 67, who quotes the authority of the Didascaliae, that after the death of Euripides his son of the same name (some say, his nephew) exhibited at the City Dionysia (ἐν ἄστει) the *Iphigenia at Aulis*, the *Alcmaeon*, and the *Bacchae*. There is no improbability therefore in the opinion entertained by many, that the younger Euripides completed what the elder had left imperfect. This indeed is more than probable; because the interpolations, which can be detected by internal evidence alone, are by no means badly written in general, and are, many of them at least, just such as a somewhat inferior genius might have supplied, especially towards the decline of the art[1]. Critics do not by any means agree as to the parts which are genuine and those which are spurious in the body of the play; but the epilogue, as we now have it, is allowed to be the work of another hand, and to have superseded one that probably existed entire in the age of Aelian, who cites two and a half verses from the play by name, that evidently belonged to the concluding scene.—The question of interpolation however has been fully discussed in the course of the

[1] Hermann's judgment of the comparative merit of the interpolated parts is much juster than Monk's, in the present editor's opinion. The former says of the spurious epilogue, that it is "non prorsus contemnenda," and that even the latter part of the parode (v. 231—302) is "neque inusitatis metris scripta, et diligenter observatis antistrophicorum numeris exaequata" (Praef. pp. viii, xxiii), while the latter says (Praef. p. 217), "Non dicere queo, quod dixit Hermannus, ea scripsisse poetam recentiorem; nam ad meum quidem sensum ista sunt Interpolatoris foetus audacissimi, qui, minime poeta cujuscunque gentis, nedum Atticae, ingenio pariter et sensu expers, Parodo revera Euripideo sua melica subjunxit."

notes[2]. A large part of the play is undoubtedly the work of Euripides; for the attempt of Boeckh to attribute the authorship to the younger Euripides fails in every point[3]. It is, moreover, one of his very best works; and though both difficult and very corrupt, it is one that will fully repay the most careful study. Müller calls it[4] "one of the most admirable of this poet's tragedies, and based upon such a noble idea that we might put it on the same footing with the works of his better days, such as the Medea or the Hecuba." In truth, the desponding anxiety and wavering mind of Agamemnon; his struggles between filial affection and patriotism, between fear of his wife's anger and the army's resentment; the determined and half-threatening Clytemnestra, who finds she has been deceived by her lord, and refuses to resign her daughter into his hands; the chivalrous and natural part of Achilles, who offers to save the maid even at the cost of his own life, but dares not in the end oppose her magnificent act of self-devotion to her country;—all this is excellently described, and contributes to invest the play, imperfect as it unfortunately is, with an interest second to none[5].—The subject of it, which is the earliest, in point of the history, of all those relating to the Trojan war, was taken from the Cyclic poem of Stasinus, known as the *Cypria*, which was designed as a kind of introduction to the action of the Iliad. The Grecian fleet is detained by adverse winds in Aulis, between Euboea and the mainland, and Calchas has declared that Iphigenia must be sacrificed to Diana, in fulfilment of a vow made by Agamemnon, that he would offer to her the most beautiful object that the year of her birth had produced. Induced by the urgent

[2] Hermann's general statement of the case, according to his own conclusions, which lean rather on the side of genuineness in the doubtful passages, is given in these words (Praef. p. xxviii), "Qua forma hodie habemus hanc tragoediam, ea non poterit pro nova recensione haberi, sed nihil est nisi vetus tragoedia, fine truncata, cui quae deesse videbantur, aliquot post Euripidem seculis ignotus scriptor adjecit, augens ille eam paucis quoque aliis in locis aliquot versuum accessione."

[3] Its fallacy has been well shown by Monk, in the Preface to his Latin edition, Camb. 1857.

[4] Hist. Gr. Lit. p. 379.

[5] Aristotle (Poet. cap. xxviii.) cites the character of Iphigenia at Aulis as an example of want of consistency or uniformity; since she first supplicates for life, and afterwards consents to die. It is difficult to attribute much weight to the criticism, though it comes with the sanction of a great name. The part of Iphigenia throughout appears singularly natural. Her first impulse is to live; but, when she clearly perceives how much depends on her voluntary death, and how Achilles, her champion, is compromised by his dangerous resolve to save her; lastly, how the Greeks are bent on the expedition from motives of national honour, she yields herself up a willing victim. It would be quite as reasonable to object to Menelaus' sudden change of purpose, from demanding the death of the maid, to the refusing to consent to it.

persuasion of Menelaus, in whose cause the expedition had been undertaken, Agamemnon consents to a fraudulent scheme for conveying his then marriageable child to Aulis, as if to be wedded to Achilles. To this effect he has sent a letter to his wife at Argos, ordering her to conduct the maid thither without delay. But he soon repents, and consigns another letter, cancelling the former, to the hand of an old servant whom he believes to be trusty, but who afterwards proves himself devoted to Clytemnestra's interests. This second letter is intercepted and opened by Menelaus, who upbraids his brother with treachery and deceit, and with want of zeal in the cause of Hellas' glory. They part in anger; but the sudden and unexpected announcement of the near arrival of Iphigenia and her mother, who were to have been stopped on the road, gives a new turn to affairs. Menelaus is touched by his brother's evident distress and perplexity at the prospect of meeting his daughter. He offers his hand in a cordial spirit, and refuses to be a party to the death of a maid for any selfish purposes of his own. Agamemnon however represents to him that the army, resolutely bent on the expedition, is not so easily to be put off. They are already clamouring for the sacrifice, headed by Calchas and Ulysses. The consequences of refusal may be, that not only the girl, but the parents who would save her, will fall victims to their unreasoning fury. Clytemnestra and her daughter now enter, and have an interview with Agamemnon. They are both full of the subject of the approaching marriage; but he answers evasively, and endeavours to induce his wife to return alone to Argos. She however refuses to leave her child, and conducts her into the royal tent, there to await the arrival of Achilles. He, knowing nothing of the pretended marriage, comes accidentally to inform Agamemnon of the discontent of the army at the long delay. He represents himself as no longer able to control his own troops, and describes the coercion and actual danger in which he is placed as the leader of the war-loving Myrmidones. Clytemnestra meets him, and offers her hand to her destined son-in-law. He, of course, is astonished; explanations ensue; the old servant now reveals the whole secret; and Achilles yields to Clytemnestra's importunity, and promises to use his best exertions to save the life of the maid.

Agamemnon, little suspecting that his wife has been made acquainted with the whole plot, and that his own servant has given evidence against him, again has an interview with her. Here she charges him openly with the intention to kill Iphigenia, and at considerable length, with threats mixed with entreaties, urges him to change his purpose. Iphigenia, who has been apprised of the fate that awaits her, in a very touching speech implores her father to

spare her, and carries in her arms the infant Orestes to add weight to her appeal. But Agamemnon is relentless; he replies that necessity has no law; the honour of his country demands the sacrifice. Again Achilles comes forward; he is flying from his own enraged troops, who threaten him with death if he dares to save the life of the maid on the ground that he is betrothed to her. They will have her blood; but he is prepared for them, and will fight rather than yield. At this crisis of affairs Iphigenia resolves to devote herself for her country's good. She avows her readiness to die, to resign the prospects of marriage and happiness in this life, that it may be said of her, *This woman saved Hellas.* Achilles hesitates, offers a last alternative of safety, and at length yields. Even Clytemnestra seems reconciled to stern necessity, and receives her child's last injunctions with some composure. A procession is formed, and the maiden is conducted to the altar of Artemis with a threnos between herself and the chorus. With this the play ends: the spurious epilogue without doubt represents the genuine one in so far as the substitution of a deer for the human victim on the altar is described. But, as we have it, the scene is described by a messenger, whereas Euripides seems to have made Artemis herself appear at the end, to inform Clytemnestra of her daughter's miraculous removal to another land, the Tauric Chersonese, where, many years later in the history, she is found and brought back to Argos by her much younger brother Orestes. So far, and no further, are the plots of the two plays, *Iphigenia at Aulis* and *Iphigenia at Tauri*, connected. The former commences, the latter concludes, the far-famed legends of the house of the Atridae and their part in the Trojan war.

Internal evidence confirms the statement already given, that the present play is the latest from the pen of Euripides. If he had left it quite completed, like the *Bacchae*, it would be hard to account for the treatment it has received from interpolators. Probably it was finished for him, according to the best abilities of those on whom the task devolved, whether Euripides the younger, or some poet of a still later school. On the whole, with a considerable laxity of metre, and the frequent use of rhetorical rather than of tragic terms, there is much excellent writing in it. Not a few ancient authors quote it by name, and Ennius seems to have translated it.—The chorus consist of maidens of Calchis, who had crossed over to Aulis for the purpose of seeing the Grecian fleet.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΓΑΜΕΜΝΩΝ.

ΘΕΡΑΠΩΝ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΙΦΙΓΕΝΕΙΑ.

ΑΧΙΛΛΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

ΑΓΑΜΕΜΝΩΝ.

Ὦ πρέσβυ, δόμων τῶνδε πάροιθεν
στεῖχε.

ΘΕΡΑΠΩΝ.

στείχω. τί δὲ καινουργεῖς,
Ἀγάμεμνον ἄναξ;

ΑΓΑ. πεύσει.

ΘΕ. σπεύδω.

1—48. It has been objected, as an argument against the genuineness of the first part of this play, that in no other known instance has Euripides commenced without a regular prologue, if we except (as of doubtful authorship) the *Rhesus*, which, like the present, begins with anapaestic dialogue between two actors. As in the Greek Argument to the *Rhesus* we are expressly told that two spurious prologues formerly existed, so in this instance it has been thought by some critics that v. 49 seqq. was composed by another hand, as a prologue, and that a second was current in the time of Aelian, who cites, with the name of the play, two and a half verses (Hist. An. vii. 39), which appear to have been spoken by Artemis in a pseudo-prologue. With regard to these verses however, no doubt can be entertained that they belonged, not to the prologue, but to the lost exode of the play (see on v. 1509). The present opening of the play we believe to be, if one or two doubtful lines be excepted, the original and genuine one. Its remarkable beauty and fine conception of character have not sufficiently been dwelt upon; and it may be added, that the fondness of the poet for astronomical allusions is perceptible in v. 6—8, a passage believed to have been rendered by Ennius ap. Varro L. L. p. 29 and 353.—Agamemnon is seen advancing at early morning from within his tent at Aulis. His anxious, careworn countenance betokens a sleepless night and a load of grief on his mind. He holds in his hand a letter which he has just written. An old man, his attendant, interprets his feelings, calms his agitation, and moralizes with him on the uncertainty of human greatness.

2. The title *πρεσβύτης*, found in all the copies, has been altered by W. Dindorf to *θεράπων*, on the evidence of v. 869 compared with v. 46, by which the identity of the two persons is clearly established. Hermann perceived this; but in the catalogue of persons (*δράματος πρόσωπα*) he omits *θεράπων*, while W. Dindorf omits *πρεσβύτης*, Kirchhoff retaining both.

3. Hermann would read *σπεῦδε* for *πεύσει*. But this would be merely to reiterate the *στεῖχε*—*στείχω* above;—as if two speakers should say, 'come'—'I

μάλα τοι γῆρας τοὐμὸν ἄϋπνον
καὶ ἐπ' ὀφθαλμοῖς ὀξὺ πάρεστιν.
ΑΓΑ. τίς ποτ' ἄρ' ἀστὴρ ὅδε πορθμεύει;
ΘΕ. Σείριος, ἐγγὺς τῆς ἑπταπόρου
Πλειάδος ἄσσων ἔτι μεσσήρης.
[ΑΓΑ.] οὔκουν φθόγγος γ' οὔτ' ὀρνίθων
οὔτε θαλάσσης· [σιγαὶ δ' ἀνέμων

am coming,' and immediately add, 'be quick'—'I am hastening.' Such a repetition of the command would imply a peevish and irritable mind in Agamemnon, which we are not justified in assuming. Whereas πεύσει, 'you shall hear,' sc. τί καινουργῶ, is aptly answered by σπεύδω, 'I am eager to do so.'—τοι for τὸ is Heath's and Barnes' correction. The old man does not mean to explain his own word σπεύδω, but to give a reason for cheerfully obeying his lord's summons to leave his bed. Old men do not sleep as soundly as young men; hence he says 'age sits light and wakeful on my eyes,'—he can readily throw off slumbers, and his eyes are not weighed down by them. Hermann thinks ὀξὺ refers rather to τὸ ἄϋπνον than to γῆρας, but this is a harsh construction. Compare ὀξεῖα ἀκοή, ὀξὺ ἀκούειν, &c. Possibly πρόσεστιν rather than πάρεστιν is the genuine word.

6. τίς ποτ' ἄρ' κτλ. In effect, he asks 'Do you perceive the night is far advanced?' for he wishes him to take the letter he has in his hand at once to Argos (v. 11). And the old man's answer is equivalent to saying, 'It is yet far from morning,' ἀφρὶ νυκτῶν, because Sirius is not yet near the horizon. Kirchhoff follows Bremi in giving the whole speech (6—11) to Agamemnon; 'What bright star is passing yonder near the Pleiades?' The objection to which is, that the question is thus left without any reply; besides that, in the version of Ennius, the servant evidently answers *temo superat* &c. We must leave it to astronomers to settle the difficulty first mooted by Scaliger, that the Pleiades are called 'close to Sirius' (from which in fact they are distant by a considerable apparent interval), and also the exact sense of μεσσήρης, which Hermann interprets in a somewhat general sense, 'not yet near setting.' On the epithet ἑπταπόρου see Rhes. 529. The two passages are discussed in the Cambridge Philological Museum, vol. i. p. 23. Matthiae is disposed to think Σείριος here improperly used for the bright star *Aldebaran*, in the constellation *Taurus*. He quotes the authority of Eratosthenes, who says, τοὺς τοιούτους ἀστέρας οἱ ἀστρολόγοι Σειρίους καλοῦσι, διὰ τὴν τῆς φλογὸς κίνησιν. Photius (in v. σίριον) says Ἴβυκος δὲ πάντα τὰ ἄστρα σίρια. Probably the word ἐγγὺς must be taken in a rather wide sense, 'not far distant from.'

9—16. Monk, omitting σιγαὶ δ'—ἄναξ, as an interpolation, gives οὔκουν—θαλάσσης to the old man in continuation; while according to Kirchhoff's text, Agamemnon is the speaker of v. 6—11. This is a very difficult point to decide; on the whole, Monk's view seems the more probable. 'Accordingly,' he says, 'the birds are still, and the sea is at rest, [and silence of the winds prevails over the Euripus here spread before us].' The exact sense of οὔκουν—γε (which sometimes occurs in the middle of a speech, e. g. in Heracl. 191) seems to be, 'at all events there is no voice of birds,' &c., i. e. whatever may the exact time of night be as indicated by the stars.

10—13. The chief grounds for suspecting the genuineness of these lines are, the plural σιγαί, and (what Monk has not noticed, among several much less cogent objections) the wrong use of the emphatic pronoun σύ. There is something rather tame too in the repetition of Ἀγάμεμνον ἄναξ from v. 3, and in τί—ἄΐσσεις from τί καινουργεῖς above. As for σιγαί, this instance of its plural seems to be ἅπαξ λεγόμενον. A very plausible emendation of Blomfield's is σιγὴν δ' ἄνεμοι—ἔχουσιν, which avoids also the ambiguity of construction between κατέχουσιν Εὔριπον, and ἔχουσιν (ἑαυτὰς) κατὰ Εὔριπον. The σὺ (on which see Rhes. 16) could only mean, 'why do *you* thus come forth from your tent?' i. e. when repose to you, of all others, would seem most desirable. Monk

τόνδε κατ' Εὔριπον ἔχουσιν.
[ΘΕ.] τί δὲ σὺ σκηνῆς ἐκτὸς ἀΐσσεις,
Ἀγάμεμνον ἄναξ;]
ἔτι δ' ἡσυχία τῇδε κατ' Αὐλιν
καὶ ἀκίνητοι φυλακαὶ τεἰχέων.
στείχωμεν ἔσω.
ΑΓΑ. ζηλῶ σὲ, γέρον,
ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον
βίον ἐξεπέρασ' ἀγνὼς, ἀκλεής·
τοὺς δ' ἐν τιμαῖς ἧσσον ζηλῶ.
ΘΕ. καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίου.
ΑΓΑ. τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν·
†καὶ τὸ φιλότιμον
γλυκὺ μὲν, λυπεῖ δὲ προσιστάμενον.

is however wrong in objecting to σκηνῆς, which is the same as δόμων in v. 1, the general's tent being doubtless represented on the stage, as in the Hecuba. For ἀΐσσειν it is sufficient to refer to Hec. 31. Troad. 156. Orest. 1429.

14. τῇδε. Monk needlessly gives τήνδε, after Blomfield.

15. ἀκίνητοι. The change of the watch for the morning, or last of the four night-divisions, would have caused a stir in the general silence. See Rhes. 527 seqq.

16—20. These fine lines are quoted by Stobaeus, lviii. 2, as from Εὐριπίδου Ἰφιγενείας, and with the variant ἧσσον ἐπαινῶ for ἧσσον ζηλῶ. Plutarch cites the first three, p. 471 C (De Tranq. Anim. cap. xi.), and Cicero alludes to them, Tusc. Disp. iii. 24. The ἧσσον ἐπαινῶ of Stobaeus is thought to have been an error of memory from Hipp. 264, οὕτω τὸ λίαν ἧσσον ἐπαινῶ τοῦ μηδὲν ἄγαν.

21. καὶ μὴν — γε. 'And yet, 'tis in this position of life (viz. ἐν τιμαῖς, 'in office') that Good exists,' i. e. is commonly considered to exist. This is clearly better than to join τὸ καλὸν βίου, which Monk gives as an optional alternative. It is difficult to translate τὸ καλὸν, since it conveys a purely Greek idea, meaning that which is desirable as the end and object of a man's success in life.

23. Monk omits τὸ, with Markland and Bothe, and he justifies the unusual expression by Electr. 1351, οἶσιν δ' ὅσιον καὶ τὸ δίκαιον, to which he might have added Bacch. 1150, τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν. Hermann and W. Dindorf regard the entire verse as a mere gloss on τὸ καλόν. The poet may have written καὶ φιλοτίμοις γλυκὺ μὲν, κτλ., since it is to the ambitious alone that such honours are sweet. The corruption would easily have arisen from a variant καὶ τοῖς φιλοτίμοις. Kirchhoff supposes some lacuna. It is not improbable that both this and the next are interpolations. That the comic writer Macho in Athenaeus, vi. p. 244 A, has a similar verse, noticed by Porson, Γλυκὺ μὲν, προσιστάμενον δὲ λυπεῖ πανταχῇ, does not prove that he parodied a verse of Euripides. An interpolator was as likely to have taken the words from a γνώμη embodied in a comedy. Certainly, the μὲν and the δὲ come very abruptly if we omit only the words καὶ τὸ φιλότιμον. One argument against the genuineness of both the verses is, that τότε μὲν κτλ. is an immediate epexegesis of σφαλερὸν, so that the connexion is interrupted by introducing a new clause about the sweetness of ambition; though this objection would be met by reading καὶ φιλοτίμοις. Agamemnon is thinking of his own case, and of the enmity of Artemis, when he says, 'at one time the affairs of the gods not set right (i. e. the neglect of their just prerogatives) overthrow life;' and of the clamour and dissensions of his army in consequence of their detention, when he speaks bitterly of the γνῶμαι δυσάρεστοι.

τοτὲ μὲν τὰ θεῶν οὐκ ὀρθωθέντ'
ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων
γνῶμαι πολλαὶ
καὶ δυσάρεστοι διέκναισαν.

ΘΕ. οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως·
οὐκ ἐπὶ πᾶσίν σ' ἐφύτευσ' ἀγαθοῖς,
Ἀγάμεμνον, Ἀτρεύς.
δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·
θνητὸς γὰρ ἔφυς. κἂν μὴ σὺ θέλῃς,
τὰ θεῶν οὕτω βουλόμεν' ἔσται.
σὺ δὲ λαμπτῆρος φάος ἀμπετάσας
δέλτον τε γράφεις
τήνδ', ἣν πρὸ χερῶν ἔτι βαστάζεις,
καὶ ταὐτὰ πάλιν γράμματα συγχεῖς,
καὶ σφραγίζεις λύεις τ' ὀπίσω,
ῥίπτεις τε πέδῳ πεύκην θαλερὸν
κατὰ δάκρυ χέων, καὶ τῶν ἀπόρων

28—33. These very fine lines are also quoted by Stobaeus, cv. 6, with the variants ἀριστέως for ἀριστέος, οὐκ ἐπὶ πᾶσιν ἔφυς, and νενόμισται for βουλόμεν' ἔσται. Translate; 'I like not these sentiments in a man who is a chieftain. 'Twas not for the possession of *every* good that Atreus begot you. It is needful that you should share joys and griefs, for you were born a mortal; and if *you* do not choose it, the will of the gods will so decree it.' For ἄγαμαί τινος see Rhes. 243. Monk well compares Hipp. 459, χρῆν σ' ἐπὶ ῥητοῖς ἄρα πατέρα φυτεύειν. The meaning is, 'on condition of possessing every blessing,' 'for the enjoyment of all good.' The verses οὐκ ἐπὶ — ἔσται are cited by Plutarch, p. 103 B, with τῶν θεῶν οὕτω βουλομένων ἔσται, and, with the two last verses omitted, p. 33 E.

34. σὺ δὲ κτλ. The connexion is not quite clear. He seems to mean, 'But you, as if grief and anxiety were no parts of the human lot, show fretfulness and fickleness of purpose in your present actions.' — λαμπτὴρ, according to Photius, was a torch or candle made of a bundle of twigs (probably dipped in resin or fat, as is still done in some countries of Europe). Thus ἀμπετάσαι would mean to expand and spread out the lighted end to increase the blaze. *Excitans ignem, ut clarius ardeat*, Bothe.

36. ἔτι βαστάζεις. The writing had been done κατ' εὐφρόνης σκιὰν, v. 109, and he had not ceased to keep the letter in his hand now that the morning was approaching. The present tenses do not so much express what he is doing at the moment, as what he has been doing for some time past.

37. ταὐτὰ—συγχεῖς. 'You write the same letters twice over, and then again efface them.' In συγχεῖν the waxen surface of the δέλτοι is meant, which the Greeks used much in the same way as the Romans employed the *pugillares* and *stilus*, both as to the method of writing, and the fastening them with a string and a seal. See Herod. vii. 239. Iph. Taur. 727. Hence in Hipp. 864, ἐξελίξαι περιβολὰς σφραγισμάτων is 'to unwind the envelope of the sealed fastening.' Bothe transposes vv. 37 and 38, because "non obsignantur litterae expunctae." But Agamemnon would first settle the writing according to his mind, even after many alterations, and then proceed to seal it.

39. πεύκην, the piece of thin pine-wood on which you have been writing. Hipp. 1253, καὶ τὴν ἐν Ἴδῃ γραμμάτων πλήσειέ τις πεύκην.

40. καὶ τῶν ἀπόρων κτλ. 'And you fall short of no perplexity, so as not to be

οὐδενὸς ἐνδεῖς μὴ οὐ μαίνεσθαι.
τί πονεῖς; τί νέον περί σοι, βασιλεῦ;
φέρε κοίνωσον μῦθον ἐς ἡμᾶς.
πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις·
σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως
πέμπει φερνὴν
συννυμφοκόμον τε δίκαιον.
ΑΓΑ. ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμνήστρα τ', ἐμὴ ξυνάορος,
Ἑλένη τε· ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι
μνηστῆρες ἦλθον Ἑλλάδος νεανίαι.

downright mad;' a Greek way of saying, 'your perplexity comes near to madness.'

42. Nothing can be weaker than the common reading, *τί πονεῖς, τί πονεῖς; τί νέον, τί νέον* κτλ. As several copies give *τί νέον* only once, Monk concludes that *τί πονεῖς* was doubled in consequence of the accidental repetition of *τί νέον;* This was also Blomfield's opinion, and so Bothe has edited. But in fact, *τί νέον* was doubled to suit *τί πονεῖς τί πονεῖς;*—For *περὶ* Monk gives *πάρα σοι*, which is probable. The other reading may mean 'what is the matter concerning you?' according to the epic use of *περί*.

46. *τότε*, not unfrequently used for *ποτὲ*, but less indefinitely, 'on that former occasion.' See below, v. 860 and 869, where the servant, who is evidently the same man as the present speaker, makes the same avowal as a proof of his attachment to Clytemnestra rather than to Agamemnon.—For *πέμπει* the old copies give *πέμπεν* (the MS. Palat. *πέμπε*), doubtless by an alteration made on account of *τότε*. But cf. Bacch. 2, *ὃν τίκτει ποθ' ἡ Διὸς κόρη*. Hermann admits a conjecture of his own, which is by no means probable, *πέμπειν — δικαιοῖ*. Here, as often, *δίκαιον* is 'disinterested,' (not influenced by *κέρδος*, Med. 87,) a sense overlooked by Hermann, but rightly pointed out by Monk. With Clytemnestra then the man formerly went, as 'fellow-attendant on the bride,' i. e. as *νυμφαγωγὸς* along with others. So Clytemnestra says to him in v. 870, *ἦλθες εἰς Ἄργος μεθ' ἡμῶν, κἀμὸς ἦσθ' ἀεί ποτε*. Bothe gives *σοι νυμφοκόμον τε δίκαιον*.

49—114. There are two opinions respecting the prologue which here follows. W. Dindorf supposes it to be one of two spurious prologues, both composed in order to adapt the play to the usual method of Euripides in commencing with a narrative of events; while Hermann regards it as a genuine prologue, only inserted in an unusual place by a licence not altogether strange in the decline of the tragic art. In the judgment of W. Dindorf (in his introduction), this prologue is "oratione scriptus minus quam qua Euripides in prologis uti solet poetica, ne quid de vocabulis quibusdam locutionibusque dicam non Euripideis." In the notes on the play at this verse he calls it "prologus a poeta recentiore loco perinepto insertus." Kirchhoff expresses no doubts about its genuineness, nor does Monk. To the present editor, on a careful consideration of the style of versification, the entire passage appears undoubtedly to be from the pen of Euripides. Now, though a true prologue, as the term implies, naturally opens the action of a play, it will readily be seen that this *ῥῆσις* contains a direct answer to the old man's question, *τί νέον περί σοι, βασιλεῦ;* It is not, perhaps, very hazardous to conjecture, that as the monotony of the poet's prologues, i. e. their general sameness of composition, had been objected to, (as Aristophanes in the Frogs shows us clearly that they then were,) he took this method in his latest play of varying the established order, while he adhered to his usual plan of explaining how matters stood at the conjuncture of affairs with which his play commences.

51. With *τὰ πρ. ὠλβ.* Monk compares *μέγα ὀλβισθεὶς* in Troad. 1253.

δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος
ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.
τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεῳ πατρὶ,
δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως
ἄψαιτ' ἄριστα, καί νιν εἰσῆλθεν τάδε,
ὅρκους συνάψαι δεξιάς τε συμβαλεῖν
μνηστῆρας ἀλλήλοισι, καὶ δι' ἐμπύρων
σπονδὰς καθεῖναι κἀπαράσασθαι τάδε,
ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη,
τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν
οἴχοιτο τόν τ' ἔχοντ' ἀπωθοίη λέχους,
κἀπιστρατεύσειν καὶ κατασκάψειν πόλιν
Ἕλλην' ὁμοίως βάρβαρόν θ' ὅπλων μέτα.
ἐπεὶ δ' ἐπιστώθησαν, εὖ δέ πως γέρων
ὑπῆλθεν αὐτοὺς Τυνδάρεως πυκνῇ φρενὶ,
δίδωσ' ἑλέσθαι θυγατρὶ μνηστήρων ἕνα,
ὅτου πνοαὶ φέροιεν Ἀφροδίτης φίλαι.

53. It is easier to supply some verb to ἀπειλαὶ, like ἐχώρουν or ἦσαν, than to take ἀπειλαὶ καὶ φόνος as a kind of ἓν διὰ δυοῖν, for 'threats with hints of murder.' For συνιστάναι φόνον is simply 'to conspire to kill,' while it would be absurd to talk of 'conspiring to threaten,' in a case like the present. The meaning is, 'each declared that, if he did not win the maid, he would kill the successful rival.' *Mutuam caedem parabant, qui nuptam non tulissent.*

55. τὸ πρᾶγμα κτλ. 'Now the matter was perplexing to her father Tyndareus, in respect of giving her away or not, how he might best deal with the case.' The expression is short, for τὸ πρᾶγμα ἄπορον ἦν Τυνδάρεῳ, εἴτε δοίη εἴτε μὴ δοίη, ἀγνοοῦντι ὅπως κτλ. Markland well compared Aesch. Suppl. 374, δρᾶσαί τε μὴ δρᾶσαί τε, καὶ τύχην ἑλεῖν. Hermann takes ὅπως for *ut* rather than *quomodo*, which latter seems the true meaning.

60. καθεῖναι. Properly, 'to pour on the ground.' Compare Ion 1034, κάθες βαλὼν ἐς πῶμα τῷ νεανίᾳ, i. e. τὸ φάρμακον. Thence, 'to ratify treaties.' The addition of δι' ἐμπύρων shows that all the three solemn forms of swearing were gone through, the βωμὸς, the δεξιαὶ, and the ὅρκος.

62. συναμυνεῖν Heath for συναμύνειν, and below κἀπιστρατεύσειν Markland for —εύειν.

67. ὑπῆλθεν, 'had deceived them,' 'had beguiled them into a specious treaty.' The deception depended on this, that they were unconscious that the oath was extorted with a view to keeping the peace among themselves. Hence they are called κακόφρονες, infatuated, in taking such an oath, *inf.* v. 391. By inserting the clause Ἕλληνα βάρβαρόν τε, old Tyndareus had made their united aid available against the seducer Paris.

68. δίδωσ' Markland for δίδωσιν. Hermann prefers διδοὺς with Elmsley, by which ἡ δ' εἵλετο becomes the apodosis. This however is not so good; for, to say nothing of διδοὺς where δοὺς would rather be required, this verse would then seem to express the point wherein Tyndareus deceived them. The meaning is, 'when they had bound themselves by the oath, and Tyndareus had succeeded in deceiving them as to his real intention, he allows his daughter to choose,' &c. Bothe follows Heath in a very improbable reading εὖ δή πως κτλ., which he regards as the apodosis.—On the ῐ before μν see Bacch. 73.

69. ὅτῳ is Boissonade's conjecture, and

ἡ δ' εἴλεθ', ὡς γε μήποτ' ὤφελεν λαβεῖν,
Μενέλαον. ἐλθὼν δ' ἐκ Φρυγῶν ὁ τὰς θεὰς
κρίνας ὅδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,
Λακεδαίμον', ἀνθηρὸς μὲν εἱμάτων στολῇ
χρυσῷ τε λαμπρὸς, βαρβάρῳ χλιδήματι,
ἐρῶν ἐρῶσαν ὤχετ' ἐξαναρπάσας
Ἑλένην πρὸς Ἴδης βούσταθμ', ἔκδημον λαβὼν
Μενέλαον· ὁ δὲ καθ' Ἑλλάδ' οἰστρήσας δρόμῳ
ὅρκους παλαιοὺς Τυνδάρεω μαρτύρεται,
ὡς χρὴ βοηθεῖν τοῖσιν ἠδικημένοις.
τοὐντεῦθεν οὖν Ἕλληνες ᾤξαντες δορὶ,
τεύχη λαβόντες, στενόπορ' Αὐλίδος βάθρα
ἥκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ
ἵπποις τε πολλοῖς ἅρμασίν τ' ἠσκημένοι.

the same had been long ago written on the margin by the present editor. But Hermann seems right in taking *πνοαὶ Ἀφροδίτης* as a periphrasis for *ἔρως*, so that the sense is, 'whosesoever love, acceptable to her, impelled her to choose him.' The optative is used, because the actual words of the speaker are adapted to past narrative, *ἑλοῦ, ὅτῳ ἂν φέρωσί σε πνοαὶ Ἀφροδίτης*.—On *πνεῖν*, used of inspiring love, see Aesch. Ag. 1177.

70. For *ὡς γε* Hermann gives *ὡς δὲ*, Monk *ὅς σφε*, and both express surprise that nobody had seen the true reading before. The *γε* is not much wanted; but it is not manifestly wrong in a sentence with a slightly bitter tone. We might compare Iph. T. 518, *ὡς μήποτ' ὤφελόν γε, μηδ' ἰδὼν ὄναρ*, though *γε* merely perhaps assents to the question. Kirchhoff follows Monk.

71. From *ἐλθὼν* to *Μενέλαον* in v. 77 are quoted by Clemens Alexandrinus, Paedagog. iii. 2, with the variant *κρίνων ὅδ'*, *ὡς ὁ μῦθος Ἀργείων ἔχει*, and *στολὴν* for *στολῇ*. For the allusion to Paris' wealth and personal vanity, and the culpable absence of Menelaus in Crete, while his young wife remained at home with Paris, see Troad. 944, 991. Cycl. 183.

76. *λαβὼν, καταλαβών*. Shortly put for *καιρὸν λαβὼν τοῦ ἐκδημεῖν Μενέλαον*.

77. *οἰστρήσας*, from *οἶστρος*. See on Bacch. 32.—*δρόμῳ* is the conjecture of Markland for *μόρῳ* or *μόνος*. The Palatine MS. (*B.* Kirchhoff) had *οἰστρήσας μου*, corrected to *μόνος*. Bothe cannot be right in explaining the vulgate by *κατοιστρήσας Ἑλλάδα μόρῳ, Graeciam stimulans in fata*, as if from *κατοιστρεῖν*. Compare for the neuter use Prom. 855, *οἰστρήσασα τὴν παρακτίαν κέλευθον*. As the rejected suitors of Helen lived in various parts of Hellas, the extent as well as the speed of his journeys to them singly is well expressed by *δρόμῳ*.

80. This verse is quoted by Aristotle, Rhet. iii. 11, though the MSS. give not exactly the present reading, but a sufficiently close approximation to identify it, *τοὐλεύθερον δ'* (*τὸ ἐλευθέριοι* ed. Ald.) *Ἕλληνες ᾤξαντες ποσίν*. The antiquity therefore, if not the genuineness, of the present prologue, seems to be clearly established. W. Dindorf however, determined to maintain its spuriousness, and so, by inference, its comparative lateness, does not admit that this is the passage which Aristotle intended to quote. He should in fairness have added, that *δορὶ* is a variant for *ποσὶν* in the MSS. and one early edition of Aristotle.

83. As *ἠσκημένοι ἀσπίσιν* means 'attired in a hoplite's dress,' like *εὖ γὰρ ἤσκησαι πέπλοις*, Ion 326, the addition of *ἵπποις* and *ἅρμασιν* refers rather to some other participle in the poet's mind. The old reading *ἵπποις τε πολλοῖς θ' ἅρμασιν* was emended by Reiske.

κἀμὲ στρατηγεῖν *πᾶσι Μενέλεω χάριν
εἵλοντο, σύγγονόν γε. τἀξίωμα δὲ
ἄλλος τις ὤφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.
ἠθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ
ἥμεσθ' ἁπλοίᾳ χρώμενοι κατ' Αὐλίδα.
Κάλχας δ' ὁ μάντις ἀπορίᾳ κεχρημένοις
ἀνεῖλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ
Ἀρτέμιδι θῦσαι τῇ τόδ' οἰκούσῃ πέδον,
καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν
θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.
κλύων δ' ἐγὼ ταῦτ' ὀρθίῳ κηρύγματι
Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατὸν,
ὡς οὔποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν.
οὗ δή μ' ἀδελφὸς πάντα προσφέρων λόγον
ἔπεισε τλῆναι δεινά. κἀν δέλτου πτυχαῖς
γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμὴν

84. *πᾶσι* the present editor for *κᾶτα* or *κᾷτα*. The same appears to have occurred to Markland, but he rejected it, preferring *στρατηγήσοντα*. Hermann, Bothe, and Monk give *κάρτα* after Heath, "*Menelai maxime causa;*" but this does not seem the true Attic use of *κάρτα*. Hermann mentions with praise an equally improbable emendation of Seidler, *κἀμὸν στρατηγεῖν κρᾶτα*, while W. Dindorf admits the still more violent one of Jacobs, *κἀμὲ στρατοῦ γ' ἄνακτα*. It is likely enough that *κᾶτα* or *κᾷτα* arose from a gloss *κατὰ*, i. e. *κατὰ χάριν Μενέλεω*, by which the genuine word was ejected, and the spurious word written long, for the metre's sake. It is clear that *πᾶσι* is the word required by the context; and the restitution of it is not beyond the limits of a reasonable probability. In the next verse *γε* is used as if it were *σύγγονόν γε ὄντα*, i. e. *ὡς εἰκὸς ἦν τόν γε σύγγονον ἑλέσθαι*. Eustathius, cited by Hermann and others, remarks from this passage that Agamemnon's election to be commander-in chief was a popular one, and not conceded to him as king of Argos, as Homer represents it.

89. *κεχρημένοις* Heath for *—ος*. The reason of Calchas' injunction is declared in Iph. T. 20, *ὅτι γὰρ ἐνιαυτὸς τέκοι κάλλιστον, ὅτῳ φωσφόρῳ θύσειν θεᾷ*.

93. *οὐκ εἶναι*. For *ὅτι δὲ οὐκ ἔξεστι τάδε γενέσθαι, ἐὰν μὴ θύσωμεν αὐτήν*.

94. *ὀρθίῳ*, 'loud,' or, as Monk prefers to render it, 'rousing.'

96. *ἂν τλάς*. So Rhes. 80, *πάντ' ἂν φοβηθεὶς ἴσθι, δειμαίνων τόδε*. The next verse and a half, according to Hermann, are said aside, because the old man cannot be supposed to know that Iphigenia has really been given up for sacrifice by her father. If he had known it, he must have known also that the marriage with Achilles was a pretence; and he could not then, at v. 124, have asked, 'How will Achilles bear his disappointment?' But this view involves the necessity of regarding v. 104—7 as also withheld from the old man's hearing. It is more likely that, as the latter knew the demand had been made, Agamemnon should now admit that he had weakly yielded to it, while time yet remains to retract his consent. Moreover, in saying *μόνοι—ἴσμεν*, v. 106, he seems to mean, 'the only persons who know it beside yourself.' He is sending a confidential servant on a confidential message; and it was hardly likely he would withhold from him the circumstances of the case. On this supposition alone we can perceive why, without any cogent reason, Agamemnon communicates to him the contents of the letter which he is to carry, v. 113.

97. *οὗ δή*, 'whereupon,' i. e. seeing my reluctance. Cf. Alcest. 5, and the note.

†πέμπειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην,
τό τ' ἀξίωμα τἀνδρὸς ἐκγαυρούμενος
συμπλεῖν τ' Ἀχαιοῖς οὕνεκ' οὐ θέλοι λέγων,
εἰ μὴ παρ' ἡμῶν εἶσιν ἐς Φθίαν λέχος·
πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμὴν,
ψευδῆ συνάψας ἀμφὶ παρθένου γάμον.
μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
Κάλχας, Ὀδυσσεὺς, Μενέλεώς θ'. ἃ δ' οὐ καλῶς
ἔγνων τότ', αὖθις μεταγράφω καλῶς πάλιν
ἐς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν
λύοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον.
ἀλλ' εἶα χώρει τάσδ' ἐπιστολὰς λαβὼν
πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,
λόγῳ φράσω σοι πάντα τἀγγεγραμμένα·
πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.

ΘΕ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσσῃ
σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.

ΑΓΑ. πέμπω σοι πρὸς ταῖς πρόσθεν
δέλτοις, ὦ Λήδας ἔρνος,
μὴ στέλλειν τὰν σὰν ἶνιν
πρὸς κολπώδη πτέρυγ' Εὐβοίας,

100. *πέμπειν*. Monk and Bothe give *στέλλειν* with Markland, comparing v. 117—9. The change is certainly a probable one.

101. *ἐκγαυρούμενος*, like *ἐκπαγλούμεναι* in Hec. 1156, 'magnifying,' 'expressing admiration of,' &c.

104. *πειθὼ τήνδε*, this argument, this inducement.

105. *ἀμφὶ* for *ἀντὶ* Markland. Monk retains *ἀντὶ*, 'in return for the maid,' i. e. to get her sent,—a rather forced use.

112. *κέκευθε*, *intus habet*. Rhes. 620, *οὐ γὰρ ἔσθ' ὅπου τοιόνδ' ὄχημα χθὼν κέκευθε πωλικόν*. The resemblance, both in words and ideas, of this passage to Iph. T. 760, *τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς λόγῳ φράσω σοι*, has been made an argument for the spuriousness of this prologue; but the inference is evidently ill-founded.

116. *σύντονα*, *συνῳδὰ*, *σύμφωνα*, *congruentia*. Compare *συντείνειν* in Hec.

190. "Mirus vocabuli usus," objects W. Dindorf, who includes these two anapaestics in the same condemnation as the preceding prologue.

117—163. In this dialogue, which evidently continues the action of the play, and which is completely Euripidean in style, W. Dindorf finds a duplicate commencement of the drama, which he conceives to have been adapted to the opening anapaestics by some later poet who interpolated the intervening prologue. We do not share in his suspicions, much less in Matthiae's, that the whole passage is by another hand.—It will be observed that Agamemnon speaks in irregular, or spondeo-anapaestics, as far as v. 143, the rest of his speech, like that of the servant, being in the regular dimeter.

120. The old copies give *τὰν κολπώδη*. Thus the *πρὸς* completed the preceding catalectic verse. The article is rejected by Monk and W. Dindorf.

Αὖλιν ἀκλύσταν.
εἰς ἄλλας ὥρας γὰρ δὴ
παιδὸς δαίσομεν ὑμεναίους.
ΘΕ. καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακὼν
οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ
σοὶ σῇ τ' ἀλόχῳ;
ΑΓΑ. τόδε καὶ δεινόν. ΘΕ. σήμαιν' ὅ τι φῄς.
ΑΓΑ. ὄνομ', οὐκ ἔργον, παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα
νυμφείους εἰς ἀγκώνων

121. Αὖλιν. Probably in apposition to πτέρυγα, though Hermann construes it with στέλλειν, 'to send her to Aulis towards the sheltering harbour (or wing-shaped bay) of Euboea.' Wordsworth, *Athens and Attica*, p. 6, remarks that Aulis is "a port of larger dimension, which begins at the south of the narrowest point of the Euripus, and spreads itself like an unfolded wing from the side of Euboea."—The feminine ἀκλύστη may be compared with περικλύστη Pers. 598, δυσοίστη Eum. 758, εὐφιλήτη Theb. 104. The meaning is, 'secure from the swell of the Euripus.'

122. εἰς ἄλλας ὥρας, at another time. Hermann gives εἰς τὰς ἄλλας ὥρας, with Aldus, in the sense of 'next year;' and so also Matthiae, and Kirchhoff. But it is more likely τὰς was added to complete the catalectic verse. For the anapaest following a dactyl in the next verse, see Iph. T. 180. 215. Barnes compares Il. xix. 299, δαίσειν δὲ γάμον μετὰ Μυρμιδόνεσσιν, and *inf.* v. 707. 720.

124. The old readings λέκτρ' ἀμπλακών, φυσσῶν, ἐπαιρεῖ have long ago received their obvious corrections from different critics. Matthiae, after Bremi, desirous to make out a case for the spuriousness of this dialogue, remarks, "Quum Agamemnon v. 99 [et v. 105] dixisset, Iphigeniae cum Achille conjugium ad fallendam Clytaemnestram fingi, et quas illa credat esse, non esse veras nuptias,—quomodo senex dubitare potest, quomodo Achilles denegatum conjugium laturus sit?" This objection has been discussed at some length by Hermann in his Preface (p. x—xiii), and his solution is given above on v. 96. If Agamemnon had told the old man it was a ψευδὴς γάμος, there certainly is some apparent inconsistency in the question here; but it may have been ψευδὴς only to the plotters of it, while Achilles may have been led to think it really intended. The difficulty, in fact, is removed by Agamemnon's answer: 'Achilles only lends his name,' i. e. we make use of his name unknown to him, 'without the reality of an engagement.' The old man seems to have fancied Achilles was privy to the plot, and deceived by it; he is now told distinctly, that οὐκ οἶδε γάμους, οὐδ' ὅτι πράσσομεν. For παρέχειν ὄνομα compare Hel. 1100, τοὔνομα παρασχοῦσ', οὐ τὸ σῶμ' ἐν βαρβάροις. *ibid.* 1653, ἐπεὶ—τοῖς θεοῖς παρέσχε τοὔνομα.

127. The words τόδε καὶ δεινὸν were given by Musgrave to Agamemnon in place of the servant; and he is followed by Monk and Bothe. This is much better. The king passes over the former remark, and adds, that *this* is likewise to be feared, namely, the fact that a fraud has been practised on Achilles, by using his name without his knowledge or consent.

130. ἐπεφήμισα, Markland's certain correction of ἐπέφησα, has the same sense as φατίσαι *inf.* 135 and φημίζειν *inf.* 1356, viz. 'to make a verbal declaration,' with the notion of not executing it in effect,—a mere λόγος without the ἔργον. Hermann renders φατίσας quum dare simulaveris. In Aesch. Ag. 1144, ἐπιφημίζεσθαι, and in Thuc. vii. 75, 7, ἐπιφημίσματα, are words implying sayings of ominous import. We have φατίζειν much in the sense of λέγειν in Soph. Oed. Col. 139 and Ajac. 715.

εὐνὰς ἐκδώσειν λέκτροις.
ΘΕ. δεινά γε τολμᾷς, Ἀγάμεμνον ἄναξ,
ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον
φατίσας ἦγες σφάγιον Δαναοῖς.
ΑΓΑ. οἴμοι, γνώμας ἐξέσταν,
αἰαῖ, πίπτω δ' εἰς ἄταν.
ἀλλ' ἴθ' ἐρέσσων σὸν πόδα γήρᾳ
μηδὲν ὑπείκων.
ΘΕ. σπεύδω, βασιλεῦ.
ΑΓΑ. μή νυν μήτ' ἀλσώδεις ἵζου
κρήνας μήθ' ὕπνῳ θελχθῇς.
ΘΕ. εὔφημα θρόει.
ΑΓΑ. πάντη δὲ πόρον σχιστὸν ἀμείβων
λεῦσσε φυλάσσων μή τίς σε λάθῃ
τροχάλοισιν ὄχοις παραμειψαμένη
παῖδα κομίζουσ' ἐνθάδ' ἀπήνη
Δαναῶν πρὸς ναῦς.
ΘΕ. ἔσται.
ΑΓΑ. κλῄθρων δ' ἐξόρμα.

132. *ἐκδώσειν* Markland for *ἐνδώσειν*. Monk gives *λέκτρον*, 'for a bride,' which is not unlikely, but is far from necessary. The dative is superfluously added, on the principle noticed on Hel. 3.

133. *ἐτόλμας* Monk after Markland, on account of the *ἦγες* following. The Greek poets at least were not so studious of accurate correspondence in tenses. He says, 'You have engaged in a fearful undertaking, in that you promised your daughter to Achilles, and then were for bringing her to the altar.' Where *ἦγες* manifestly relates to his present change of purpose.—*ὃς τῷ* Canter for *οὕτω*.

142. *μή νυν κτλ.* 'Mind now that you neither sit down by the fountains in the woods, nor give way to soothing sleep.'—'Hush! say not so.' Matthiae explains this rightly, "quia somnus minime convenit fido ministro, hanc suspicionem a se amovet verbis *εὔφημα θρόει*." For the accusative after *ἵζεσθαι* see Orest. 871. Androm. 1265, *παλαιᾶς χοιράδος κοιλὸν μυχὸν Σηπιάδος ἵζου*.

144—8. 'And whenever you pass the spot where two roads diverge, look in every direction, taking heed lest a mule-chariot should pass without your notice on wheels at full speed, conveying the maid hither to the Grecian ships.'—*μή τις* for *μή τι* Markland.

149. *ἔσται*, 'it shall be done.' Several MSS. add *τάδε*, which Hermann and Dindorf adopt. The formula may be defended by Alcest. 328, *ἔσται τάδ', ἔσται*, but it is more like an interpolation to complete a dimeter verse, and the best MS. omits it.—Agamemnon, having heard his willing consent, adds, 'Then start at once.' Monk ejects this verse on insufficient grounds, viz. because of the hiatus at the end of it (a matter of indifference in irregular anapaestics), because *ἐξόρμα* occurs below in an active sense, and "sine causa et parum decore Agamemnonis sermo interrumpitur." A better objection to its genuineness would have been, that the *γὰρ* gives a reason, not for his starting immediately, but for watching at the cross-roads. This consideration among others has induced Hermann to transpose the present verse after v. 152,

ἦν γάρ [νιν] πομπαῖς ἀντήσῃς, 150
πάλιν ἐξόρμα, σεῖε χαλινοὺς,
ἐπὶ Κυκλώπων ἰεὶς θυμέλας.
ΘΕ. πιστὸς δὲ φράσας τάδε πῶς ἔσομαι,
λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῳ.
ΑΓΑ. σφραγῖδα φύλασσ' ἣν ἐπὶ δέλτῳ 155
τῇδε κομίζεις. ἴθι. λευκαίνει
τόδε φῶς ἤδη λάμπουσ' Ἠὼς
πῦρ τε τεθρίππων τῶν Ἀελίου·
σύλλαβε μόχθων. 160
θνητῶν δ' ὄλβιος ἐς τέλος οὐδεὶς
οὐδ' εὐδαίμων·
οὔπω γὰρ ἔφυ τις ἄλυπος.

ΧΟΡΟΣ.

ἔμολον ἀμφὶ παρακτίαν στρ. α'.

where it occupies a much more appropriate place.

150. Monk omits *νιν*, and he is possibly right, because *πομπαῖς ἀντᾶν* naturally means 'to meet the escort.' Not indeed that, with Hermann, we are compelled to explain the syntax by *τοῖς πέμπουσί νιν*, nor that the accusative is indefensible with any verb implying *motion towards*, (as even *πελάζειν* takes an accusative in Rhes. 14, Androm. 1167,) but that it has the appearance of a metrical interpolation, like *τάδε* above. Less happy is Monk in giving *νιν ἰεὶς* in v. 152. The *ι* in *ἰέναι* is common, as is well known. Compare *θοάγγας ἰεῖσα* Hec. 338, with *ἀφίημ' ὀμμάτων ἐλεύθερον ibid.* 367, *τῶν γὰρ μεγάλων ψυχῶν ἰεὶς* Ajac. 154, and *θύρσους ἐξανιεῖσαι χεροῖν* Bacch. 762.

151. *σεῖε χαλινοὺς* is Blomfield's excellent emendation. The old reading was *ἐξορμάσεις τοὺς χαλινούς*. The meaning is, 'make them set out homewards again, and do you yourself drive to Argos (with them) at full speed.' It was obviously necessary for the old man to accompany the convoying party back to Argos, not only to justify their return to Clytemnestra, but because they might otherwise have eluded him, and reached Aulis by some other route. For the expression, meaning to shake the reins so as to urge an animal to its full speed, compare Soph. El. 712, *ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν ἔσεισαν*. Antig. 109, *φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ*.—With *ἰεὶς* supply either *σεαυτὸν* or *αὐτούς*. By *θυμέλας* the piles of ancient masonry are meant, the same as *τὰ Κυκλώπων βάθρα* in Herc. F. 944. Mycenae is often so described, e. g. Tro. 1088. Iph. T. 845 &c. *inf.* v. 1501.

155. *ἐπὶ δέλτῳ τῇδε*. He hands him the letter. Hermann gives *τήνδε*, with two MSS., and so Kirchhoff.

156. Whether *λευκαίνει* or *λάμπουσα*, or both are here transitive, is not very clear. We have *ἄλα λευκαίνειν* in Cycl. 16, and *λάμπειν ἀστέρα* in Hel. 1131. Perhaps the meaning here is, 'the morning grows grey, beginning to light up the day.' Kirchhoff conjectures *λάμπει δ' Ἠώς*. The true Attic form is *Ἕως*, as in Ion 1158. Perhaps *λάμπουσ' Ἠὼς* is a mere interpolation, as neither sense nor metre requires it.

160. Cf. Ion 331, *τίς; εἰ πόνου μοι ξυλλάβοι, χαίροιμεν ἄν*. See on Cycl. 472. For the familiar sentiment in the concluding lines see Andr. 100—2. Heracl. 866. Tro. 510.

164. Here follows the true parode, or first song of the chorus on entering the orchestra. The first *stasimon* commences at v. 231. It is probable that, in the very

ψάμαθον Αὐλίδος ἐναλίας,
Εὐρίπου διὰ χευμάτων
κέλσασα, στενόπορθμον
Χαλκίδα, πόλιν ἐμὰν, προλιποῦσ',
ἀγχιάλων ὑδάτων τροφὸν
τᾶς κλεινᾶς Ἀρεθούσας.
[Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν
Ἀχαιῶν τε πλάτας ναυσιπόρους
ἡμιθέων, οὓς ἐπὶ Τροί-
αν ἐλάταις χιλιόναυσιν
τὸν ξανθὸν Μενέλαον
ἀμέτεροι πόσεις

lengthy form in which it has come down to us, it is in great part spurious. Most critics agree that what follows *v.* 230 to the end is adapted from the Homeric catalogue of ships. Monk has accordingly printed it separately at the end of the play. Both he and Hermann however admit the genuineness of the parode up to that point. Kirchhoff prints the whole as if from the pen of Euripides. The present editor, admitting the difficulty of coming to any certain conclusion on so nice a question, is inclined to agree with W. Dindorf in believing that part of the first strophe and antistrophe is also spurious, with the whole of the epode that follows it. It is true, that this leaves only fourteen verses for the genuine parode; but there are three ways of accounting for this; (1) the ode may have been left imperfect by the poet himself; (2) the spurious may have expelled the genuine; (3) the unusual prevalence of short metres at the beginning of the play may have caused the parode to be purposely abridged in length.—The undoubtedly genuine lines are glyconean, while the others are often laxly and vaguely written, like the work of an imitator not fully conversant with the true laws of that metre.—The chorus, composed of young women of Calchis in Euboea, declare the object of their coming across the strait to be simply curiosity to see the collected Grecian fleet.

169. ἀγχιάλων. Monk gives ἀγχιάλου, though somewhat to the detriment of the metre, unless indeed the word be scanned as a *pes creticus*, in which case the two verses combined form a regular glyconean, with a pherecratean termination. Thus ὁπλοφόρους in v. 190 must be considered as having the first two short syllables equal to one long one. He quotes the Homeric Χαλκίδα τ' ἀγχίαλον, [Il. ii. 640,] and remarks with truth that the epithet, like Σαλαμὶς ἀγχίαλος in Soph. Ajac. 135, is properly said of settlements not far from the sea. Still, as the fountain of Arethusa was near the coast if not on it, Calchis may be called 'the feeder of far-famed Arethusa's waters by the sea-shore.'

172. κατιδοίμαν G. Dindorf for ἴδοιμ' ἄν, a Paris MS. having στρατὸν καὶ ἴδοιμ' ἄν, though Kirchhoff remarks that this is only the common error of καὶ and ὡς being confused (*inf.* v. 173). In the next verse Hermann gives ἀρχῶν for Ἀχαιῶν. On the supposition that the remainder of the strophe is spurious, it is hardly worth while to introduce corrections. Evidences of its being from a later hand are, (1) the use of the article with ξανθὸν Μενέλαον, with Κύπρις and Ἑλέναν, (2) the plural πόσεις, combined with the fact that elsewhere the chorus are described as virgins, (3) the unusual and improbable epithet εὐπατρίδης applied to Agamemnon.

173. ἡμιθέων. Hermann gives ἡιθέων after Musgrave. Monk thinks the poet may have had in mind ἡμιθέων γένος ἀνδρῶν, Il. M. 23. It is more likely he used the word laxly in the sense of ἡρώων. For οὓς, the correction of Scaliger, the copies give ὡς, one MS. having καί. On ὡς and καὶ confused see Iph. T. 335. Herc. F. 301.

ἐνέπουσ' Ἀγαμέμνονά τ' εὐπατρίδαν
στέλλειν ἐπὶ τὰν Ἑλέναν,
ἀπ' Εὐρώτα δονακοτρόφου
Πάρις ὁ βουκόλος ἂν ἔλαβεν,
δῶρον τᾶς Ἀφροδίτας,
ὅτ' ἐπὶ κρηναίαισι δρόσοις
Ἥρᾳ Παλλάδι τ' ἔριν ἔριν
μορφᾶς ἁ Κύπρις ἔσχεν.]
πολύθυτον δὲ δι' ἄλσος Ἀρ- ἀντ. α'.
τέμιδος ἦλυθον ὀρομένα,
φοινίσσουσα παρῇδ' ἐμὰν
αἰσχύνᾳ νεοθαλεῖ,
ἀσπίδος ἔρυμα καὶ κλισίας
ὁπλοφόρους Δαναῶν θέλουσ'
ἵππων τ' ὄχλον ἰδέσθαι.
[κατεῖδον δὲ δύ' Αἴαντε συνέδρω
τὸν Οἰλέως Τελαμῶνός τε γόνον,
τοῖς Σαλαμινίοις στέφανον.
Πρωτεσίλαόν τ' ἐπὶ θάκοις
πεσσῶν ἡδομένους μορ-
φαῖσι πολυπλόκοις,
Παλαμήδεά θ', ὃν τέκε παῖς ὁ Ποσει-
δᾶνος, Διομήδεά θ' ἡ-
δοναῖς δίσκου κεχαρημένον,

185. ἄλσος Ἀρτέμιδος. Mentioned here in reference to the sacrifice to that goddess, which is the point of the play. In the next verse the old reading ὁρωμέναν was emended by Canter.

188. νεοθαλεῖ, for νεοθηλεῖ, is perhaps ἅπαξ λεγόμενον. There is apparently an allusion to maiden modesty, and if so, of course ἀμέτεροι πόσεις in v. 176 could not have come from the pen of Euripides.—ἀσπίδος ἔρυμα, for στρατὸν ἀσπίσιν πεφραγμένον, ὀχυρωθέντα.

194. This verse, if any other, stands self-condemned. Hermann, who does not seem to suspect the passage, gives τοὺς Σαλαμῖνος στέφανον, scil. ὄντας, Monk τὸν Σαλαμῖνος στέφανον, W. Dindorf τοῖς Σαλαμίνοις. Aldus has τοῖς Σαλαμῖνος, (a correction in MS. Pal., which had τοῖς σαλαμινίοις with Flor. 2,) the later editions τῆς Σαλαμῖνος. Turn it and change it as we will, the article is inconsistent with Attic usage.

196. ἡδομένους. As Palamedes was commonly regarded as the inventor of the game of drafts, (which are called πολύπλοκοι from the board being marked with five intersecting lines in cross directions, πεσσὰ πεντέγραμμα, Soph. frag. Naupl. 381,) this plural participle must refer to the proper name following as well as to that preceding. This has been called by critics an instance of "schema Alcmanicum;" and certainly it seems alien from any known "schema Euripideum." The Ionic κεχαρημένον, v. 200, is another questionable form.

πάρα δὲ Μηριόνην, Ἄρεος
ὄζον, θαῦμα βροτοῖσι,
τὸν ἀπὸ νησαίων τ' ὀρέων
Λαέρτα τόκον, ἅμα δὲ Νι-
ρέα, κάλλιστον Ἀχαιῶν·
τὸν ἰσάνεμόν τε ποδοῖν ἐπῳδ.
λαιψηροδρόμον Ἀχιλῆα,
τὸν ἁ Θέτις τέκε καὶ
Χείρων ἐξεπόνασεν,
εἶδον αἰγιαλοῖσι
παρά τε κροκάλαις δρόμον ἔχοντα σὺν ὅπλοις·
ἅμιλλαν δ' ἐπόνει ποδοῖν
πρὸς ἅρμα τέτρωρον
ἑλίσσων περὶ νίκας.
ὁ δὲ διφρηλάτας ἐβοᾶτ'
Εὔμηλος Φερητιάδας,
ᾧ καλλίστους ἰδόμαν
χρυσοδαιδάλτους στομίοις
πώλους κέντρῳ θεινομένους,
τοὺς μὲν μέσους ζυγίους,
λευκοστίκτῳ τριχὶ βαλιούς,

201. πάρα δὲ, 'and near him.' In this sense, the accent should stand on the first syllable, as it has been placed also in Tro. 570.

204. Νιρέα. Pronounced Νιρῆ by *synizesis*. Il. ii. 673, Νιρεὺς δς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν.

206. ἰσάνεμον, for ἰσήνεμον. Bothe makes an hexameter verse, if such it can be called, ἰσάνεμόν τε ποδοῖν, λαιψηρόδρομον Ἀχιλῆα. Perhaps, λαιψηρόδρομόν τ' Ἀχιλῆ, by which each verse will be *glyc. polysch.*

209. ἐξεπόνασεν, 'educated.' Theocr. *Hylas*, xiii. 14, ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεπονημένος εἴη.

211. κροκάλαις, the shingles. Photius, κρόκαι, ψῆφοι παραθαλάσσιοι, where Monk remarks that we should read κροκάλαι. It was from this custom of the swift-footed Achilles, of running races, accoutred as a hoplite, on the sea-strand against horses, that the place on the Euxine called Ἀχίλλειος δρόμος was dedicated to him as a hero after death. Of the present passage Hermann still has no suspicion, though he says "vereor magnopere ne non his metris usus sit Euripides, sed servavi, quia nihil variant libri." Monk reads εἶδον αἰγιαλοῖς παρὰ κροκάλαις τε, and calls it "metrum antispasticum," by a somewhat forced name.

215. ἑλίσσων, scil. ἑαυτὸν, ἑλισσόμενος, running in a ring, or rather in the curved δίαυλος, and so turning to and fro, ἀναστρεφόμενος.

216. ἐβοᾶτ' W. Dindorf for βοᾶτ', and ἰδόμαν for εἰδόμαν. Monk remarks that this passage also is borrowed from Il. ii. 763 seqq.

216—7. These, with 219, 220, 222, 224, are *glyconean polyschematistic*. The intervening verses are the same, but want the initial syllable (ἀκέφαλοι).

τοὺς δ' ἔξω σειροφόρους,
ἀντήρεις καμπαῖσι δρόμων,
πυρρότριχας, μονόχαλα δ' ὑπὸ σφυρὰ
ποικιλοδέρμονας· οἷς παρεπάλλετο
Πηλείδας σὺν ὅπλοισι παρ' ἄντυγα
καὶ σύριγγας ἁρματείους.
ναῶν δ' εἰς ἀριθμὸν ἦλυθον στρ. β'.
καὶ θέαν ἀθέσφατον,
τὰν γυναικεῖον ὄψιν ὀμμάτων
ὡς πλήσαιμι, †μείλινον ἀδονάν.
καὶ κέρας μὲν ἦν δεξιὸν πλάτας ἔχων
Φθιώτας ὁ Μυρμιδὼν Ἄρης
πεντήκοντα ναυσὶ θουρίαις.
χρυσέαις δ' εἰκόσιν
κατ' ἄκρα Νηρῇδες ἔστασαν θεαὶ,
πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.

221—3. *σειροφόρους* W. Dindorf for *σειραφόρους*. Here is an undoubted instance of a Greek chariot with four horses abreast, as is sometimes represented on coins. The two middle, he says, were piebald, the two trace-horses were bay with spotted fetlocks. By *ἀντήρεις καμπαῖσι* he means that the outer horses first met and as it were faced the *καμπτὴρ* at the end of the stadium. Compare Soph. El. 721. Bothe understands it to mean, 'rivalling each other in the speed of the course;' but the words cannot signify this.

225. *πυρσότριχας* Monk, which is doubtless right on the presumption that the verses belong to the age of Euripides.

227. *παρ' ἄντυγα*, alongside of the front of the chariot. The driver of the steeds, against whom Achilles contended, was Eumelus; and the runner kept abreast of the front part of the chariot, which is here *παρ' ἄντυγα*. The same phrase occurs in Rhes. 373, *δοχμίαν πεδαίρων* (*πέλταν*) *σχιστὰν παρ' ἄντυγα*.—*σύριγγας*, the axle-boxes, i. e. the wheels, Hipp. 1234. The resolved reading *Πηλείδας* is due to Elmsley, the metre in the two preceding verses having changed to dactylic, and in the strophe following to varieties of trochaic or cretico-trochaic.

233. *γυναικεῖον*. Hermann for *—αν*. The addition of the article is not according to true Attic usage. The same remark applies to *μείλινος ἡδονῇ*, 'honeyed delight.' As however this does not well suit the antistrophic verse, Hermann gives *μᾶλλον ἀδονᾶν*, Bothe *μέλινον ἀδονάν*. The only proper meaning of either form of the adjective appears to be the epic one, 'made of ash-wood.' It would not be a serious change to read *λίαν ἡδονᾶν*, as *-μι λίαν* might have easily passed into *μελίναν*.

235. *πλάτας ἔχων*. 'Having his ships on the right wing.' The accusative *κέρας* is used as in Rhes. 485, *ἀλλ' εἴτε λαιὸν εἴτε δεξιὸν κέρας—πάρεστί σοι πέλτην ἐρεῖσαι*. Suppl. 657, *καὶ τοὺς ξὺν αὐτῷ δεξιὸν τεταγμένους κέρας*. Heracl. 671, *καὶ δὴ λαιὸν ἔστηκεν κέρας*.—In the next verse Hermann gives *Μυρμιδὼν* for *-όνων*, comparing v. 1352, *στρατὸς δὲ Μυρμιδὼν οὓς σοι παρῆν*; where the same error had been removed by L. Dindorf.

240. *κατ' ἄκρα* Pierson for *κατ' ἄκραν*. The stern, as well as the prow, of Greek ships had sculptured figures of tutelary gods. But the *σῆμα* or *παράσημον* seems to have been commonly at the prow. Hence one might suggest *πρῴραις* for *πρύμναις*. But see v. 275.

Ἀργείων δὲ ταῖσδ' ἰσήρετμοι ἀντ. β'.
νᾶες ἔστασαν πέλας·
ὧν ὁ Μηκιστέως στρατηλάτας
παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ·
Καπανέως τε παῖς Σθένελος· Ἀτθίδος δ' ἄγων
ἑξήκοντα ναῦς ὁ Θησέως
παῖς ἑξῆς ἐναυλόχει θεὰν
Παλλάδ' ἐν μωνύχοις
ἔχων πτερωτοῖσιν ἅρμασιν θετὸν,
εὔσημόν τε φάσμα ναυβάταις.
[τῶν] Βοιωτῶν δ' ὅπλισμα, ποντίας στρ. γ'.
πεντήκοντα νῆας εἰδόμαν
σημείοισιν ἐστολισμένας·
τοῖς δὲ Κάδμος ἦν χρύσεον δράκοντ' ἔχων
ἀμφὶ ναῶν κόρυμβα·
Λήϊτος δ' ὁ γηγενὴς
ἦρχε ναΐου στρατοῦ·
Φωκίδος δ' ἀπὸ χθονὸς
Λοκρῶν τε τοῖσδ' ἴσας ἄγων
ναῦς *ἦν Οἰλέως τόκος κλυτὰν
Θρονιάδ' ἐκλιπὼν πόλιν.

246. Ἀτθίδος, supply γῆς. But Dobree plausibly proposed Ἀτθίδας. The son of Theseus meant is either Acamas or Demophon. Barnes remarks, after Brodaeus, that this is said in praise of Athens. Homer makes Menestheus the leader of the Athenians, and assigns to him fifty, not *sixty*, ships, Il. ii. 551—6.

249. ἑξῆς ἐναυλόχει, had his ship moored next in order to that of Sthenelus.

251. θετὸν is explained by Hermann "ex composito adscitum." The poet, whoever he was, probably meant θετὸν ἐν ἅρμασιν, 'placed on a chariot,' (or rather in a chariot,) 'drawn by winged steeds,' ἅρμα, as usual, meaning both horses and carriage. Cf. Alcest. 483. Hermann joins θετὸν εὔσημόν τε, but the τε has rather an exegetical sense, though it is not very properly added. Bothe gives εὔσημόν γε. The use of φάσμα for σῆμα is hardly correct. Aeschylus uses εὔσημος of ships, Suppl. 694.

253. τῶν Βοιωτῶν. Again the article is an evidence of spurious and inaccurate writing. Kirchhoff says it has been added by a later hand in the Palatine MS. Hermann thinks the poet may have written, or ought to have written, τὸ δὲ Β. ὅπλισμα.

255. ἐστολισμένας Scaliger for εὐστ. The word occurs in Suppl. 659, λαιὸν δὲ Πάραλον, ἐστολισμένον δορί.

262. ἴσας, sc. ἀριθμῷ. "Iliad. ii. v. 524 et 534 et Phocensium quadraginta naves et totidem numerantur Locrensium." *Herm.* Λοκρῶν is Heath's reading for Λοκροῖς. Hermann and Matthiae give Λοκρὰς with Markland. The τε seems necessary in place of δέ.

263. ἦν is inserted by Hermann, ἦλθ' by Matthiae, on account of the metre. Bothe prefers ἄγων ἦν ναῦς κτλ.—Θρονιὰς πόλις, the chief city of the Locri of that division. *Thronium* is mentioned in Il. ii. 533, among several other Locrian settlements.

[ἐκ] Μυκήνας δὲ τὰς Κυκλωπίας ἀντ. γ'.
παῖς Ἀτρέως ἔπεμπε ναυβάτας
ναῶν ἑκατὸν ἠθροϊσμένους.
σὺν δ' ἀδελφὸς ἦν ταγὸς, ὡς φίλος φίλῳ,
τὰς φυγούσας μέλαθρα
βαρβάρων χάριν γάμων
πρᾶξιν Ἑλλὰς ὡς λάβοι.
ἐκ Πύλου δὲ Νέστορος
Γερηνίου κατειδόμαν
πρύμνας σῆμα ταυρόπουν ὁρᾶν,
τὸν πάροικον Ἀλφεόν.
Αἰνιάνων δὲ δώδεκα στόλοι στρ. δ'.
ναῶν ἦσαν, ὧν ἄναξ Γουνεὺς
ἦρχε· τῶνδε δ' αὖ πέλας
Ἥλιδος δυνάστορες,
οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·

265. Μυκήνας.] The use of the singular indicates a later hand. Euripides would have said Μυκηνῶν, as in Iph. T. 510, and elsewhere. The ἐκ is perhaps to be expunged, as Nauck perceived.

267. ἠθροϊσμένους Hermann and W. Dindorf, the latter of whom compares for the diaeresis Ar. Av. 253, πάντα γὰρ ἐνθάδε φῦλ' ἀθροΐζομεν.

268. Ἄδραστος the old copies. ἀδελφὸς Markland, who supposed that Menelaus was meant. Kirchhoff records a good emendation of Mehlhorn, σὺν δ' ἄρ' αὐτὸς ἦν, i. e. Agamemnon. Translate, 'And in joint command with him was his brother, in the relation of friend to friend (i. e. neither superior nor inferior), that Hellas might get satisfaction for her who had fled from her home for the sake of marrying a foreigner.' Here the phrase πρᾶξιν λαβεῖν, for δίκην or ποινήν, is to be noticed as not truly tragic. Hermann observes that the passage is adapted from Il. ii. 586 seqq. Compare, for the mention of Ἑλλὰς generally, rather than of the two royal brothers as personally interested in the expedition, Iph. T. 12, τὸν καλλίνικον στέφανον Ἰλίου θέλων λαβεῖν Ἀχαιούς.

276. Ἀλφεὸν, in apposition to σῆμα. The river-god himself was carved on the stern in the form of a bull, according to the usual way of representing rivers. He is called πάροικος, because the Alpheus flowed not far from Pylos.

277. Αἰνιάνων. The word is pronounced as of three syllables. This people of Thessaly are mentioned in Soph. El. 705, ἕβδομος Μάγνης ἀνὴρ, ὁ δ' ὄγδοος λεύκιππος, Αἰνιὰν γένος. Il. ii. 748 Γουνεὺς δ' ἐκ Κύφου ἦγε δύω καὶ εἴκοσι νῆας· τῷ δ' Ἐνιῆνες ἕποντο μενεπτόλεμοί τε Περαιβοί. Perhaps it is best to take στόλοι ναῶν as a mere periphrasis, στόλοι being the *eut-water* or front of the prow. Aesch. Pers. 410, 418. It can hardly mean 'twelve fleets,' as ὁ πᾶς στόλος ἐπεξεχώρει in Pers. 402. Hermann, supposing this strophe, which does not agree with its antistrophe even in the number of verses, to have come down to us in a very mutilated state, reads δωδεκάστολοι ναῦες ἦσαν, with marks of a *lacuna*. Kirchhoff assents, but justly adds, " paucissima sunt, quae certa ratione corrigi posse videantur."

281. Ἐπειούς. This people are enumerated in Il. ii. 619, where four leaders are mentioned, one of whom is not Eurytus, but Thalpius the son of Eurytus. Hence Hermann reads Εὐρύτου δ' ἄνασσε τῶνδε, after which he supposes three verses to have dropped out. The narrative proceeds in a tolerably equable tenor to the end, and the deviations from the Homeric account are not in themselves

Εὔρυτος δ' ἄνασσε τῶνδε·
λευκήρετμον δ' Ἄρη
Τάφιον †ἦγεν, ὧν Μέγης
ἄνασσε, Φυλέως λόχευμα,
τὰς Ἐχίνας λιπὼν
νήσους ναυβάταις ἀπροσφόρους.
Αἴας δ' ὁ Σαλαμῖνος ἔντροφος ἀντ. δ'.
†δεξιὸν κέρας πρὸς τὸ λαιὸν ξύναγε,
τῶν ἆσσον ὥρμει πλάταισιν
ἐσχάταισι συμπλέκων
δώδεκ' εὐστροφωτάταισι ναυσίν· ὡς
ἄϊον καὶ ναυβάταν
εἰδόμαν λεών·
ᾧ τις εἰ προσαρμόσει
βαρβάρους βάριδας,
νόστον οὐκ ἀποίσεται.
ἐνθάδ' †ἄϊον εἰδόμαν

sufficient to establish his theory.—On the use of the imperfect ὠνόμαζε, see Heracl. 87. *inf.* v. 416.

284. Ἄρη Τάφιον. Eurytus also led the warlike Taphii, because they, inhabitants of the Echinades, (Herc. F. 1081,) and so dwelling, as Homer says, ii. 626, πέρην ἁλὸς, Ἠλίδος ἄντα, naturally enough accompanied their neighbours the Epei. But Meges was their commander, as Homer also distinctly says, *ib.* 627, τῶν αὖθ' ἡγεμόνευε Μέγης ἀτάλαντος Ἄρηι, Φυλείδης. Hence Hermann, not recognizing a distinction between ἄγειν and ἀνάσσειν, thinks ἡγεμὼν Μέγης was the true reading, some verb like ἔτασσε being lost, which governed Ἄρη. In this view he is followed by Kirchhoff. The correction of ἦγεν, ὧν is certainly ingenious; and it is the more probable because the antistrophe at present contains three more verses than the strophe, and the correspondence is faulty in this place. Something would be gained by reading τὸν λευκήρετμον δ' Ἄρη, and in v. 294, ἄϊον καὶ ναυβάταν *αὐ-|τὰ κατειδόμαν λεών. The departure from the Homeric account was noticed by Barnes, who compares Ταφίοισι φιληρέτμοισιν, Od. i. 181.

286. Ἐχίνας Brodaeus for Ἐχίδνας. Vossius read Ἐχινάδας, and so W. Dindorf; but Homer calls them Ἐχινάων ἱεράων, ii. 625, and the antistrophic metre is no guide to any further change. All that is tolerably certain in this respect is, that v. 287 coincides with v. 302.

287. ἀπροσφόρους, difficult of access. Med. 279, κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις. The danger to be apprehended from the piratical Taphians is here meant.

290. This verse is corrupt, and the next also fails in its correspondence with the strophe. Hermann supposes Ulysses was mentioned, because Homer, ii. 631, introduces him as leader of the Cephallenians, immediately after the ships from the Echinades under Meges. And he transposes the first verse of the antistrophe to follow v. 291, and understands ξυνᾶγε κέρας of Ulysses uniting the two wings by himself occupying the centre.

292. συμπλέκων, closing in the ranks; joining his ships to those next to him in order.

296. ᾧ τις κτλ. 'With whom if any one shall dare to engage his barbaric (Trojan) ships, he shall not return from the conflict alive.' Cf. Phoen. 1161.

299. ἄϊον is corrupt, and appears to be a variant of εἰδόμαν. There seems no great probability in Hermann's ἐνθάδ' οἷον εἰδόμαν, adopted by Kirchhoff and

νάϊον πόρευμα,
τὰ δὲ κατ' οἴκους κλύουσα †συγκλήτου
μνήμην σώζομαι στρατεύματος.]
ΘΕ. Μενέλαε, τολμᾷς δεῖν', ἃ σ' οὐ τολμᾶν χρεών.
ΜΕ. ἄπελθε· λίαν δεσπόταισι πιστὸς εἶ.
ΘΕ. καλόν γέ μοι τοὔνειδος ἐξωνείδισας.
ΜΕ. κλαίοις ἄν, εἰ πράσσοις ἃ μὴ πράσσειν σε δεῖ.
ΘΕ. οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ 'φερον.
ΜΕ. οὐδέ γε φέρειν σὲ [δεῖ] πᾶσιν Ἕλλησιν κακά.
ΘΕ. ἄλλοις ἀμιλλῶ ταῦτ'· ἄφες δὲ τήνδ' ἐμοί.
ΜΕ. οὐκ ἂν μεθείμην. ΘΕ. οὐδ' ἔγωγ' ἀφήσομαι.
ΜΕ. σκήπτρῳ τάχ' ἆρα σὸν καθαιμάξω κάρα.
ΘΕ. ἀλλ' εὐκλεές τοι δεσποτῶν θνήσκειν ὕπερ.
ΜΕ. μέθες· μακροὺς δὲ δοῦλος ὢν λέγεις λόγους.
ΘΕ. ὦ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολὰς
ἐξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βίᾳ,
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρῆσθαι θέλει.

W. Dindorf, "*prouti et vidi et audivi instructum esse exercitum.*" Perhaps, ἔνθα δ' (so the old copies) εἰδόμαν τὸ πᾶν νάϊον στράτευμα κτλ.

301. *συγκλήτου.* W. Dindorf gives *συλλόγου* on his own conjecture, comparing v. 514 and 1545.

303. Menelaus and the old servant now appear on the stage. The former has forcibly intercepted and opened the letter which was destined for the hand of Clytemnestra alone. He had been aware (v. 107) of Agamemnon's desire hitherto to forward the expedition to Troy; and he now finds with dismay that the former scheme of bringing his daughter to Aulis has been cancelled. Agamemnon hearing the dispute, and summoned by the messenger to his aid (v. 314), now comes forth from his tent, and an angry altercation ensues.

305. *καλόν γε κτλ.* Cf. Bacch. 652, *ὀνείδισας δὴ τοῦτο Διονύσῳ καλόν.* Med. 514, *καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ.*

306. *πράσσεις* Matthiae with one MS. But cf. Aesch. Suppl. 902, *κλαίοις ἄν, εἰ ψαύσειας, οὐ μάλ' ἐς μακράν.*

307. *ἐχρῆν* Flor. 1 for *οὐ χρῆν.* Interrogatively taken, this is not a bad reading: 'was it right for you to open the letter which I was conveying?' But the *οὐδὲ* in the next verse is in favour of *οὐ χρῆν* in this.

308. Kirchhoff thinks *δεῖ* an interpolation, the original reading of the MS. Pal. being *οὐδέ γε φέρειν σε δεῖ.* Commonly, *οὐδέ σε φέρειν δεῖ.*

309. *ἄλλοις* Markland for *ἄλλως*, which arose from a variant *ἀμίλλᾳ*, the Aldine reading, i. e. 'you are arguing in vain.' The sense is, 'Argue that matter with others,' viz. with Agamemnon himself. Compare Suppl. 195, *ἄλλοισι δὴ 'πόνησ' ἀμιλληθεὶς λόγῳ τοιῷδ'.* Hec. 271, *τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον.*

311. With this verse Monk compares Androm. 588, *σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα,* and with the next Hel. 1640, *πρὸ δεσποτῶν τοῖσι γενναίοισι δούλοις εὐκλεέστατον θανεῖν.* For the sententious *τοι* a similar verse might be adduced from Aesch. Ag. 1274, *ἀλλ' εὐκλεῶς τοι καθανεῖν χάρις βροτῷ.*

313. *μέθες*, 'give it up.' At the word he snatches the letter from his hand.

316. *οὐδὲν* is used for *οὐ* on account of the common idiom *χρῆσθαί τί τινι*, to put a thing to a particular use. He means, that in this as in other matters Menelaus acts unjustly; 'he chooses to observe Right in nothing.' For the article see Phoen. 527.

ΑΓΑ. ἔα·
τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία ;
ΜΕ. οὐμὸς, οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.
ΑΓΑ. σὺ δὲ τί τῷδ' εἰς ἔριν ἀφῖξαι, Μενέλεως, βίᾳ τ' ἄγεις ;
ΜΕ. βλέψον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας λάβω.
ΑΓΑ. μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς ;
ΜΕ. τήνδ' ὁρᾷς δέλτον, κακίστων γραμμάτων ὑπηρέτιν ;
ΑΓΑ. εἰσορῶ, καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.
ΜΕ. οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τἀγγεγραμμένα.
ΑΓΑ. ἦ γὰρ οἶσθ' ἃ μή σε καιρὸς εἰδέναι, σήμαντρ' ἀνεὶς ;
ΜΕ. ὥστε σ' ἀλγῦναί γ' ἀνοίξας, ἃ σὺ κάκ' εἰργάσω λάθρα.
ΑΓΑ. ποῦ δὲ κἄλαβές νιν ; ὦ θεοὶ, σῆς ἀναισχύντου φρενός.
ΜΕ. προσδοκῶν σὴν παῖδ' ἀπ' Ἄργους, εἰ στράτευμ' ἀφίξεται.
ΑΓΑ. τί δέ σε τἀμὰ δεῖ φυλάσσειν ; οὐκ ἀναισχύντου τόδε ;

317. *τίς ποτ'* Monk for *τίς δῆτ'*, and so Hermann from Bekker's Anecd. p. 369, 8, with the variant *θύραισι*. The same critic supposes a verse to have been lost after this.

318. This verse was restored by Hermann to Menelaus. The old copies wrongly attribute it to the servant, who could not be said to have a better right to speak than the king's own brother. Bothe transposes v. 319 to follow v. 317, thus giving a distich to Agamemnon.

320. *βλέψον εἰς ἡμᾶς.* Equivalent to saying, 'Dare you look me in the face, after what you have just done?'

321. *τρέσας — Ἀτρέως.* 'Shall I, the son of *Fearless*, fearful be?' The play on these words was first noticed by Vater, Prolegom. ad Rhes. p. cliv.

324. There is a reading *Δαναοῖς ἅπασι*, which arose from the omission of the *γε*.

325. *σήμαντρα.* See Iph. T. 1372.

326. The *σὺ* here is rather suspicious. Perhaps, *ὡς κάκ' εἰργάσω.* 'Yes, I do know, so as to have brought grief to you by having opened it, what mischief you secretly did.'

327. *ποῦ — καί.* See on Alcest. 482. Hec. 515. Here *καὶ ποῦ* would have meant, 'You don't mean to say you caught him somewhere?' Kirchhoff would prefer *τῆς* for *σῆς ἀν. φρ.* Cf. Orest. 1666.

328. *προσδοκῶν κτλ.* There is the bitterest irony in this verse. Menelaus now knew that Iphigenia was not to come to Aulis at all; so he says that he caught the messenger (who was to be the cause of her not coming), while he was waiting the fulfilment of the promise that she should come.

ΜΕ. ὅτι τὸ βούλεσθαί μ' ἔκνιζε, σὸς δὲ δοῦλος οὐκ ἔφυν.

ΑΓΑ. οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι;

ΜΕ. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.

ΑΓΑ. εὖ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφή.

ΜΕ. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοὐ σαφὲς φίλοις.

βούλομαι δέ σ' ἐξελέγξαι, καὶ σὺ μήτ' ὀργῆς ὕπο ἀποτρέπου τἀληθὲς, †οὗτοι καταινῶ λίαν ἐγώ.

330. ἔκνιζε, moved me, incited me to do so. Med. 568, οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.

331. οἰκεῖν οἶκον. This phrase means, 'to be master of my own affairs,' i. e. without the interference of others. Monk compares Andr. 581, πῶς; ἢ τὸν ἀμὸν οἶκον οἰκήσεις μολὼν δεῦρ'; Hermann needlessly edits οὐχὶ δεῖν', εἰ κτλ., to which Monk objects that οὐ should be μή. But οὐκ ἐάσομαι, the future passive, might be taken for κωλυθήσομαι.

332. πλάγια φρονεῖν, like ἑλικτὰ φρονεῖν, Androm. 448, is opposed to ὀρθὰ φρονεῖν, to be straightforward and upright. Bothe wrongly explains, after Brodaeus, "diversa, sibi pugnantia."

333. This verse is edited according to Monk's reading. The old copies give ἐκκεκόμψευσαι. πονηρὸν γλῶσσ' ἐπίφθονον σοφή. Ruhnken first proposed εὖ κεκόμψευσαι, to which Musgrave added ἐπὶ φθόνον, and so Hermann and W. Dindorf have given, i. e. 'a tongue clever at exciting envy (dislike) is a bad thing.' To Monk πονηρὰ is due. He compares Hec. 1191, Hipp. 505, and Med. 582, in all which passages a neuter plural follows a verb with εὖ or καλῶς. The sense of both verses is thus plain: M. 'Your intentions are crafty, in part now, in part long ago, and in part shortly hence.'—A. 'You are well versed in eloquence for evil; a clever tongue is an odious possession.' Bothe gives ἐκκεκόμψευσαι. πονηρῶν γλῶσσ' κτλ., 'the clever tongue of bad men is odious.' For κομψὸς, used especially of orators, see Hipp. 986, ἐγὼ δ' ἄκομψος εἰς ὄχλον δοῦναι λόγον. Troad. 646, κομψὰ θηλειῶν ἔπη. Thus κομψεύειν is to be κομψὸς, curiously eloquent on a subject, as Antig. 324, κόμψευε νῦν τὴν δόξαν, and κομψεύεσθαι is to be made κομψὸς, said of either a person or a thing. Photius, κεκομψευμένος, σεμνὸς, ἢ ἀστεῖος, ἢ εὐκαλλώπιστος.

334. σαφὲς, sure, πιστόν. Monk would prefer σαφής. A mind, says Menelaus, that is not staunch, not consistent, but changeable, like Agamemnon's, cannot be relied on by friends; meaning, of course, by himself, to whom the pledge had been given. Compare Herc. F. 55.

335. ἐξελέγξαι, which Monk renders 'to expostulate with,' both here and in Iph. T. 955, seems properly rather to mean 'to cross-question you,' 'to get the truth out of you by inquiries.' But, as the best MS. gave δέ σ' ἐλέγξαι by the first hand, Kirchhoff thinks βούλομαι δ' ἐγώ σ' ἐλέγξαι may be the true reading. The very long trochaic βῆσις which follows (the longest, by much, in the extant tragedies, if the whole of it be genuine), is indeed rather an exposure of Agamemnon's insincerity and temporizing ways, than a series of home-questions put to him. It is enough perhaps to translate ἐξελέγξαι 'to show you in your true character.'

336. οὔτε καταινῶ is Hermann's reading, adopted by W. Dindorf, who says καταινῶ was also suggested by Boeckh. The old copies give οὗτοι καταινῶ, and some of them add σ' after λίαν. Bothe edits καταινῶ, *non sane quidem nimis te observo*. It may be doubted if the true reading has yet been recovered. We have σπουδαὶ λόγων κατατεινομένων in Hec. 132, but this hardly defends καταινῶ in the sense of 'I will not press the point too hard,' not to mention that there is an unusual combination in μήτε σὺ ἀποτρέπου, οὔτε ἐγὼ καταινῶ. Monk proposes οὔτ' αὖ σ' ἀλγυνῶ, which has no very high probability. Possibly the loss

οἶσθ' ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,
τῷ δοκεῖν μὲν οὐχὶ χρῄζων, τῷ δὲ βούλεσθαι θέλων,
ὡς ταπεινὸς ἦσθα πάσης δεξιᾶς προσθιγγάνων,
καὶ θύρας ἔχων ἀκλῄστους τῷ θέλοντι δημοτῶν,
καὶ διδοὺς πρόσρησιν ἐξῆς πᾶσι, κεἰ μή τις θέλοι,
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου,
κᾆτ' ἐπεὶ κατέσχες ἀρχὰς, μεταβαλὼν ἄλλους τρόπους
τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
δυσπρόσιτος, ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν
τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις
ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν εὐτυχῶν.
ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ἥδρον κακόν.

of a verse has induced the grammarians to patch up the latter half of a line, which originally stood *οὐδ' ἦν ἐκτενῶ λίαν λόγον*, like *μακρὰν γὰρ ἐξέτεινας*, Agam. 889. To the *length* of his brother's invective Agamemnon alludes in v. 378, *βούλομαί σ' εἰπεῖν κακῶς αὖ βραχέα*, and v. 400, *ταῦτά σοι βραχέα λέλεκται*. It is particularly to be noticed, that the emphatic *ἐγὼ* has no legitimate place, unless either *μήτε σὺ* (not *σὺ μήτε*) occurred before, or another *μήτε* followed in a lost verse. 'Do you neither turn in anger from the truth, even if I should speak at excessive length, nor —.' One might suppose something followed like *μήτε μ' ὡς ἐχθρὸν νόμιζε τάδε λέγειν δίκαιά σε*.

338. *τῷ βούλεσθαι*, in real desire; opposed to *τῷ δοκεῖν*. Bothe's reading *τῷ δ' ἀβούλεσθαι* would be absurd, even if such a verb could have been in use.

339. *ἦσθα πάσης* Markland for *ἦς, ἁπάσης*, or *ἦς πάσης*.

341. *διδοὺς πρόσρησιν*, affording an opportunity to all in succession (*ἐξῆς*) of speaking with you, even if some desired it not, but would rather have declined it, from fear or modesty.

342. *τὸ φιλότιμον*, popularity. This description of a candidate for office is admirable. We seem in every particular to be reading of an active canvassing in our own times.

343. *ἐπεὶ κατέσχες*, when you had secured for yourself. See on Iph. T. 980. —*μεταβαλὼν*, sc. *ὥστε ἄλλους εἶναι*. Cf. Alcest. 1157. *inf.* v. 363.

344. *τοῖς φίλοις φίλος*. Suppl. 867, *φίλος τ' ἀληθὴς ἦν φίλοις*. Iph. T. 610, *τοῖς φίλοις τ' ὀρθῶς φίλος*.

345. *ἔσω κλῄθρων σπάνιος*, seldom at home, i. e. when wanted. Musgrave would read *ἔξω*, 'seldom seen in public.' Either makes good sense.

347. *βέβαιον*, staunch. See v. 334.

349. *ἐπῆλθον κτλ.* 'These were the points on which I blamed you at first, viz. those wherein first I found you base; but when afterwards the Grecian host also came to Aulis,' &c. Monk reads *αὐτὸς* for *αὖθις*, but it is obvious that his conduct before setting out is contrasted with what it was afterwards. The MS. reading is *ἦλθεν αὖτις*, but most editors, with Monk, adopt *ἦλθες* from the Aldine. Kirchhoff conjectures, *ὡς δ' ἐς Αὖλιν ἦλθεν αὐτίχ' ὅδε*

ὡς δ' ἐς Αὐλιν ἦλθεν αὖθις χὠ Πανελλήνων στρατὸς,
οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν
οὐρίας πομπῆς σπανίζων. Δαναΐδαι δ' ἀφιέναι
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.
ὡς δ' ἄνολβον εἶχες ὄμμα σύγχυσίν τε μὴ νεῶν
χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσας δορός.
κἀμὲ παρεκάλεις, Τί δράσω; τίνα δὲ πόρον εὕρω πόθεν;
ὥστε μὴ στερέντα σ' ἀρχῆς ἀπολέσαι καλὸν κλέος.
κᾆτ' ἐπεὶ Κάλχας ἐν ἱροῖς εἶπε σὴν θῦσαι κόρην
Ἀρτέμιδι, καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρένας
ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις ἑκών,
οὐ βίᾳ, μὴ τοῦτο λέξῃς, σῇ δάμαρτι παῖδα σὴν
δεῦρ' ἀποστέλλειν, Ἀχιλλεῖ πρόφασιν ὡς γαμουμένην.

Πανελλήνων στρατός. For ἐπῆλθον cf. Androm. 688, ταῦτ' εὖ φρονῶν σ' ἐπῆλθον, οὐκ ὀργῆς χάριν. For the vulg. εὕρω Reiske gave εὗρον.

352. σπανίζων, because you wanted a favouring gale;—exegetical of τῇ τύχῃ. W. Dindorf needlessly transposes the preceding verse after v. 353.

354—5. μὴ—ἐμπλήσας. 'If you should not have been able to occupy the land of Priam with your army, when you were lord of a thousand ships.' The simple meaning is, 'how dejected you were, when your fleet could not leave Aulis, at the prospect of never landing at Troy with all your numerous force.' The participle with μὴ might be resolved into εἰ μὴ ἐμπλήσειας. The aorist is used even of a future event regarded as realized; as the Romans would have said *nisi occupasses*. So in Aesch. Suppl. 607, τὸν μὴ βοηθήσαντα τῶνδε γαμόρων ἄτιμον εἶναι, 'if any one shall have refused to assist, let him be outlawed.' See on Iph. T. 99. The old reading was Πριάμου τε πεδίον, corrected by Elmsley, but Kirchhoff's best MS. gives τὸ Πριάμου τε. W. Dindorf omits these two verses as spurious, or rather, as "useless,"—a very arbitrary sort of criticism.

356. πόθεν L. Dindorf for ποθέν. Matthiae preferred τίνα πόρον δ', but he is not followed by subsequent editors. Kirchhoff suggests τίνα πόρον τέμω πόθεν, the best MS. omitting δὲ by the first hand. So in Androm. 121, for ἄκος τῶν δυσλύτων πόνων τεμεῖν, Aldus and one MS. give πόνων εὑρεῖν, and there are other examples of the same confusion.

357. Unless we should read με for σε, (so as to continue this verse as the appeal of Agamemnon for his brother's aid,) the clause depends on παρεκάλεις, 'you invited my aid, that you might not' &c.

360. ἑκὼν, οὐ βίᾳ. Menelaus guards himself against the suspicion of having had any share in the scheme of sacrificing Iphigenia. It is well known that Euripides, from his dislike to the Spartans, always depicts Menelaus in a bad light. Nothing could show greater moral turpitude than his present argument. He protests he had nothing to do with the fraud put upon Iphigenia, and yet he is angry because that fraud is likely to be frustrated. He pretends it was Agamemnon's sole interest to get the ships away from Aulis, and yet he knows that the whole expedition was planned for his own sake.

οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.
κᾆθ' ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γρα-
φὰς,
ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει. μάλιστά γε.
μυρίοι δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·
ἐκπονοῦσ' ἔχοντες, εἶτα δ' ἐξεχώρησαν κακῶς,
τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐν-
δίκως,
ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.
Ἑλλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω,
ἢ θέλουσα δρᾶν τι κεδνὸν βαρβάρους τοὺς οὐδένας
καταγελῶντας ἐξανήσει διὰ σὲ καὶ τὴν σὴν κόρην.
†μηδέν' ἂν χρέους ἕκατι προστάτην θείμην χθονὸς,

363. *αὐτὸς* Markland for *αὐτός*. This verse has been transposed by the present editor (the more readily, because Monk independently perceived that the context required the change) from its usual position after v. 365. The reasoning proceeds thus: 'You voluntarily ordered your wife to send Iphigenia hither,—in pretence, for her marriage; in reality, to be sacrificed. This very heaven which is above us was a witness to your conduct on that occasion; and yet now you are detected in writing the contrary message, to the effect that you will not slay your own child! Aye, be it so. Thousands of others have had it happen to them in conducting public affairs: they try to carry them out when they are in possession, and then they retire from them with discredit.' W. Dindorf omits v. 365, and Hermann reads *μάλιστά γ' ἂν*, with which he supposes *οὗτος αὐτὸς* κτλ. to be closely connected, according to its old order; 'you said you would not be, though you were so in an especial manner, as heaven is witness.' According to the common reading, no stop is placed before *μάλιστά γε*, and Monk sees nothing to object to in the received text. Bothe gives *μάλιστά γε* to Agamemnon; but it is very unlikely that he should interpose only two short words during the long speech of his brother. L. Dindorf proposed *κάλλιστά γε*, which could convey a taunt on his pretended goodness in loving his daughter better than his country.

367. *ἑκόντες* Canter for *ἔχοντες*. There may be an allusion to *ἑκὼν οὐ βίᾳ* in 360. But Monk more correctly supplies *τὰ πράγματα* with *ἔχοντες*, after Matthiae, 'while in the administration of affairs.'

368. If *ἐνδίκως* and not *ἐκδίκως* be the true reading, it can hardly mean, as Hermann would have it, 'altogether powerless,' for *πανδίκως ἀδύνατοι*, but rather, that some people retire discreditably from a pledged undertaking with good reason, simply because they find themselves unable to fulfil it.—*διαφυλάξασθαι* seems to mean, 'to keep the city in their own interest to the end,' i. e. to carry with them the hearts of the citizens. Bothe interprets, *custodire, servare*.

370. This verse was parodied by the comic writer Eubulus, Athen. xiii. p. 569, as Porson remarked, Ἑλλάδος ἔγωγε τῆς ταλαιπώρου [*περὶ*] *στένω*.—For *τοὺς οὐδένας*, 'those non-entities,' see Andr. 700. Ion 594. Photius, *οὐδένες, τὸ πληθυντικὸν τοῦτο σύνηθες τοῖς παλαιοῖς, καὶ οὐδένων καὶ οὐδέσι καὶ οὐδένας*.—On the idea of triumph implied in *καταγελῶντας*, see Med. 1361. One of the advantages thought to be derived from the Trojan war was the supremacy of Hellas over the Asiatics, collectively called *βάρβαροι*. Cf. *inf.* v. 1400. Troad. 932, *καὶ τοσόνδ' οὐμοὶ γάμοι ὤνησαν Ἑλλάδ'· οὐ κρατεῖσθ' ἐκ βαρβάρων, οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι*.—Of course, the present passage has a political import, and is to be regarded as advice addressed to the Athenians.

373. *μηδέν' ἄν*. The solecism here is apparent. We might read *οὐδέν' ἂν — οὔθ' ὅπλων* κτλ., but so simple a reading would hardly have been corrupted. Her-

μηδ' ὅπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην
ἔχειν· 374
πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἣν ἔχων τύχῃ.

ΧΟ. δεινὸν κασιγνήτοισι γίγνεσθαι λόγους
μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

ΑΓΑ. βούλομαί σ' εἰπεῖν κακῶς αὖ βραχέα, μὴ λίαν ἄνω
βλέφαρα πρὸς ταναιδὲς ἀγαγὼν, ἀλλὰ σωφρονεστέρως,
ὡς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ. 380
εἰπέ μοι, τί δεινὰ φυσᾷς αἱματηρὸν ὄμμ' ἔχων;
τίς ἀδικεῖ σε; τοῦ κέχρησαι; λέκτρα χρήστ' ἐρᾷς λαβεῖν·

mann edits οὗ χρέους ἕκατι, 'for the sake of his own private interest.' Monk has μηδέν' οὖν γένους ἕκατι, and W. Dindorf approves γένους, which was also the correction of Reiske. But the οὖν is not Euripidean. The true reading is probably, μή τι χρημάτων ἕκατι κτλ., 'Never on account of his wealth may I have a person appointed ruler of the land, nor commander of the forces.' So μή τι is joined with an optative in Ion 719, μή τι ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς, and in Aesch. Suppl. 386. The corruption of the reading is thus easily accounted for:—μή τινα χρημάτων, μή τινα χρέους, μηδέν' ἂν χρέους, the ἂν being inserted that the α might not be long before χρ.

374. νοῦν χρὴ κτλ. ''Tis *mind* that the leader of an army should possess; for any man is a governor of a state, if he should chance to possess intelligence.' The old punctuation, τὸν στρατηλάτην ἔχειν πόλεος (πόλεως MSS. and edd. vett.), was corrected by Hermann, though it is retained by Monk. The poet says, no man should be either a general or a ruler unless he is mentally qualified; the one requires νοῦς, and the other ξύνεσις; qualities which perhaps we should distinguish as *ability* and *intelligence*.

376—7. This distich is cited by Stobaeus, Flor. lxxxiv. 3.

378. αὖ for εὖ is Markland's emendation, rightly admitted by Monk, Kirchhoff, and W. Dindorf. Stobaeus, who quotes this and the two next lines, Flor. xxxi. 2, also gives εὖ, but the Greek doctrine of ἴσα λέγειν, ἴσα ἀκοῦσαι, noticed on Alcest. 708, seems to require αὖ 'in return.' The meaning is, 'In replying to your attack on me by a similar recrimination, I wish to speak at once briefly and with moderation.' In favour of εὖ it can only be alleged, that this very moderation constituted a kind of good method of saying evil things.

379. σωφρονεστέρως Stobaeus, —ος MSS., —ον Aldus, with an abbreviated termination.

380. αἰδεῖσθαι, to be modest, to show consideration or fellow-feeling. Stobaeus has ἀνὴρ γὰρ χρηστὸς χρηστὸν αἰδεῖσθαι φιλεῖ, the copies of Euripides giving αἰσχρὸς αἰδεῖσθ' οὐ φιλεῖ, or οὐκ αἰδεῖσθαι φιλεῖ. The οὐ was inserted from necessity when αἰσχρὸς for χρηστὸς had crept into the text.

381. αἱματηρὸν κτλ., a strong way of saying φόνιον βλέπων. Monk's interpretation will hardly hold good, *vultum sanguine suffusum*.

382. After λαβεῖν Hermann removed the mark of a question. 'You want,' says Agamemnon, 'to get a good wife. Well, I cannot give you one. That one whom you possessed, you did not properly control; and then am *I* to pay the penalty for your misfortunes, though I was not a sharer in your weakness?' On the peculiar sense of σφαλῆναι, said of unwise attachments to women, see Hipp. 5. Ion 1523. It is rather doubtful, at first sight, whether λαβεῖν is for ἀναλαβεῖν, 'to recover,' as in Electr. 810, or whether Agamemnon tauntingly pretends that Menelaus wishes for a good wife in place of

οὐκ ἔχοιμ᾽ ἄν σοι παρασχεῖν· ὧν γὰρ ἐκτήσω κακῶς
ἦρχες. εἶτ᾽ ἐγὼ δίκην δῶ σῶν κακῶν, ὁ μὴ σφαλείς;
ἦ δάκνει σε τὸ φιλότιμον τοὐμόν; ἀλλ᾽ ἐν ἀγκάλαις
εὐπρεπῆ γυναῖκα χρῄζεις, τὸ λελογισμένον παρεὶς
καὶ τὸ καλὸν, ἔχειν· πονηροῦ φωτὸς ἡδοναὶ κακαί.
εἰ δ᾽ ἐγὼ, γνοὺς πρόσθεν οὐκ εὖ, μετεθέμην εὐβουλίαν,
μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας· κακὸν λέχος
ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.
ὤμοσαν τὸν Τυνδάρειον ὅρκον οἱ κακόφρονες
φιλόγαμοι μνηστῆρες. ἡ δέ γ᾽ ἐλπὶς, οἶμαι μὲν, θεὸς,
κἀξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος.
οὓς λαβὼν στράτευ᾽· ἕτοιμοι δ᾽ εἰσὶ μωρίᾳ φρενῶν·

his bad one. The irony of the passage makes it probable that this word, like παρασχεῖν, is ambiguously used. Compare v. 390.

385. τὸ φιλότιμον, see v. 342. 'Perhaps it is my popularity that stings you with jealousy? 'Tis not that; you want to keep a fair wife in your embrace, putting aside what is reasonable and what is honourable: a bad man's pleasures are themselves bad.'

388. μετεθέμην for μετετέθην, and εὐβουλίαν for —ᾳ, are corrections so obvious, that it is surprising they were left for Monk to make. He compares Orest. 254, ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν, and adds, that one Paris MS. gives μετέθην. Conversely in Hel. 42, the copies give προὐθέμην for προὐτέθην. But Monk is wrong in reading ἀλλ᾽ ἐγὼ for εἰ δ᾽ ἐγὼ, on the ground that Euripides should have said μὴ εὖ for οὐκ εὖ. On the contrary, we believe no Attic poet could have written μὴ εὖ, because γνοὺς οὐκ εὖ is here a fact, and is no part of a mere supposition. The meaning obviously is, 'Am I mad because I have taken a wise course, where before I took an unwise one?'

389. ὅστις θέλεις, 'in that you are desiring,' &c.

391. κακόφρονες, infatuated, foolish; see on v. 67. For the long ō see Suppl. 744.

392. θεὸς, i. e. θεὸς ἦν ἡ πράξασά αὐτό. See Cycl. 316. Thus κἀξέπραξεν, the reading of the MSS., is rightly preferred by the later editors to the Aldine ἐξέπραξεν. The authority of Menelaus in fact, as Hermann remarks, had nothing to do either with the oath of the suitors, or with the fulfilment of it. They had taken that oath, because each hoped to be the husband of Helen: they had joined in the Trojan expedition, simply because they were bound, when called upon, to fulfil it.

394. ἕτοιμοι δ᾽ εἰσὶ Monk for γ᾽ οἶμαι (or οἶμαι) δ᾽ εἴσῃ. So also W. Dindorf has edited; and the correction is highly probable. But Dindorf's punctuation seems better ('and they are ready to do so in the folly of their minds') than Monk's στράτευ᾽ (ἕτοιμοι δ᾽ εἰσὶ) μωρίᾳ

οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ' ἔχει συνιέναι
τοὺς κακῶς παγέντας ὅρκους καὶ συνηναγκασμέ-
νους. 395
τἀμὰ δ' οὐκ ἀποκτενῶ 'γὼ τέκνα, καὶ τὸ σὸν μὲν εὖ
παρὰ δίκης ἔσται, κακίστης εὐνίδος τιμωρία,
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια·
εἰ δὲ μὴ βούλει φρονεῖν εὖ, τἄμ' ἐγὼ θήσω κα-
λῶς. 401

ΧΟ. οἶδ' αὖ διάφοροι τῶν πάρος λελεγμένων
μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.

ΜΕ. αἰαῖ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.

ΑΓΑ. εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι. 405

φρενῶν. Hermann gives ἐγῷμαι, μωρίαν εἴσῃ φρενῶν, 'I flatter myself, you will find out their folly.' The next verse is wanting in the copies of Euripides, but is preserved by Stobaeus, Flor. xxviii. 10, who quotes it together with that following. 'For the god is not devoid of intelligence, but is able to comprehend those oaths that have been wrongly ratified and extorted by compulsion.' Aeschylus has ὅρκος, πῆγμα γενναίως παγέν, Agam. 1169. Stobaeus gives the variant καθηναγκασμένους, which is adopted by Kirchhoff; cf. Bacch. 644.

396. τὸ σὸν μέν, τὰ σὰ πράγματα, εὖ ἔσται, εὖ ἕξει, παρὰ δίκης, sc. διδούσης τῆς δίκης. Monk appears to construe τὸ σὸν εὖ, 'your success.' Hermann edits κοὐ τὸ σὸν and τιμωρίᾳ, in this sense, 'It shall never be, that *your* affairs shall be prospered by justice, by your taking vengeance for a most worthless wife, while *me* days and nights shall consume with tears, for doing to my own offspring what is both unlawful and unjust.' There is no need however of this change, though Kirchhoff has adopted it. In fact, the negative is continued from the preceding οὐκ ἀποκτενῶ (as W. Dindorf also perceived). The king argues thus:—'It shall not be said that I killed my children, and that your affairs were thereby made prosperous, while I pine away with grief.' A simpler enunciation of the sentiment would be, ἢν ἐγὼ ἀποκτάνω τέκνα, τὸ σὸν μὲν εὖ ἔσται, ἐμὲ δὲ συντήξουσι νύκτες· ταῦτα δὲ οὐκ ἔσται ποτέ. For this reason a comma instead of a colon has been placed after τέκνα.—For πέρα δίκης, which violates the metre, W. Dindorf would read παρὰ δίκην, and so Kirchhoff, with Porson. But the getting satisfaction even for a bad wife was not a course involving injustice of itself. Reiske's correction παρὰ δίκης seems at least as good; and it is preferred by Hermann, Monk, and W. Dindorf. In fact there appears to be an antithesis between the τὸ παρὰ δίκης of Menelaus, and the ἄνομα κοὐ δίκαια of Agamemnon.

398. συντήξουσι. Med. 25, τὸν πάντα συντήκουσα δακρύοις χρόνον, 'wasting away her whole life in tears.' Electr. 240, λύπαις γε συντετηκός. Monk compares Il. xxiv. 745, νύκτας τε καὶ ἤματα δακρυχέουσα.

404. As κέκτημαι has the force of a present tense, 'I possess,' so ἐκεκτήμην, *Atticè* κεκτήμην, has the force of an imperfect, 'I possessed.' Compare οἶδα and ᾔδη. Monk is therefore mistaken in editing κέκτημαι interrogatively, and saying "plusquam perfectum illud est ab hoc loco alienum." The true use of ἄρα with an imperfect (see Iph. T. 351) is here maintained, 'So then, after all, I find I did not possess friends, as I supposed.'

405. εἴ γε κτλ. 'Yes, you do, provided you do not wish to undo your friends,' i. e. to bring your nearest relatives to grief.

ΜΕ. δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταὐτοῦ γεγώς;
ΑΓΑ. συσσωφρονεῖν γὰρ, οὐχὶ συννοσεῖν ἔφυν.
ΜΕ. ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρὴ φίλους.
ΑΓΑ. εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.
ΜΕ. οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι; 410
ΑΓΑ. Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.
ΜΕ. σκήπτρῳ νυν αὔχει σὸν κασίγνητον προδούς·
ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας
φίλους τ' ἐπ' ἄλλους.—

ΑΓΓΕΛΟΣ.

ὦ Πανελλήνων ἄναξ,
Ἀγάμεμνον, ἥκω παῖδά σοι τὴν σὴν ἄγων, 415
ἣν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.

406. *ποῦ*. On the negative sense of this particle see Herc. F. 1414. Hec. 1199, *ποῦ ποτ' ἂν φίλον τὸ βάρβαρον γένοιτ' ἂν Ἕλλησιν γένος;*. The sense here is, 'That is not the way to show yourself a brother.'

407. This verse was restored from Plutarch, vol. ii. p. 64 C. The old reading was *συσσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν*. Agamemnon means to say, 'It is my nature to act like a brother to one who is prudent, not to one who is infatuated.'

409. *εὖ δρῶν κτλ.* 'Summon me to your aid (i. e. claim my assistance as a brother) when you are doing me a benefit, not when you are giving me pain,' as now in demanding the life of my child.

411. *θεόν*. Monk has *θεῶν* with Porson. The sense is, 'No, for Hellas shares in your folly according to the will of some god.'

412. *αὔχει* Tyrwhitt for *αὐχεῖς*. 'Go then, glory in your sceptre, while you abandon your own brother's cause.'

414. A messenger arrives so suddenly, that Menelaus' speech is intercepted in the middle of a verse, exactly as in Suppl. 513 Theseus interrupts Adrastus' exclamation *ὦ παγκάκιστε*, by saying *σῖγ', Ἄδρασ', ἔχε στόμα*, and as in Soph. Phil. 974 (quoted by Hermann) Ulysses interposes *ὦ κάκιστ' ἀνδρῶν, τί δρᾷς;* when Neoptolemus had just asked *τί δρῶμεν, ἄνδρες;* See also Eur. Electr. 692. The *ῥῆσις* of the messenger is an interesting one, and a good iambic composition, and we agree with Monk and Hermann that it is probably genuine. It argues little for the critical judgment of the Dindorfs to assert that "haec declamatio nuntii quique eam sequuntur duo versus Agamemnonis ab *homine ineptissimo* est composita." And that "omnino tota hujus nuntii narratio talis est, ut desipere eum magis quam sapere credas. Adeo tumide, confuse, inepte loquitur." This opinion of the spuriousness of the passage has been also held by Kirchhoff, who includes 413—441, as "ab interpolatore aevi recentissimi additi, explendae, quam in exemplo suo invenerat, lacunae." To the particular objections, founded on slight peculiarities of diction, which have been raised by L. Dindorf, Hermann has satisfactorily replied; and it would take up much space, attended with but little profit, to discuss them again. One point must be conceded by all: a messenger must have arrived, and at this crisis of affairs; for Agamemnon's next speech shows that he has just heard of his wife's and his daughter's presence in the camp (v. 457). Those who would account for the genuine verses having been lost, and a spurious *ῥῆσις* substituted in their place, will doubtless have recourse to the theory of a leaf having been torn out of the archetypus MS.

416. *ὠνόμαζες* Markland for *ὠνόμαξας* or *ὠνόμασάς ποτ'*. That he is right, and that the imperfect is the regular idiom, has been shown on Heracl. 87. See *sup.* v. 281.

μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,
καὶ παῖς Ὀρέστης, ὥς τι τερφθείης ἰδὼν
χρόνον παλαιὸν δωμάτων ἔκδημος ὤν.·
ἀλλ', ὡς μακρὰν ἔτεινον, εὔρυτον παρὰ
κρήνην ἀναψύχουσι θηλύπουν βάσιν
αὐταί τε πῶλοί τ'· ἐς δὲ λειμώνων χλόην
καθεῖμεν αὐτὰς, ὡς βορᾶς γευσαίατο.
ἐγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν
ἦκω· πέπυσται γὰρ στρατὸς, ταχεῖα γὰρ
διῆξε φήμη, παῖδα σὴν ἀφιγμένην.
πᾶς δ' ἐς θέαν ὅμιλος ἔρχεται δρόμῳ,
σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.
λέγουσι δ', Ὑμέναιός τις, ἢ τί πράσσεται;
ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ
ἐκόμισε παῖδα; τῶν δ' ἂν ἤκουσας τάδε·
Ἀρτέμιδι προτελίζουσι τὴν νεάνιδα,

417. Hermann, with Elmsley, edits σὴ Κλυταιμνήστρα δάμαρ. One would perhaps prefer this; but Monk defends the vulgate by Orest. 107, τί δ' οὐχὶ θυγατρὸς Ἑρμιόνης πέμπεις δέμας; Add Electr. 1340, Πυλάδη, χαίρων ἴθι, νυμφεύου δέμας Ἠλέκτρας, and Hec. 724, ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότου δέμας Ἀγαμέμνονος.

418. ὥς τι Hermann for ὥστε. The optative follows the present verb because in ὁμαρτεῖ is implied ἅμα ἐφέρετο, and ὡς is the particle of purpose, 'in order that.' Compare Ar. Ran. 23, αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ, ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι. It is surprising that Hermann forgot to quote Ion 1375, χρόνον γὰρ ὅν μ' ἐχρῆν ἐν ἀγκάλαις μητρὸς τρυφῆσαι, καί τι τερφθῆναι βίου, which is nearly conclusive in favour of his emendation, and furnishes a reply to L. Dindorf's criticism, "frigidum illud τι quis non sentiat sententiae nocere plus quam prodesse?" Monk gives ὡς σὺ τερφθείης, by an error not uncommon among critics, who fail to notice that the nominative of the personal pronoun is always emphatic. With ἰδὼν supply αὐτὸν, sc. Ὀρέστην.

420. ἀλλ', ὡς κτλ. 'But, as they were making a long journey, hard by a clear-flowing fount they are recruiting their womanly limbs, both themselves and their cattle.' Here L. Dindorf pronounces ὡς in the sense of ἐπειδὴ "pravum et barbare positum," and denies that it can ever precede the proposition, of which it gives the explanation by alleging the cause. To which Hermann replies, by observing that γὰρ is often so used; and he gives an actual instance of ὡς so placed from Xen. Cyrop. iv. 2, 29. For ὡς in the sense of ἐπεὶ see Iph. T. 1180.

424. σῆς παρασκευῆς χάριν. That you might make the requisite preparations for receiving a daughter about to be married.

425. ταχεῖα γὰρ one MS. for ταχεῖα δέ. As this clause is parenthetical, and gives a reason why the whole army have already heard so recent an event, the above reading seems preferable. Compare Andr. 70, οἴμοι, πέπυσται τὸν ἐμὸν ἔκθετον γόνον;

433. προτελίζουσι. This verb, which is recognized, in some copies at least, by Pollux, iii. 38, is objected to by the Dindorfs as a later form. We have προτέλεια, *inf.* v. 718, and Aesch. Agam. 65, 219, so that the substantive at least, signifying the rites preparatory to marriage, was a word of the old Attic. Euripides, in his latest plays, was inclined to admit forms of the later dialect, of which this may have been one, though we cannot be sure

Αὐλίδος ἀνάσσῃ. τίς νιν ἄξεταί ποτε ;
ἀλλ' εἶα, τἀπὶ τοισίδ' ἐξάρχου κανᾶ,
στεφανοῦσθε κρᾶτα. καὶ σὺ, Μενέλεως *τ' ἄναξ,
ὑμέναιον εὐτρέπιζε, καὶ κατὰ στέγας
λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·
φῶς γὰρ τόδ' ἥκει μακάριον τῇ παρθένῳ.
ΑΓΑ. ἐπήνεσ'. ἀλλὰ στεῖχε δωμάτων ἔσω·
τὰ δ' ἄλλ' ἰούσης τῆς τύχης ἔσται καλῶς.
οἴμοι, τί φῶ δύστηνος ; ἄρξομαι πόθεν ;
εἰς οἵ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.
ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων

about it. Photius, *προτελείαν ἡμέραν ὀνομάζουσιν, ἐν ᾗ εἰς τὴν ἀκρόπολιν τὴν γαμουμένην παρθένον ἄγουσιν οἱ γονεῖς ὡς τὴν θεὸν, καὶ θυσίαν ἐπιτελοῦσιν.* In the present passage there is an allusion to the real sacrifice of the maid to Artemis, as well as to the ceremonial sacrifice to *Ἥρα τελεία*.

435. With *ἐξάρχου κανᾶ*, 'bring up the sacrificial meal-basket as a preliminary rite,' Monk compares *κανᾶ δ' ἐναρχέσθω τις*, *inf.* v. 1471, and might have added *κανοῦν δ' ἐνῆρκται*, El. 1142.

436. Hermann adds *τε*, because Menelaus could only be invited to take the part of an assistant in the coming nuptials, the principal ceremonies devolving on the parents. W. Dindorf perceived the right meaning, though he failed to see the *τε* was wanting; *Et tu, Menelae, fratrem adjuva in nuptiis parandis.* Monk rejects the *τε*, as he generally does with Hermann's emendations.

438. *βοάσθω*. We might have expected *βοάτω*, but cf. Hel. 1434, *πᾶσαν δὲ χρὴ γαῖαν βοᾶσθαι μακαρίαις ὑμνῳδίαις*, and the note there.—In all this there is obviously that sort of tragic irony, which conveys an allusion to one event, as it were unconsciously, under the mention of another.

440—1. This distich is condemned by the Dindorfs, who misunderstand *ἰούσης τῆς τύχης*, the sense of which is, 'as fortune goes on in its course,' i. e. as events develop themselves. Of course Agamemnon means, that fortune must now decide how the present conjuncture of affairs is to be ended. Compare Alcest. 1071, *χρὴ δ', ὅστις εἶσι, καρτερεῖν θεοῦ δόσιν*. Hermann adds Oed. R. 1458, *ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω*.—The soliloquy following v. 441 is remarkably fine. The king perceives the strait into which he has been brought by the unexpected arrival of his wife and daughter. He is compelled to assume the appearance of joy; but his heart is racked with the consciousness of his criminal concession, and his mind is perplexed how to avert the dreaded consequences, on the one hand, of refusal, on the other, of performing so fearful an engagement. Human cunning, he now feels, has been defeated by the superior wisdom of the god. He wishes that his lot had been cast in obscurity, for then he might weep. But for kings and heroes it is derogatory, as men say, to shed tears. So do princes live on a false theory of glory, while they are but the slaves of the multitude. They may not do what the people will condemn. With what face can he now receive his wife, who so naturally and blamelessly attended her daughter to Aulis to be married, as she supposes? How shall he meet, and with what voice reply to the endearments of his child? How listen to her imploring accents when the terrible truth is revealed to her, or how endure a child's dying curse? Alas! Paris the son of Priam has been the cause of all this woe.

442. *πόθεν* Grotius for *σέθεν*. G. Burges proposes *ἄρξωμαι*, which Kirchhoff and W. Dindorf approve. But it has been elsewhere remarked, that the combination of aorist subjunctive with future indicative was rather a favourite one with the Greek dramatists. See Med. 1101. *inf.* 455.

444. *ὑπῆλθε*, has deceived or frustrated me by his superior cunning in outwitting me. Cf. v. 67.

πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος.
ἡ δυσγένεια δ' ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει
ἅπαντά τ' εἰπεῖν, τῷ δὲ γενναίῳ φύσιν
ἄνολβα ταῦτα. προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν, τῷ δ' ὄχλῳ δουλεύομεν.
ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,
τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,
ἐς τὰς μεγίστας συμφορὰς ἀφιγμένος.
εἶεν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;
πῶς δέξομαί νιν; ποῖον ὄμμα συμβάλω;
καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἅ μοι πάρα
ἐλθοῦσ' ἄκλητος. εἰκότως δ' ἄμ' ἔσπετο
θυγατρὶ νυμφεύσουσα, καὶ τὰ φίλτατα
δώσουσ', ἵν' ἡμᾶς ὄντας εὑρήσει κακούς.
τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον;

443—9. The words ἅπαντα and ἄνολβα are interchanged in the old copies, by which the following sense, if sense it be, is produced:—'The low-born are allowed to weep and to say degrading things; while the high-born have all these things.' If we ask, *what* things? Monk, who retains the vulgate, replies, 'the following things,' viz. προστάτην ἔχομεν κτλ., and so Kirchhoff appears to understand the passage. According to the transposition of the words given, as above, by Hermann and W. Dindorf, we have this much better meaning;—'For to the low-born it is easy to weep and to say any thing (however derogatory to themselves); but to him who is noble by birth these things are considered unworthy of his high position.' Bothe reads ἀποίητα ταῦτα, with little or no probability. Perhaps however ἅπαντα is corrupt. These verses were thus translated by Ennius in his Iphigenia, quoted by St. Jerome, as Voss and others have pointed out: *Plebes in hoc regi antestat loco: licet Lacrumare plebi, regi honeste non licet.*

449. Plutarch, citing this passage in the life of Nicias, ch. 5, gives δὲ for γε and ὄγκον for δῆμον, where Muretus proposed ὄχλον. Monk retains δῆμον, but either it must have a different sense from ὄχλῳ, (as *populus* from *plebs*,) or it is the merest tautology, 'the people are our masters, and we are slaves to the people.' But ὄγκος means the parade of royalty, the external worship paid to rank, the popularity which is the prominent feature in the life of a king, while in fact his very throne depends on the will of the people. Plutarch's reading τῷ δ' ὄχλῳ seems better than the vulg. τῷ τ' ὄχλῳ.

452. Kirchhoff thinks αἰδοῦμαι interpolated from the preceding verse; but the repetition does not offend the ear.

455. συμβάλω Herm. with three MSS. Aldus has συμβαλῶ, which most editors prefer. See on v. 442.

456. ἐπὶ κακοῖς is to be construed with ἐλθοῦσα, 'by coming uninvited in the time of my present misfortunes.' The MSS. generally give πάρος, but the best with the early editions, πάρα, which is clearly right, though perhaps a conjectural reading only. Bothe has ἅ μοι πάρ', ὡς ἐλθοῦσ' κτλ., in which his usual want of taste is conspicuous.

458. νυμφεύσουσα Markland for —ουσα. In the active, this word generally means, as here, 'to attend on a bride;' cf. Alcest. 317.

459. ἵνα, 'on an occasion when,' &c.

460. τί παρθένον; i. e. τί λέγω αὐτὴν παρθένον; 'Maiden, indeed!' On this idiom see Alcest. 807. Ion 286.—νυμφεύσει, in the same sense as above.

Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα,
ὡς ᾤκτισ'· οἶμαι γάρ νιν ἱκετεύσειν τάδε·
Ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους
γήμειας αὐτὸς χὤστις ἐστί σοι φίλος.
παρὼν δ' Ὀρέστης ἐγγὺς ἀναβοήσεται
οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.
αἰαῖ, τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον
γήμας ὁ Πριάμου Πάρις, ὃς εἴργασται τάδε.
ΧΟ. κἀγὼ κατῴκτειρ', ὡς γυναῖκα δεῖ ξένην
ὑπὲρ τυράννων συμφορᾶς καταστέμειν.
ΜΕ. ἀδελφὲ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.
ΑΓΑ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.
ΜΕ. Πέλοπα κατόμνυμ', ὃς πατὴρ τοὐμοῦ πατρὸς
τοῦ σοῦ τ' ἐκλήθη, τὸν τεκόντα τ' Ἀτρέα,
ἦ μὴν ἐρεῖν σοι τἀπὸ καρδίας σαφῶς,
καὶ μὴ 'πίτηδες μηδὲν, ἀλλ' ὅσον φρονῶ.
ἐγώ σ' ἀπ' ὄσσων ἐκβαλόντ' ἰδὼν δάκρυ
ᾤκτειρα, καὐτὸς ἀνταφῆκά σοι πάλιν,
καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων
οὐκ ἐς σὲ δεινός· εἰμὶ δ' οὗπερ εἶ σὺ νῦν·

462. *ἱκετεύσειν* Markland for *—σαι*.

464. *γήμειας αὐτός*. This was a formula of imprecation, which the Greeks thought peculiarly terrible when uttered by a dying relative against another, especially by a child against a parent. It was to prevent this that the mouth of the maiden was stopped at the sacrifice, Aesch. Agam. 226, *στόματος καλλιπρῴρου φυλακὰν κατασχεῖν φθόγγον ἀραῖον οἴκοις*.

466. Monk gives *ἀσύνετα*, with Bothe; and W. Dindorf rejects the verse as spurious. It contains however one of those feeling and truthful remarks about young children which Euripides so well knew how to make. The language of the boy was unintelligible as language, i. e. mere lisping, but was intelligible from the method of expression, by looks, gestures, &c. The words *ἔτι γὰρ κτλ.* obviously refer to *οὐ συνετά*. Markland proposed *συνετοῖς*, i. e. *τοῖσιν εἰδόσιν*, like *εὐξύνετον ξυνετοῖσι βοὰν*, Iph. T. 1092.

468. *ὃς* L. Dindorf for *ὅς μ'*. Monk gives *ὅ μ'* (*quae res*) with Markland.

471. Menelaus, with more candour than might have been expected from his selfish nature, is touched by his brother's grief. He comes forward and proffers his hand. In a magnanimous retractation he resigns all his former claims; and he now no longer desires to possess a bad wife at the cost of a good brother's happiness.

472. *σὸν τὸ κράτος*. He means, that Menelaus' wish is supreme in the matter, since the expedition was undertaken in his cause.

476. *ἐπίτηδες*, with a special purpose, *consulto*.

480. This verse is a little obscure. By *οὐκ ἐς σὲ δεινὸς* (if the words be right) he seems to mean, 'No longer an object of fear to *you*' (who should rather command my love and respect). For *εἰμί*, Kirchhoff's correction *εἰμὶ* seems probable, 'I am where you are,' viz. in the same view and agreement with yourself about this Trojan expedition. Monk renders the vulgate, (which had been taken to mean, 'I will come over to your opinion,') 'I will place myself in your present position.'

καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον
μήτ' ἀνθελέσθαι τοὐμόν. οὐ γὰρ ἔνδικον
σὲ μὲν στενάζειν, τἀμὰ δ' ἡδέως ἔχειν,
θνήσκειν τε τοὺς σοὺς, τοὺς δ' ἐμοὺς ὁρᾶν φάος.
τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους
ἄλλους λάβοιμ' ἄν, εἰ γάμων ἱμείρομαι;
ἀλλ' ἀπολέσας ἀδελφὸν, ὅν μ' ἥκιστ' ἐχρῆν,
Ἑλένην ἕλωμαι, τὸ κακὸν ἀντὶ τἀγαθοῦ;
ἄφρων νέος τ' ἦν, πρὶν τὰ πράγματ' ἐγγύθεν
σκοπῶν ἐσεῖδον οἷον ἦν κτείνειν τέκνα.
ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης
εἰσῆλθε, συγγένειαν ἐννοουμένῳ,
ἣ τῶν ἐμῶν ἕκατι θύεσθαι γάμων
μέλλει. τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα;
ἴτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος.
σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σὸν,
ἀδελφὲ, κἀμὲ παρακαλῶν ἐς δάκρυα.
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,
μὴ 'μοὶ μετέστω· σοὶ νέμω τοὐμὸν μέρος.
ἀλλ' ἐς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων.

482. *τοὐμόν*, my private interests.

489. *τὰ πράγματ'* Matthiae for *τὰ πράγματα δ'*. Monk, placing a colon at *πρὶν*, gives *τὸ πρᾶγμα δ'* with Barnes and Markland. Compare with this passage Ion 585, *οὐ ταὐτὸν εἶδος φαίνεται τῶν πραγμάτων πρόσωθεν ὄντων, ἐγγύθεν θ' ὁρωμένων*, and for the infinitive without the article, Med. 35, *οἷον πατρφας μὴ ἀπολείπεσθαι χθονὸς*, Suppl. 1090, *οἷον στέρεσθαι πατέρα γίγνεται τέκνων*.

492. *ἐννοουμένῳ*. For the dative see the note on Med. 58.

493. *θέσφατα κόρης* are 'oracles respecting a maid,' as *λόγοι τινὸς*, 'words about a thing,' *inf.* v. 842. The idiom has been illustrated on Ion 927.—For *σοι*, the reading of the old copies, W. Dindorf gives *μοι*, with Markland. Hermann and Kirchhoff retain *σοι*, and edit *μὴ 'μοὶ* for *μή μοι*. In undertaking a war, oracles were seldom wanting, and perhaps the poet had in view the number of old predictions that were raked up on commencing the Peloponnesian war. So the oracle orders Macaria to be sacrificed in the *Heraclidae*. Here the declaration had been made by Calchas, *sup.* v. 89. Menelaus, as Hermann observes, could hardly have said, 'If *I* have any concern in the oracles,' because, in fact, he had every concern, since the expedition was made for him. What he says, is this: 'if the oracles relate to you, that is not my affair; I disclaim, for my own part, and make over absolutely to you, my own concern in them.'

500—3. W. Dindorf marks these verses as spurious, and as "minimè Euripideum genus dicendi." His suspicions are not shared in by Monk, Kirchhoff, or Hermann. The sense appears to be, 'But, it will be objected, I have come to a change of mind from a dreadful purpose (i. e. because my promises were too terrible to be performed). Well! my case is a natural one; 'tis from love of an own brother that I altered my views. Such ways are those of a man not bad by nature, to make use of those who are the best at all times.' The *ἀλλὰ* certainly introduces and anticipates an objection

εἰκὸς πέπονθα· τὸν ὁμόθεν πεφυκότα
στέργων μετέπεσον. ἀνδρὸς οὐ κακοῦ τρόποι
τοιοίδε, χρῆσθαι τοῖσι βελτίστοις ἀεί.
ΧΟ. γενναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς
πρέποντα· προγόνους *δ' οὐ καταισχύνεις σέθεν.
ΑΓΑ. αἰνῶ σε, Μενέλεως, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.
[*ΜΕ.* ταραχή γ' ἀδελφῶν τις δι' ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων· ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλων πικράν.
ΑΓΑ.] ἀλλ' ἤκομεν γὰρ εἰς ἀναγκαίας τύχας,
θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.
ΜΕ. πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;
ΑΓΑ. ἅπας Ἀχαιῶν σύλλογος στρατεύματος.
ΜΕ. οὐκ, εἴ νιν εἰς Ἄργος γ' ἀποστελεῖς πάλιν.
ΑΓΑ. λάθοιμι τοῦτ' ἄν· ἀλλ' ἐκεῖν' οὐ λήσομεν.
ΜΕ. τὸ ποῖον; οὗτοι χρὴ λίαν ταρβεῖν ὄχλον.

which he desires to answer. Otherwise he would have said, εἰ δ' ἐς μεταβολὰς ἦλθον κτλ. There is a variant τροπαὶ τοιαίδε, 'such changes of purpose,' but it seems rightly rejected by the editors. Menelaus is apologizing for what might seem a fickleness of purpose and a feebleness of mind; and he says that he cannot be blamed for imitating the ways and practices of good men, in making use of, i. e. enlisting as a friend, his excellent brother. Hermann takes τοῖσι βελτίστοις for the neuter, "optimis semper uti est commutare quae modo optima videbantur cum contrariis quae nunc optima videntur." If this be correct, we must translate, 'to adopt at all times the best measures.' It is hard to choose.

505. The δὲ was inserted by Hermann. It is rejected by Kirchhoff, Monk, and W. Dindorf; but we think tragic usage requires it. It has been proposed also to read either λέξας or καταισχύνας.

506. Μενέλεως. Barnes, Μενέλα' Musgrave, for Μενέλαος. The latter emendation is adopted by Herm. and Monk. The genuineness of this distich cannot be relied on.

508—10. These three verses are rejected by W. Dindorf, Monk, Matthiae, and others. Hermann retains them, continuing them by δὲ in place of γε to Agamemnon, (who, he says, "aliquam excusationem affert, quod acerbius cum fratre egerit,") and adopting Dobree's plausible correction, διά τ' ἔρωτα γίγνεται. We suspect they were originally added in continuation of the two verses of the chorus. Of their being an interpolation little doubt can be entertained. Neither ταραχὴ nor πλεονεξία are tragic words, and there is perhaps no precedent for three consecutive verses commencing with an anapaest. The Aldine τις is not in MS. Pal., which gives γε.—In v. 510 ἀλλήλοιν or —οις may be right.

512. ἐκπρᾶξαι, to carry out, to accomplish. In saying that, in spite of his brother's concession, he is compelled to sacrifice his daughter, he alludes to the clamorous demands of the army, urged on by Calchas. For he had said above, v. 450, τῷ δ' ὄχλῳ δουλεύομεν.

515. νιν, i. e. Iphigenia. The γε belongs to εἰ, not to Ἄργος. The MSS. give ἦν for εἰ, which makes Markland's ἀποστέλλῃς probable. Bothe reads οὐκ, ἦν ἀποστέλλῃς νιν εἰς Ἄργος πάλιν. Kirchhoff conjectures, οὐκ, ἦν νιν Ἄργος ἐξαποστείλῃς πάλιν.

ΑΓΑ. Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῷ.
ΜΕ. οὔκ, ἦν θάνῃ γε πρόσθε· τοῦτο δ' εὐμαρές.
ΑΓΑ. τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.
ΜΕ. κοὐδέν γε χρηστὸν οὐδὲ χρήσιμον παρόν.
ΑΓΑ. ἐκεῖνο δ' οὐ δέδοικας οὔμ' εἰσέρχεται ;
ΜΕ. ὃν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον ;
ΑΓΑ. τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.
ΜΕ. οὐκ ἔστ' Ὀδυσσεὺς ὅ τι σὲ κἀμὲ πημανεῖ.
ΑΓΑ. ποικίλος ἀεὶ πέφυκε τοῦ τ' ὄχλου μέτα.
ΜΕ. φιλοτιμίᾳ μὲν ἐνέχεται, δεινῷ κακῷ.
ΑΓΑ. οὔκουν δοκεῖς νιν στάντ' ἐν Ἀργείοις μέσοις
λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,

519. *θάνῃ*. Hermann gives *σανῇ*, the second aorist passive of *σαίνειν*, but it is a form without authority. Menelaus' proposal to kill Calchas is, of course, atrocious; but Euripides always makes him a bad and cruel man, so that he might regard the putting the seer out of the way as *εὐμαρὲς*, a matter of indifference, or of little import. (We might add, that this is the very word used of Cassandra's death being little cared for, Agam. 1297, *δούλης θανούσης, εὐμαροῦς χειρώματος.*) Nor is Agamemnon's reply inconsistent, as Hermann objects. He does not plainly assent, but he disparages the man and his office, thereby hinting that he would be no great loss. For the poet's dislike of seers, see Electr. 400. Hel. 755. Iph. T. 574. W. Dindorf compares Soph. Antig. 1055, *τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.* Kirchhoff would transpose v. 520—1 to follow v. 517.

521. By *παρὸν* he seems to mean, in allusion to his intended removal, 'when present amongst us.' Monk gives *πάρα*, an arbitrary alteration. The old reading *κοὐδέν γ' ἄχρηστον* was corrected by Canter. Translate, 'Yes, and good for nothing, nor available when present.' The *οὐδὲν* follows the analogy of the syntax noticed on v. 316.

522. *οὔμ'* (i. e. *ὃ ἐμὲ*) Markland and Hermann for *ὅ μ'*, or *ὅτι μ'*, which latter W. Dindorf edits; but the definite relative is required, because some particular idea is meant.

523. *ὃν μὴ σὺ φράζεις, ni tu dixeris.* Compare *inf.* v. 823, in both places the *μὴ* depending on the implied sense, *ἐὰν μὴ* or *εἰ μή*.—*ὑπολάβοιμ' ἂν* Markland for *ὑπολάβοιμεν*, which Hermann retains. The omission of *ἂν* is capable of defence; but the correction is more probable.

524. *πάντ' οἶδεν*. See v. 107.

526. *τοῦ τ'* for *τοῦ γ'* Reiske. Monk retains the vulgate in the sense, 'when he takes the people's side;' which would contain an ironical hint, that he could also take the other side when he found it convenient. But it was the character of Ulysses to be *ἡδύλογος δημοχαριστὴς*, Hec. 134.

528—42. W. Dindorf regards the whole of this passage as spurious. He thinks it is too monstrous to suppose that the soldiers could ever have been incited by Ulysses to kill both of the royal commanders, and then to sacrifice the maid; or, if the commanders retreated to Argos, that they would have followed them and demolished the city. Agamemnon however was bound to represent even possibilities in the light of probabilities; and the ferocious and turbulent character of the soldiery is described in equally strong terms Hec. 606, *ἔν τοι μυρίῳ στρατεύματι ἀκόλαστος ὄχλος, ναυτικὴ τ' ἀναρχία κρείσσων πυρός.*—In the first verse *οὔκουν δοκεῖς* is obviously to be restored for *οὐκοῦν δόκει*, as Musgrave, Monk, and W. Dindorf perceived, and a question is to be marked at *θύσειν*. 'Do you not then think that he, standing in the midst of the Argive host, will tell them what oracles Calchas delivered, and will say of me, that I undertook to offer a sacrifice to Artemis, and am then proving false?' On the metrical licence in *κἄτα ψεύδομαι* see Androm. 346. Hec. 729.

κἄμ' ὡς ὑπέστην θῦμα, κᾆτα ψεύδομαι,
Ἀρτέμιδι θύσειν; ὃς ξυναρπάσας στρατὸν
σὲ κἄμ' ἀποκτείναντας Ἀργείους κόρην
σφάξαι κελεύσει. κἂν πρὸς Ἄργος ἐκφύγω,
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις
ξυναρπάσουσι καὶ κατασκάψουσι γῆν.
τοιαῦτα τἀμὰ πήματ'. ὦ τάλας ἐγώ·
ὡς †ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.
ἔν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν
ἐλθών, ὅπως ἂν μὴ Κλυταιμνήστρα τάδε
μάθῃ, πρὶν Ἅιδῃ παῖδ' ἐμὴν προσθῶ λαβών,
ὡς ἐπ' ἐλαχίστοις δακρύοις πράσσω κακῶς.
ὑμεῖς τε σιγὴν, ὦ ξέναι, φυλάσσετε.

ΧΟ. μάκαρες οἳ μετρίας θεοῦ στρ.

531. ὅς. For εἶτα ἐκεῖνος. Monk and Kirchhoff adopt οἷς from Tyrwhitt, but the vulgate seems in every way better. Cf. v. 394.

535. ξυναρπάσουσι, scil. ἡμᾶς. W. Dindorf is wrong in supposing ξυναρπάσουσι γῆν is meant, which he accordingly regards as an evidence of spuriousness. Monk gives ἀναρπάσουσι, with Markland, because in Hel. 751 we have πόλις ἀνηρπάσθη μάτην.

537. ἠπόρημαι is a word so questionable, that, although τὰ νῦν τάδε is Euripidean, (Herc. F. 246,) it seems not improbable that the whole verse is an interpolation. It is not in the least wanted for the context; and even if ἀπορεῖσθαι were certainly defensible, the syntax ἀπορεῖσθαι πρός τινος is singular. For the perfect passive of a strictly neuter verb we may compare κεκόμψευσαι, *sup.* v. 333. It would however be no very violent change to read ὡς ἠπάτημαι, or, as Kirchhoff conjectures, ἠμπόλημαι.

540. πρὶν—προσθῶ, 'before I shall have dedicated.' Hec. 368, Ἅιδῃ προστιθεῖσ' ἐμὸν δέμας. See on Androm. 1016. Phoen. 964.

541. ἐπ' ἐλαχίστοις δακρύοις, with fewest tears; i. e. that, if I must incur pain, I may not have to share it with others.—Menelaus now leaves the stage. Agamemnon seems to remain, seated, perhaps in a moody and thoughtful attitude, while the chorus sings the second *stasimon*. The subject is one which does not bear very directly on the plot of the play,—the danger of excess in the passion of love. The chorus were themselves maidens, so that they may be supposed to speak either in reference to the approaching pseudo-nuptials, or to the calamities brought on by the rape of Helen, and so to apply the consequences of that act as a warning to themselves.—The sentiment contained in the first strophe is precisely the same as that in Med. 630 seqq., the pleasures and blessings of moderate love, contrasted with the evils of that in excess. They go on to say, that the natural disposition is very different in different people, but that education will do much in helping to control the passions and to follow virtue. And they conclude by illustrating the above reflections from the consequences of Paris' infatuation.

542. Monk omits this verse as spurious. He objects (without any reason, that we can see) to σιγὴν φυλάσσειν, and also to the hasty and incidental manner in which the request is conveyed to the women, just as the scene is about to close. It does not seem necessary to discuss such arbitrary criticisms at length.

544—552. With μετρίας θεοῦ we may suppose some word like ἔτυχον was contemplated, but omitted in afterwards adding the complete phrase μετέσχον λέκτρων. 'Happy they who have moderately participated in the goddess, and with sobriety have shared the bridal couch given to mortals by Aphrodite; who have

μετά τε σωφροσύνας μετέ-
σχον λέκτρων Ἀφροδίτας,
γαλανείᾳ χρησάμενοι
μαινομένων οἴστρων, ὅθι δὴ
δίδυμ' Ἔρως ὁ χρυσοκόμας
τόξ' ἐντείνεται χαρίτων,
τὸ μὲν ἐπ' εὐαίωνι πότμῳ,
τὸ δ' ἐπὶ συγχύσει βιοτᾶς.
ἀπενέπω νιν ἀμετέρων,
Κύπρι καλλίστα, θαλάμων,
εἴη δέ μοι μερία μὲν
χάρις, πάθοι δ' ὅσιοι,
καὶ μετέχοιμι τᾶς Ἀφροδί-
τας, πολλὰν δ' ἀποθείμαν.
διάφοροι δὲ φύσεις βροτῶν, ἀντ.
διάτροποι δὲ τρόποι, τὸ δ' ὀρ-
θῶς ἐσθλὸν σαφὲς ἀεί.

enjoyed a calm repose from those fierce passions, wherein Eros directs a double arrow of desires, one tending to a happy lot, the other to the confusion of life.' —For the old reading μαινόμεν' Hermann gives μελομένων, Bothe μένομεν, Canter μέλομεν, all which suit the antistrophic verse exactly. But Nauck proposes μαινολῶν (from μαινόλης), an ingenious and more probable reading. So Sappho has μαινόλᾳ θυμῷ, and Aesch. Suppl. 101, διάνοιαν μαινόλιν κέντρον ἔχων ἄφυκτον. However, μαινομένων, adopted by W. Dindorf and Monk from Reiske, satisfies the metre, (which, like most of this strophe, is glyconean polyschematistic,) if it be taken as three long syllables. See a similar licence on v. 169.

548. ὅθι, i. e. οὗ, ἵνα, 'in the case of which love,' &c. Cf. v. 97. Bothe wrongly gives ὅτι, *quandoquidem*. The meaning is, 'for then,' i. e. when men are possessed by this οἶστρος, 'there is a double lot that awaits them, happiness or misery.'

550. Though the middle voice ἐντείνεται is rather strangely used, the reading is confirmed by Athenaeus, xiii. p. 562 E, who quotes v. 549—52, apparently as the words of Chaeremon, but meaning, as Hermann thinks, Euripides himself;—διόπερ ὁ ποιητὴς οὗτος (he had mentioned Chaeremon just before) οὐ κακῶς αὐτοῦ τὰς δυνάμεις διαιρῶν φησὶ, δίδυμα γὰρ τόξα αὐτὸν ἐντείνεσθαι χαρίτων, τὸ μὲν κτλ. Athenaeus also gives the variant τύχᾳ for πότμῳ.

558. δ' for τ' Reiske.—ἀποθείμαν, 'may I put away from myself,' or lay aside. This aorist is differently used in Iph. T. 376.

559—68. τρόποι, τὸ δ' ὀρθῶς is the correction of Hermann after others for τρόποις· ὁ δ' ὀρθὸς κτλ. He observes, "ὀρθὸς quum per errorem exaratum esset, τὸ in ὁ mutari, hiatusque vitandi caussa τρόποι in τρόποις corrigi debuit."—Kirchhoff also gives διάφοροι for διάτροποι, and so Monk, after Hoepfner. Translate, 'Now the natures of mortals are different, and diverse are their ways; but what is truly good is always self-evident: moreover, the training that is imparted by education greatly contributes to virtue; for both modesty is wisdom, and it brings a compensating pleasure to comprehend in one's mind what is fitting to be done, wherein (i. e. in attaining which knowledge) reputation brings imperishable glory to life.'

τροφαί θ' αἱ παιδευόμεναι
μέγα φέρουσ' εἰς τὰν ἀρετάν,
τό τε γὰρ αἰδεῖσθαι σοφία,
τάν τ' ἐξαλλάσσουσαν ἔχει
χάριν ὑπὸ γνώμας ἐσορᾶν
τὸ δέον, ἔνθα δόξα φέρει
κλέος ἀγήρατον βιοτᾷ.
μέγα τι θηρεύειν ἀρετάν,
γυναιξὶν μὲν κατὰ Κύπριν
κρυπτάν, ἐν ἀνδράσι δ' αὖ
κόσμος ἔνδον, ὃ μυριοπλη-
θῆ μείζω πόλιν αὔξει.
[ἔμολες, ὦ Πάρις, ἦτε σύ γε

562. παιδευόμεναι, διὰ παιδείας διδόμεναι. Monk gives παιδευομένων, 'of those under instruction.' In the next verse μέγα φέρουσ' εἰς τὰν ἀρετὰν is Kirchhoff's reading from his best MS. Aldus has φέρουσ' εἰς ἀρετάν. Heath, followed by most of the editors, φέρουσιν εἰς ἀρετάν.

564. σοφία Scaliger for σοφίᾳ. The αἰδὼς here mentioned is that so poetically described in Hipp. 78, αἰδὼς δὲ ποταμίαισι κηπεύει δρόσοις.

565. The nominative to ἔχει is (τὸ) ἐσορᾶν, the seeing and understanding in the depths of one's mind, ὑπὸ γνώμας, propriety of action in all cases, τὸ δέον. The phrase ἐξαλλάσσουσα χάρις is obscure. Hermann's interpretation is given above (*gratiam compensantem*). It might mean, 'has that pleasure which rids us of (gets us out of) pain.'

567—8. The old readings δόξαν and βιοτὰν were corrected by Barnes and Musgrave respectively. Monk gives ἔνθεν and βιοτᾶς.

569—73. These words are obscure, and we cannot be sure of the true reading. The vulgate κόσμος ἔνδον ὁ μυριοπληθὴς suits the metre sufficiently, but the latter words give no intelligible sense. Hermann reads κόσμος ἐνών, with Markland, and so W. Dindorf. Monk gives κόσμος ἔνεσθ', ὃ μυριοπληθῆ κτλ. What the poet meant generally is clear enough; that woman's virtue consists in chastity, a man's in governing the state. Admitting Monk's ὃ μυριοπληθῆ, (where ὃ may even stand for ὅς, as in Hipp. 525, ἔρως, ὃ κατ' ὀμμάτων στάζεις πόθον,) we may translate thus:—'Tis a great thing to pursue virtue, for women indeed in their unrevealed affections, but in men on the other hand there is an instinctive faculty for governing, which makes a state greater by bringing a vast population.' Perhaps the poet touches on the dogmas of some mystic philosophy, like that of which we have glimpses in the *Bacchae*.

574. The conclusion of the ode, and also Clytemnestra's speech, down to v. 630, W. Dindorf considers an interpolation. The present editor concurs in the main in this opinion, though neither Hermann nor Monk appear to have entertained the like suspicion. No one used to the style of Euripides could accept, as from his pen, ἦτε σύ γε in v. 574, πλέκειν or πνεῖν μιμήματα in v. 579, nor the passage in v. 584—6, where the article alone betrays a later hand. The same remarks apply to the bad versification of v. 593, 599, and 603—4, the form ἐβλασφήκασ' in v. 595, the Doricism ἐπτοάθης, and to the wretched composition of the concluding five verses. Hermann himself incloses v. 599—606 within brackets. It is probable however, for the reason alleged on v. 607, that some of these anapaestics, perhaps five or six, are genuine; for it was proper to allude to the advent of the queen, while she in turn alludes to their address.

Ibid. For ἦτε Hermann gives ὦ Πάρι, μήτε κτλ., which he supposes to mean εἴθε μήτε ἔμολες μήτε ἐτράφης, though, as Monk rightly objects, the Greek is

βουκόλος ἀργενναῖς ἑτράφης
Ἰδαίαις παρὰ μόσχοις,
βάρβαρα συρίζων, Φρυγίων
αὐλῶν Ὀλύμπου καλάμοις
μιμήματα πνείων.
εὔθηλοι δὲ τρέφοντο βόες,
ὅτε σε κρίσις ἔμενε θεᾶν,
ἃ σ' Ἑλλάδα πέμπει
ἐλεφαντοδέτων πάροι-
θεν δόμων, ὃς τὰς Ἑλένας
ἐν ἀντωποῖς βλεφάροισιν
ἔρωτα δέδωκας,
ἔρωτι δ' αὐτὸς ἐπτοάθης.
ὅθεν ἔρις ἔρις Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει
ἐς πέργαμα Τροίας.
ἰὼ ἰώ.
μεγάλαι μεγάλων εὐδαιμονίαι.
τὴν τοῦ βασιλέως
ἴδετ' Ἰφιγένειαν ἄνασσαν [ἐμὴν,]
τὴν Τυνδαρέου τε Κλυταιμνήστραν,
ὡς ἐκ μεγάλων ἐβλαστήκασ'

more than questionable. Monk himself supposes a lacuna, like ἔμολες, ὦ Πάρις, ξὲκλιπὼν Δαρδάνου γᾶν, ἔνθα σὺ δὴ] βουκόλος κτλ. But the writer perhaps had nothing better to say than 'You came, O Paris, to the place where you were brought up among the white cows of Ida.'—For συρίζων compare Hel. 358, τῷ τε συρίγγων ἀοιδὰν σεβίζοντι Πριαμίδᾳ ποτ' ἀμφὶ βουστάθμους.

578. Οὐλύμπου Heath. See on Troad. 215. Herc. F. 872.

579. The MSS. readings are πλέων or πνέων. The old editions give πλέκων. Kirchhoff conjectures μίμημα πάλαιῶν. We have no doubt the writer used πνέων (or πνείων, as W. Dindorf has edited), 'blowing on his reeds strains in imitation of the Phrygian pipe of Olympus.' Monk supposes the genuine words to have been Φρυγίων αὐλῶν ἀντίπαλον πνοάν — πλέκων.

581. For ἔμενε Hermann reads ἔμαινε or ἔμηνε.

583. By the 'ivory-bound palace' (a phrase borrowed from Od. iv. 73, as Brodaeus remarked) the palace of Menelaus at Sparta is meant, χρυσοῦ τ' ἠλέκτρου τε καὶ ἀργύρου ἠδ' ἐλέφαντος. Monk ejects v. 582, supposing ἔμολες — πάρωθεν δόμων to have been intended by the poet.

586. He seems to have meant ἐνδιδόναι ἔρωτα βλεφάροις, but the expression betrays an incorrect imitator.

589. Blomfield transposed the unmetrical words ἐς Τροίας Πέργαμα.

590. ἰὼ ἰώ. This and the following verses to v. 598 are given by Hermann to the hemichorium. The queen and her daughter are now first seen approaching with great state, in a car drawn by mules, and with numerous attendants.

593. Bothe and Hermann omit ἐμήν. Iphigenia could not in any sense be called the queen of the women of Calchis.

595. "Cur non βεβλαστήκασ' ?" asks Monk, who edits accordingly; and so,

ἐπί τ' εὐμήκεις ἥκουσι τύχας.
θεοί γ' οἱ κρείσσους οἵ τ' ὀλβοφόροι
τοῖς οὐκ εὐδαίμοσι θνατῶν.
στῶμεν, Χαλκίδος ἔκγονα θρέμματα,
τὴν βασίλειαν δεξώμεθ' ὄχων
ἄπο μὴ σφαλερῶς ἐπὶ [τὴν] γαῖαν,
ἀγανῶς δὲ χεροῖν, μαλακῇ γνώμῃ,
μὴ ταρβήσῃ *τὸ νεωστὶ μολὸν
τὸ κλεινὸν τέκνον Ἀγαμέμνονος,
[μηδὲ θόρυβον] μηδ' ἔκπληξιν
ταῖς Ἀργείαις
ξεῖναι ξείναις παρέχωμεν.]

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα,
τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν·
ἐλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις
πάρειμι νυμφαγωγός. ἀλλ' ὀχημάτων
ἔξω πορεύεθ' ἃς φέρω φερνὰς κόρῃ,

without doubt, Euripides would have written. In Troad. 350 the MSS. give ἐσωφρονήκασ'.

597. Hermann gives θεοί τοι, Monk θεοὶ δ' οἱ κτλ. The poet may have used οἵτε for οἵτινες, in this sense; 'Surely the great gods are they who are the bringers of wealth to such as are not rich,' i. e. it is a god only who can do this. Later writers especially often used the phrase οἱ κρείττονες of the gods, daemons, or heroes. Otherwise we might translate, 'the better sort of people, and they who gain wealth, are regarded as gods by the unlucky,'—as Aeschylus said, Cho. 50, τὸ δ' εὐτυχεῖν, τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.

601. The τὴν is omitted in MS. Pal., according to Kirchhoff, though added by a later hand. Monk is perhaps right in regarding ἐπὶ τὴν γαῖαν as an intrusion, particularly as it violates the law of anapaestic synaphea.

603. τὸ, wanting in the copies, and Ἀγαμεμνόνιον in place of Ἀγαμέμνονος, are respectively the emendations of Hermann and Monk, and of Markland. But it is hardly worth correcting verses so incurably bad in themselves. The old copies give νεωστί μοι μολόν. Bothe is not happy in editing νεωστὶ μολόν μοι τὸ τέκνον κλεινόν γ' Ἀγαμεμνόνιον.

604. The words μηδὲ θόρυβον seem an interpolation. Monk gives μὴ δὴ θόρυβον κτλ., with Hermann and Bothe, after Heath.

607. Clytemnestra, on appearing upon the stage in her car, first offers her acknowledgments to the coryphaeus for the good words with which she has just been greeted. "We regard this," she says, "as a favourable omen, namely, your goodness of disposition and the discreet terms of your address." τὸ σὸν χρηστὸν, like τὸ γενναῖον &c. Cf. Suppl. 872, ἄλλον χρηστότητ' ἠσκηκότα. It is evident that this can only allude to what the chorus had said in some of the foregoing anapaestics, which therefore appear to be extensively interpolated rather than wholly spurious. If we may hazard a conjecture, the genuine verses ran nearly as follows; ἰὼ, ἰὼ, | μεγάλαι μεγάλων εὐδαιμονίαι. | τὴν τοῦ βασιλέως Ἰφιγένειαν | τὴν Τυνδάρεώ τε Κλυταιμνήστραν | δεξώμεθ' ὄχων ἄπο μὴ σφαλερῶς | ἀγαναῖς χερσὶν, μηδ' ἔκπληξιν | ταῖς Ἀργείαις | ξεῖναι ξείναις παρέχωμεν.

καὶ πέμπετ' ἐς μέλαθρον εὐλαβούμενοι.
σὺ δ', ὦ τέκνον μοι, λεῖπε πωλικοὺς ὄχους
ἁβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἅμα.
ὑμεῖς δὲ, νεάνιδές, νιν ἀγκάλαις ἔπι
δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.
κἀμοὶ χερός τις ἐνδότω στηρίγματα,
θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς.
[αἱ δ' ἐς τὸ πρόσθεν στῆτε πωλικῶν ζυγῶν,
φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν·
καὶ παῖδα τόνδε, τὸν Ἀγαμέμνονος γόνον,
λάζυσθ', Ὀρέστην· ἔτι γάρ ἐστι νήπιος.
τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς·
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψει, τὸ *τῆς Νηρῇδος ἰσόθεον γένος.
ἔξῃς κάθησο δεῦρό μου ποδὸς, τέκνον,

612. W. Dindorf gives *εὐλαβούμεναι* with Barnes; but the queen may be supposed to address the male attendants on her car, as naturally and appropriately as the women of the chorus. The dowry may have consisted of beautiful maidens. See v. 47.

615. *νεάνιδές νιν* Pierson for *νεανίδαισιν* or *—εσσιν*. For the synizesis, see on Cycl. 28, where several examples will show that Monk, who omits this and the next verse, is mistaken in his opinion, "nullibi, quod sciam, *νεα* unam syllabam efficiunt."

617. *κἀμοὶ* Monk, Hermann, and Kirchhoff for *καί μοι*. Compare Phoen. 848, *ὡς πᾶσ' ἀπήνη πούς τε πρεσβύτου φιλεῖ χειρὸς θυραίας ἀναμένειν κουφίσματα*. Electr. 999, *χειρὸς δ' ἐμῆς λάβεσθ', ἵν' ἔξω τοῦδ' ὄχου στήσω πόδα*.

619. Kirchhoff and W. Dindorf appear to be right in regarding the whole of this passage to v. 637 as spurious. The latter indeed includes 638—9, but retains as genuine 631—2, and in his opinion the present editor is more disposed to concur, without however believing that the entire *ῥῆσις* from v. 607 is an interpolation. The remainder of it, viz. from the present verse, is not badly written, nor is it devoid of pathos. But it was not likely that the poet would so often have repeated *πωλικὸς* after once using it in v. 613; nor was it necessary or even probable that the taking of the infant Orestes from the car would be so circumstantially described; nor, finally, was Clytemnestra likely to show such knowledge of the family and birth of Achilles (v. 625), when she afterwards asked what his pedigree was, v. 696. Monk only omits 627—30 and 635—7, in the latter alone being followed by Hermann.

Ibid. *αἱ δ'*. Monk gives *οἱ δ'*, with Dobree, supposing the male attendants to be addressed. The next verse means, 'for the eye of a colt is not to be soothed by words when timid,' i. e. when it has taken alarm.

623. For *καθεύδεις* the majority of the copies give *θακεύεις*. Kirchhoff thinks it "interpolatori condonandum;" but the context requires the sense, 'are you sleeping?' In the next verse *ἔγειρε* is rather improperly used for *ἐγείρου*.

626. The *τῆς* was inserted by Portus. Aldus and the subsequent editions give *τὸ Νηρῇδος παιδός*.

627. For *κάθησο* Hermann gives *καθεῖσα*, and regards *τέκνον* as the accusative depending upon it. 'Hand down the boy, Iphigenia, to me, his happy mother; and then, yourself standing near my foot, give him into the arms of these ladies.' The order of the words is altogether against such a meaning, though Hermann

πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με
ξέναισι ταῖσδε πλησία σταθεῖσα δὸς,
καὶ δεῦρο δὴ πατέρα πρόσειπε σὸν φίλον.]
ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἄναξ,
ἧκομεν ἐφετμαῖς οὐκ ἀπιστοῦσαι σέθεν.

[ΙΦΙΓΕΝΕΙΑ.

ὦ μῆτερ, ὑποδραμοῦσά σ', ὀργισθῇς δὲ μὴ,
πρὸς στέρνα πατρὸς στέρνα τἀμὰ περιβαλῶ.
ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ,
ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου.
ποθῶ γὰρ ὄμμα δὴ σόν. ὀργισθῇς δὲ μή.

ΚΛ. ἀλλ', ὦ τέκνον, χρή· φιλοπάτωρ δ' ἀεί ποτ' εἶ
μάλιστα παίδων τῶνδ' ὅσους ἐγὼ 'τεκον.]

ΙΦ. ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῷ χρόνῳ.

ΑΓΑ. καὶ γὰρ πατὴρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.

ΙΦ. χαῖρ'· εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

ΑΓΑ. οὐκ οἶδ' ὅπως φῶ τοῦτο καὶ μὴ φῶ, τέκνον.

ΙΦ. ἔα·
ὡς οὐ βλέπεις εὔκηλον ἄσμενός μ' ἰδών.

ΑΓΑ. πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει.

ΙΦ. παρ' ἐμοὶ γενοῦ νῦν, μὴ 'πὶ φροντίδας τρέπου.

persuades himself it is "rectissime et aptissime dictum." Of course, he gives also μακαρίαν ἐμὲ for μ. δέ με.

631—2. This distich is placed in all the old copies after that next following, ὦ μῆτερ—περιβαλῶ. The alteration was made by Porson, who read προσβαλῶ, and conversely περιβαλεῖν in v. 636. It is clear that Clytemnestra ought first to address her lord; and then the single verse of Iphigenia (640) very appropriately follows.

633. σ' for γ' Reiske. Kirchhoff now gives it as the original reading of his best MS., altered to γ'.—ὑποδραμεῖν, like ὑποθεῖν in Ar. Equit. 1162, means 'to outrun another by unfair means.'

638—9. This distich was given by Porson to Clytemnestra instead of Agamemnon. For χρὴ there is a variant χρῶ, which is the Aldine reading. In either case the word refers directly to the spurious lines preceding, (χρῶ στέρνοις, or χρὴ περιβαλεῖν,) and therefore Kirchhoff is hardly consistent in regarding this distich as genuine, while he includes ὦ μῆτερ—περιβαλῶ, to which it might have been the reply, in his condemnation. But παίδων τῶνδε (τοῦδε Elmsley, i.e. τοῦ παρόντος Ἀγαμέμνονος), and the emphatic ἐγὼ, are clear indications of spuriousness. Monk gives παίδων, τῷδ' ὅσους ἐγὼ 'τεκον, as Bothe had edited.

644. ἔκηλον W. Dindorf with Blomfield. But we have παρευκηλεῖν in Herc. F. 99. Some copies insert μ' after βλέπεις, but the meaning is 'look tranquilly,' like ὀξὺ δέρκεσθαι &c.—ἄσμενος, cf. 640—1.

646. μὴ Barnes for καὶ μή. Either νῦν or καὶ is of necessity interpolated. Both may have resulted from changing the original παρ' ἐμοὶ γενόμενος μὴ κτλ.

ΑΓΑ. ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἄπας, κοὐκ ἄλλοθι.
ΙΦ. μέθες νυν ὀφρὺν ὄμμα τ' ἔκτεινον φίλον.
ΑΓΑ. ἰδοὺ γέγηθά σ' ὡς γέγηθ' ὁρῶν, τέκνον.
ΙΦ. κἄπειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν; 650
ΑΓΑ. μακρὰ γὰρ ἡμῖν ἡ 'πιοῦσ' ἀπουσία.
ΙΦ. †οὐκ οἶδ'-ὅτι φῂς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.
ΑΓΑ. συνετὰ λέγουσα μᾶλλον εἰς οἶκτόν μ' ἄγεις.
ΙΦ. ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.
ΑΓΑ. παπαῖ, τὸ σιγᾶν οὐ σθένω· σὲ δ' ἥνεσα. 655
ΙΦ. μέν', ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν.
ΑΓΑ. †θέλω γε· τὸ θέλειν δ' οὐκ ἔχων ἀλγύνομαι.
ΙΦ. ὅλοιντο λόγχαι καὶ τὰ Μενέλεω κακά.
ΑΓΑ. ἄλλους ὀλεῖ †πρόσθ' ἀμὲ διολέσαντ' ἔχει.

647. *παρὰ σοὶ*, i. e. in thought. The irony of this dialogue is very well carried out, nearly every verse having an ambiguous sense. The entire passage seems too clever for a mere imitator: nevertheless, there is reason to fear that some of the verses have been tampered with.

648. *ἔκτεινον*, unbend your brow. In sense, the word refers to *ὀφρὺν* rather than to *ὄμμα*.

649. The old reading *γέγηθ'*, *ἔως γέγηθά σ'* was corrected by Musgrave. For the formula see Iph. T. 575.

651. *ἀπουσία*. She is to understand by this, his absence at Troy. But his anxious look makes her suspect something more, so she replies, 'I know not what you mean.' We cannot however depend on this latter verse, which Kirchhoff pronounces "corruptior quam qui corrigi aut possit aut debeat." Various emendations have been proposed, with little success. It is probable that the genuine line was lost, and this substituted in its place. Monk's conjecture, *οὐκ οἶδα, φίλτατ' ὅ τι λέγεις σύ μοι, πάτερ*, has that common error of modern compositions, the addition of the emphatic *σύ*. Bothe's correction is little short of portentous, *οὐκ οἶδ', ὃ φῂς, ἢ κῷδα φίλτατον, πάτερ*, where *ἢ κῷδα* is supposed to stand for *ἢ καὶ οἶδα*. The answer of Agamemnon, it will be observed, implies that she had said, 'if I conceal my misgivings I shall not find words to be understood,' or something of the like purport. It is probable that several lines have been lost. Dindorf suspects 652–5.

654. *νῦν* most of the copies for *μὲν* or *μέν γ'* of the MS. Pal. Hermann and Dindorf give *νυν*, but it does not appear that the enclitic is ever used with the indicative. The verse has a Euripidean tone of filial love, 'I will talk nonsense now, if that will please you better than sense,' i. e. than the expression of my real feelings.

655. There is something suspicious in this verse, the first part of which Hermann supposes to have been said aside. Perhaps *παπαῖ* was *extra metrum*, like *ἔα* in v. 644, and the verse may have commenced with a verb, as *ἤλγησα, σιγᾶν οὐ σθένων*. We may however defend *οὐ σθένω τὸ σιγᾶν* by *τὸ δρᾶν οὐκ ἠθέλησαν*, Soph. Oed. C. 442.—*σὲ δ' ἥνεσα* is, 'But I thank *you*,' viz. for you desire to please.

656. *ἐπὶ τέκνοις*, with your children; properly, '*at* them,' or 'over them.' Bothe wrongly explains it, "propter tuos liberos."

657. This verse has been variously corrected. Monk follows Scaliger, *θέλω· τὸ δὲ θέλειν*, Hermann gives *θέλων γε, τὸ θέλειν*, and Kirchhoff proposes *θέλοιμι, τὸ θέλειν δ'*. We suspect that *τὸ θέλειν* is corrupt, and that the poet wrote *θέλω· τὸ δυνατὸν δ' οὐκ ἔχων*. Compare however Hec. 566, *ὁ δ' οὐ θέλων τε καὶ θέλων*. Markland would read *τὸ τελεῖν δ'*.

659. This verse can hardly be right as it stands, according to the correction of Porson. The old reading was *ἄλλους ὀλεῖ πρόσθεν, ἅ με κτλ.* Hermann gives *ἄλλους ὀλεῖ πρόσθ', ἵνα με δ. ἐ., alios per-*

ΙΦ. ὡς πολὺν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς.
ΑΓΑ. καὶ νῦν γέ μ' ἴσχει δή τι μὴ στέλλειν στρατόν.
ΙΦ. ποῦ τοὺς Φρύγας λέγουσιν ᾠκίσθαι, πάτερ;
ΑΓΑ. οὗ μήποτ' οἰκεῖν ὤφελ' ὁ Πριάμου Πάρις.
ΙΦ. μακράν γ' ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ.
[ΑΓΑ. ἐς ταὐτόν, ὦ θύγατερ, *ἥκεις σῷ πατρί.
ΙΦ. φεῦ.
εἴθ' ἦν καλόν μοι σοί τ' ἄγειν σύμπλουν ἐμέ.]
ΑΓΑ. ἔτ' ἔστι καὶ σοὶ πλοῦς, ἵνα μνήσει πατρός.
ΙΦ. σὺν μητρὶ πλεύσασ' ἢ μόνη πορεύσομαι;
ΑΓΑ. μόνη, μονωθεῖσ' ἀπὸ πατρὸς καὶ μητέρος.
ΙΦ. οὔ που μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ;
ΑΓΑ. ἔα τάδ'· οὐ χρὴ τοιάδ' εἰδέναι κόρας.
ΙΦ. σπεῦδ' ἐκ Φρυγῶν μοι θέμενος εὖ τἀκεῖ, πάτερ.
ΑΓΑ. θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.
ΙΦ. ἀλλὰ ξὺν ἱροῖς χρὴ τό γ' εὐσεβὲς σκοπεῖν.

dent prius, quo in loco (sc. Aulide) *me perdiderunt.* With some doubts about the construction in an Attic writer, we might suggest ἄλλους ὀλεῖ πρόσθ' ἤ με διολέσαντ' ἔχειν, 'they will destroy others (i.e. cause the death of my child) before they have destroyed me.' Or better, perhaps, ἄλλους ὀλεῖ πρὸς οἷσι δ. ἔ., 'besides those they have already undone,' viz. myself. Compare, for a similar sentiment, Med. 1016, ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

662. ᾠκίσθαι Porson for ᾠκῆσθαι. See *inf.* v. 706. Cf. Aesch. Pers. 233, ποῦ τὰς Ἀθήνας φασὶν ἱδρῦσθαι χθονός;

665. This verse also is corrupt. Some copies add σύ θ' before ἥκεις, but this is evidently a metrical supplement. Neither Hermann's correction, εἰς ταὐτὸν ἡμεῖς σοί, σύ θ' ἥκεις σῷ πατρί, nor Monk's, εἰς ταὐτὸν ἥκεις, ὦ κόρη, σὺ σῷ πατρί, nor Bothe's, ὦ θύγατερ, εἰς ταὐτὸν σὺ σῷ γ' ἥξεις πατρί, is more satisfactory than Porson's, ὦ θύγατερ, ἥκεις καὶ σύ γ' εἰς ταὐτὸν πατρί. A much more easy restoration would be, εἰς ταὐτὸν ἥξεις, ὦ τέκνον, τῷ σῷ πατρί. In fact, this verse contains no intelligible answer to Iphigenia's remark. Like v. 652, it was probably interpolated, perhaps to fill a lacuna; and the same must be said of the next verse, of which no tolerable sense can be made. Hermann reads σοί γ', 'I wish it were proper for me that you should take me as a fellow-voyager with you.' Propert. v. 3, 45, 'Romanis utinam patuissent castra puellis: Essem militiae sarcina fida tuae.'

667. καὶ σοί. This so well suits the preceding μακράν γ' ἀπαίρεις, as to supply additional proof that the intervening lines are spurious. For ἔτ' ἔστι, Porson's emendation, the old copies give αἰτεῖς τι. It is strange that Bothe should have edited αἰτεῖς τί; καὶ σοὶ πλοῦς, ἵν' ἂν μνήσει πατρὸς, adding in his note, "sententiam quoque adjuvat ἂν particula." Hermann reads ἀλλ' ἔστι, which is probable, for ΑΛΛ and ΑΙΤ differ only in slight strokes. —ἵνα μνήσει, i. e. in Hades, where you will remember that it was a father's hand that slew you, and will send evil upon him in return.

670. ἐς ἄλλα δώματ'. This does not necessarily imply that she was aware of her approaching nuptials. She may have thought that she was to be placed under the care of friends till her father's return.

671. ἔα τάδ' Gaisford, ἔασον Blomfield, for ἔα γε or ἔα γέ τ'. Hermann and Kirchhoff retain the latter, supposing the τ' can here stand for τοι. What follows is read in the old copies οὐ χρή τοι τάδ' Monk has οὕτοι χρὴ τάδ'.

674—7. These verses are, perhaps, an interpolation. There is little sense in the

ΑΓΑ. εἶσει σύ· χερνίβων γὰρ ἑστήξει πέλας.
ΙΦ. στήσομεν ἆρ' ἀμφὶ βωμὸν, ὦ πάτερ, χορούς;
ΑΓΑ. ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν.
χώρει δὲ μελάθρων ἐντὸς ὀφθῆναι κόραις,
πικρὸν φίλημα δοῦσα δεξιάν τ' ἐμοὶ,
μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον.
ὦ στέρνα καὶ παρῇδες, ὦ ξανθαὶ κόμαι,
ὡς ἄχθος ὑμῖν ἐγένεθ' ἡ Φρυγῶν πόλις
Ἑλένη τε· παύω τοὺς λόγους· ταχεῖα γὰρ
νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου.
ἴθ' ἐς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε,
Λήδας γένεθλον, εἰ κατῳκτίσθην ἄγαν
μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.
ἀποστολαὶ γὰρ μακάριαι μὲν, ἀλλ' ὅμως
δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις
παῖδας παραδιδῷ πολλὰ μοχθήσας πατήρ.
ΚΛ. οὐχ ὧδ' ἀσύνετός εἰμι, πείσεσθαι δέ με
καὐτὴν δόκει τάδ', ὥστε μή σε νουθετεῖν,
ὅταν ξὺν ὑμεναίοισιν ἐξάγω κόρην·
ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχνανεῖ.
τοὔνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατῄνεσας,
γένους δὲ ποίου χὠπόθεν μαθεῖν θέλω.
ΑΓΑ. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.

first line, which Monk interprets, *In re divina haruspices, non me, consulas.* It might also mean, 'Well, 'tis right to attend to religion by the use of sacred rites.' And this would be a much more appropriate reply to her father's statement, *θυσίαν θῦσαι δεῖ.* But thus *καὶ γὰρ* would be more proper than *ἀλλὰ*, and *ξὺν ἱεροῖς* is strangely used for *ἱεροῖς χρώμενον.* Again, *ἑστήξει* is a form of the later Attic. Elmsley reads *ἑστήξεις*, comparing Ar. Lysist. 634, *ὧδέ θ' ἑστήξω παρ' αὐτόν.* As for the use of *ἐμὲ* for *ἐμαυτὸν* in v. 677, it is sufficiently defended by Hipp. 1409, Androm. 256, Iph. T. 608. For the genitive after *ζηλῶ* cf. Ar. Ach. 1008, *ζηλῶ σε τῆς εὐβουλίας.* Soph. El. 1027, *ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.* *Inf.* 1407, *ζηλῶ σοῦ Ἑλλάδα.*

678. *ὀφθῆναι κόραις*, i. e. *ἵνα μὴ μετ' ἀνδρῶν στᾶσα αἰσχυνθῇς.*

682. *ὑμῖν* Hermann for *ἡμῖν*, after Musgrave.

685. *παραιτοῦμαι*, 'I beg pardon,' 'I deprecate your anger in consequence of it.' She might have thought tears a bad marriage omen. Hermann puts a comma after *παραιτοῦμαι*, so as to make *τάδε* depend on *κατῳκτίσθην.* This is very awkward, as Monk objects.

691—2. Monk has *δ' ἐμὲ* and *μὴ σὲ*, but the opposition of the persons is here hardly necessary.

694. *συνισχνανεῖ* is the obvious emendation of an anonymous critic for *συνανίσχει*, —*εται*, or *συνισχάνει.* The sense is, 'custom will combine with time in alleviating it.' So *χρήμαθ' οἷς ξυνεξῆλθον*, Hec. 1012.

695. *κατῄνεσας, κατηγγύησας*, 'you betrothed,' 'promised.'

ΚΛ. ταύτην δὲ θνητῶν ἢ θεῶν ἔζευξε τίς;
ΑΓΑ. Ζεύς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμον.
ΚΛ. τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα;
ΑΓΑ. Πηλεύς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.
ΚΛ. θεοῦ διδόντος, ἢ βίᾳ θεῶν λαβών;
ΑΓΑ. Ζεὺς ἠγγύησε καὶ δίδωσ' ὁ κύριος.
ΚΛ. γαμεῖ δὲ ποῦ νιν; ἢ κατ' οἶδμα πόντιον;
ΑΓΑ. Χείρων ἵν' οἰκεῖ σεμνὰ Πηλίου βάθρα.
ΚΛ. οὗ φασι Κενταύρειον ᾠκίσθαι γένος;
ΑΓΑ. ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.
ΚΛ. Θέτις δ' ἔθρεψεν ἢ πατὴρ Ἀχιλλέα;
ΑΓΑ. Χείρων, ἵν' ἤθη μὴ μάθοι κακῶν βροτῶν.
ΚΛ. φεῦ·
σοφός γ' ὁ θρέψας χὠ διδοὺς σοφώτερος.
ΑΓΑ. τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις.
ΚΛ. οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποῖον Ἑλλάδος;
ΑΓΑ. Ἀπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὅροις.
ΚΛ. ἐκεῖσ' ἀπάξεις σὴν ἐμήν τε παρθένον;
ΑΓΑ. κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ.

699. Οἰνώνης, the ancient name of Aegina.

700. κατέσχε, occupied, secured to himself. See Iph. T. 980. *sup.* 343. For τοῦ δ' W. Dindorf gives τὰ δ' after Elmsley. The next verse appears to be travestied by Philetaerus in Athen. xi. p. 474, Πηλεύς· ὁ Πηλεὺς δ' ἐστὶν ὄνομα κεραμέως. The passage is compared by Kirchhoff.

703. ὁ κύριος, the father, Nereus. Cf. Electr. 259, οὐ κύριον τὸν δόντα μ' ἡγεῖται, ξένε. This is a direct reply to the preceding verse, 'Did the god himself (Nereus) give her in marriage, or did he (Peleus) take her without the sanction of the gods' (i. e. of Zeus)? Virtually then this reply is, 'Both Zeus and Nereus approved the marriage.'

704. ἢ Matthiae for ἤ.

706. ᾠκίσθαι Porson for οἰκεῖσθαι. Cf. v. 662.

707. ἔδαισαν γάμους. See v. 123.

709. μάθοι Musgrave for μάθῃ.

710. W. Dindorf gives σοφωτέροις with Musgrave, by which the point of the verse is, at least, materially altered. This would mean, 'if the teacher was wise, so was the parent in committing his son to one still wiser than himself.' Against the vulgate it might be alleged, that we should rather expect ὁ δὲ διδούς. But then μὲν, and not γε, should have preceded. On the whole, it seems better to retain σοφώτερος. 'If Chiron was wise, wiser still was the father,' who could so prize virtue as to commit his son to the care of a just man. The γε, which Monk says "nullam vim habet," and alters to θ', marks the sententiousness of the verse, though, as usual, it is hard to express it in English.

714. ἀπάξεις Dobree for ἀπάξει. The middle is used only of him who takes a person for himself, e. g. a husband taking a wife. Cf. Alcest. 47, κἀπάξομαί γε νερτέραν ὑπὸ χθόνα.

715. κείνην Hermann for κείνῳ. Monk appears to approve this change, which is against the natural order of the words, and which is quite needless even if we do not follow W. Dindorf in putting a comma at ταῦτα.

ΚΛ. ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ;
ΑΓΑ. ὅταν σελήνης εὐτυχὴς ἔλθῃ κύκλος.
ΚΛ. προτέλεια δ' ἤδη παιδὸς ἔσφαξας θεᾷ;
ΑΓΑ. μέλλω· ἐπὶ ταύτῃ καὶ καθέσταμεν τύχῃ.
ΚΛ. κἄπειτα δαίσεις τοὺς γάμους εἰς ὕστερον; 720
ΑΓΑ. θύσας γε θύμαθ' ἁμὲ χρὴ θῦσαι θεοῖς.
ΚΛ. ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν;
ΑΓΑ. ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.
ΚΛ. καλῶς γ', ἀναγκαίως δέ· συνενέγκαι δ' ὅμως.
ΑΓΑ. οἶσθ' οὖν ὃ δρᾶσον, ὦ γύναι; πιθοῦ δέ μοι. 725
ΚΛ. τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν.
ΑΓΑ. ἡμεῖς μὲν ἐνθάδ', οὗπερ ἐσθ' ὁ νυμφίος,
ΚΛ. μητρὸς τί χωρὶς δράσεθ', ἁμὲ δρᾶν χρεών;
ΑΓΑ. ἐκδώσομεν σὴν παῖδα Δαναϊδῶν μέτα.
ΚΛ. ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν; 730
ΑΓΑ. χώρει πρὸς Ἄργος, παρθένους τε τημέλει.

716. *εὐτυχοίτην* Portus for *—είτην*. This was a formula of nuptial benediction, as *εὐδαιμονοῖτον*, in the second person, is said by Medea to her two sons, v. 1073.

717. *εὐτυχὴς*, lucky, *αἴσιος*. Musgrave proposes *ἐντελὴς*, the full moon, referring to Pind. Isthm. vii. 44, *ἐν διχομηνίδεσσιν δὲ ἑσπέραις ἐρατὸν λύοι κεν χαλινὸν ὑφ' ἥρωϊ παρθενίας*.

718. *θεᾷ* is ambiguous: *she* probably means, to Ἥρα Τελεία, but *he* refers it to Artemis. So *τύχῃ* is equivocal in the next verse.

721. Kirchhoff retains *ἐχρῆν*, but Porson's correction *χρὴ* gives better sense, and the words are perpetually confused. The best MS. has *ἅμ' ἐχρῆν*, with *ἅπερ* superscribed. The rest give *ἅπερ μ' ἐχρῆν*. Hence Monk reads *ἅ με χρεὼν*, Hermann *θῦμ', ὅπερ με χρὴ* κτλ. Nothing can be simpler than the reading given in the text, 'Yes, when I have offered offerings which I am bound to offer,' i. e. Iphigenia. The reading *ἅπερ* merely arose from ignorance of the crasis, *ἃ ἐμέ*. Cf. v. 522. Hermann's *ὅπερ* would mean 'that particular offering which' &c., whereas the meaning is ambiguous because it is general. As for the emphatic *ἐμὲ*, to which Monk objects, there is this force in it, that it means a sacrifice which *he*, of all others, as the father, ought not to offer.

724. The old reading *καλῶς δ', ἀναγκαίως τε*, is easily restored by transposing the *δὲ* and the *τε*, and giving Γ for Τ. Hermann approves this, though he edits *καλῶς, ἀναγκαίως γε*, Monk *καλῶς γ', ἀναγκαίως τε*, W. Dindorf *καλῶς, ἀναγκαίως τε*. There is doubtless irony in *καλῶς γ'*. She does not like the proposition, but feels that she must submit to it.—*συνενέγκαι*, 'may it turn out for the best!' So Musgrave for *συνένεγκαι*, as Hermann notices; though Kirchhoff says nothing here about his MSS. Monk retains *συνένεγκαι*, but thinks the true reading is *συνενέγκαιμ'*.

726. *σέθεν*, for which some copies give *ἐκ σέθεν*, appears to be the genitive on the same principle as *νικᾶσθαι τινός*, implying the being overcome by arguments. Monk would patch up the verse thus; *τί χρῆμ'; ἐπείσθην καὶ πάρος λόγοις σέθεν*.

728. Perhaps *μητρὸς δὲ* κτλ., since with *τί* (MSS. *τι*) we should rather have expected *ὧν ἐμὲ δρᾶν χρεών*. Agamemnon's artifice for getting Clytemnestra out of the way, on the ground that the wedding must be publicly celebrated before the army, where women should not appear, and that the girls at home require her maternal care, is worthy of the Greek character for *δόλος*.

ΚΛ. λιποῦσα παῖδα; τίς δ' ἀνασχήσει φλόγα;
ΑΓΑ. ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.
ΚΛ. οὐχ ὁ νόμος οὗτος, σὺ δέ *γε φαῦλ' ἡγεῖ τάδε.
ΑΓΑ. οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλεῖσθαι στρατοῦ. 735
ΚΛ. καλὸν τεκοῦσαν τἀμά γ' ἐκδοῦναι τέκνα.
ΑΓΑ. καὶ τάς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.
ΚΛ. ὀχυροῖσι παρθενῶσι φρουροῦνται καλῶς.
ΑΓΑ. πιθοῦ.
ΚΛ. μὰ τὴν ἄνασσαν Ἀργείαν θεάν.
ἐλθὼν δὲ τἄξω πρᾶσσε, τἀν δόμοις δ' ἐγώ 740
[ἃ χρὴ παρεῖναι νυμφίοισι παρθένοις].
ΑΓΑ. οἴμοι· μάτην ἧξ', ἐλπίδος δ' ἀπεσφάλην
ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.
σοφίζομαι δὲ κἀπὶ τοῖσι φιλτάτοις
τέχνας πορίζω πανταχῇ νικώμενος. 745
[ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ

732. ἀνασχήσει φλόγα. So λαμπάδας ἀνασχεθεῖν Med. 1027. Cf. Phoen. 344.

733. νυμφίοις. This is rather obscure. He alludes indirectly to the fire of the altar; but the context obviously means, 'if you, the mother, cannot raise the torch to conduct the bride, I can perform that office for the bridegroom.' Yet in the verse of the Medea, quoted above, it is to her *sons* that the mother promises to hold the torch. Rather, perhaps, *for her son's bride*; since each party was conducted with a procession of their own sex to the bridegroom's house.

734. The γε is wanting in the copies; Aldus gives καὶ σὺ δέ. Various corrections have been proposed: σὺ δ' ἄρα W. Dindorf, κἂν σὺ Musgrave, ἢ σὺ Hermann, whom Monk follows; μὴ σὺ φαῦλ' ἡγοῦ τάδε Kirchhoff. The sense appears to be, 'but you, it seems, think these matters (custom and etiquette) unimportant.'

735. It is rather against the order of the words to join ἐν ὄχλῳ στρατοῦ, yet such seems to be the poet's meaning. We have the active compound in Cycl. 518, where see the note. Here the sense is, 'to be abroad in the crowd,' ἔξω οἴκου.

736. τἀμά μ' W. Dindorf, with Markland.

740. Herm., Dind., Monk give σὺ for δὲ, after Markland, a very needless change. Had the transcribers found σὺ, they would hardly have altered it. Compare Electr. 73, ἄλις δ' ἔχεις τἄξωθεν ἔργα· τἀν δόμοις δ' ἡμᾶς χρεὼν ἐξευτρεπίζειν. The next verse is omitted by Monk as spurious, and he is probably right. Hermann proposes νυμφίοισι παρθένων, *nuptiis virginum*, and W. Dindorf edits νυμφίοις καὶ παρθένοις. With these words, somewhat peevishly uttered, Clytemnestra enters the royal tent, and Agamemnon remains alone on the stage. He has failed in his endeavours to get Clytemnestra out of the way, and he now feels that perplexity awaits him on every side. He is angry with his wife for her obstinacy, and concludes with the reflection that a bad wife is much worse than no wife at all.

742. ἧξα, i. e. ἐσπούδασα. Ion 572, ὃ δ' ἧξας ὀρθῶς, τοῦτο κἄμ' ἔχει πόθος. *Ibid.* 328, οὐδ' ἧξας εἰς ἔρευναν ἐξευρεῖν γονάς;

746–8. These verses are ejected by Monk, with the approval of Kirchhoff. Of their spuriousness scarcely a doubt can be entertained. The best MS. gives κοινῇ τὸ τῆς θεοῦ φίλον, the others omit κοινῇ and add γε to φίλον. Hermann gives τὸ τῆς θεοῦ μὲν φίλον, and removes the comma after εἶμι. The sense, at best, is unsatisfactory, 'I will see how this trouble of Hellas is to end.' Cf. Aesch. Theb. 501, θέλων ἐξιστορῆσαι μοῖραν ἐν χρείᾳ τύχης.

κοινῇ τὸ τῆς θεοῦ φίλον, ἐμοὶ δ' οὐκ εὐτυχὲς,
ἐξιστορήσων εἶμι, μόχθον Ἑλλάδος.]
χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν
γυναῖκα χρηστὴν κἀγαθὴν, ἢ μὴ τρέφειν. 750

ΧΟ. ἤξει δὴ Σιμόεντα καὶ στρ.
δίνας ἀργυροειδεῖς
ἄγυρις Ἑλλάνων στρατιᾶς
ἀνά τε ναυσὶ καὶ σὺν ὅπλοις
Ἴλιον ἐς τὸ Τροίας 755
Φοιβήιον δάπεδον,
τὰν Κασσάνδραν ἵν' ἀκούω
ῥίπτειν ξανθοὺς πλοκάμους
χλωροκόμῳ στεφάνῳ δάφνας
κοσμηθεῖσαν, ὅταν θεοῦ 760
μαντόσυνοι πνεύσωσ'. ἀνάγκαι.
στάσονται δ' ἐπὶ περγάμων ἀντ.
Τροίας ἀμφί τε τείχη
Τρῶες, ὅταν χάλκασπις Ἄρης
πόντιος εὐπρῴροισι πλάταις 765

750. Hermann, with the approval of Kirchhoff, supposes τρέφειν to have crept in from the preceding verse, and reads γαμεῖν. There seems no ground for any change, the sense being 'to keep in his house a good wife, or not to keep one at all.' A similar sentence is in Alcest. 626, φημὶ τοιούτους γάμους λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον. Compare the repetition of αἰδοῦμαι in v. 452.

751. The glyconean ode here following is a prediction of the successful result of the expedition to Troy. The fame of Cassandra, the inspired daughter of Priam, has reached the ears of the women of Calchis; and they think of her probable fate. The Trojan host will view from the city walls the advent of the Argives for the recovery of Helen. The enemy will invest the fated city, and slay its inhabitants. Helen will be torn from Paris with many tears. Never may the lot of captivity fall on them, nor the sad anticipations which the Phrygian women will express to each other as they sit at the loom, 'Whither shall I be dragged into slavery? 'Tis all through thee, Helen, child born of a swan, as men say, whether truly or in poetic fable.'

Ibid. ἤξει δή. 'So now then the Grecian host will arrive at Troy,' &c. The δὴ implies that the matter may now be regarded as inevitable. So Troad. 1060, οὕτω δὴ τὸν ἐν Ἰλίῳ ναὸν καὶ θυόεντα βωμὸν προὔδωκας Ἀχαιοῖς.—Monk compares Ion 95, τὰς Κασταλίας ἀργυροειδεῖς βαίνετε δίνας.

753. The metre (glyc. polysch.) admits of the ἀ in ἄγυρις being either long or short. On the one hand we have the forms πανήγυρις, ὁμήγυρις, on the other, Od. iii. 31, ἷξον δ' ἐς Πυλίων ἀνδρῶν ἀγυρίν τε καὶ ἕδρας. But the form ἤγυρις was not in use. Rather ἄγυρις was the same as ἀγορὰ, ἄγορος.—For ἀνὰ ναυσὶ, 'on board ship,' we should perhaps read ἅμα. See on v. 1058.

756. Φοιβήιον, built by Phoebus and Poseidon, Tro. 5.

757. τὰν Κασσάνδραν, 'that far-famed Cassandra.' W. Dindorf omits the article, with Matthiae, and ἐν in the antistrophe (768) with a Paris MS.—ῥίπτειν, 'tosses wildly to the winds.' Bacch. 150, πρὸς φερὸν πλόκαμον εἰς αἰθέρα ῥίπτων.

εἰρεσίᾳ πελάζῃ
Σιμουντίοις ὀχετοῖς,
τὰν τῶν ἐν αἰθέρι δισσῶν
Διοσκούρων Ἑλέναν
ἐκ Πριάμου κομίσαι θέλων
ἐς γᾶν Ἑλλάδα δοριπόνοις
ἀσπίσι καὶ λόγχαις Ἀχαιῶν·
Πέργαμον δὲ Φρυγῶν πόλιν ἐπῳδ.
λαΐνους περὶ πύργους
κυκλώσας Ἄρει φονίῳ,
λαιμοτόμους κεφαλὰς σπάσας,
[πόλισμα Τροίας,]
πέρσας κατάκρας πόλιν,
θήσει κόρας πολυκλαύτους
[δάμαρτά τε Πριάμου.
ἁ δὲ Διὸς Ἑλένα κόρα
πολύκλαυτος ἐσεῖται
πόσιν προλιποῦσα. μήτ' ἐμοὶ]
μήτ' ἐμοῖσι τέκνων τέκνοις

770. ἐκ Πριάμου, scil. γῆς, implied in ἐς γᾶν Ἑλλάδα. The nominative to the whole sentence, and so agreeing with θέλων, κυκλώσας, σπάσας, is Ἄρης, sc. στρατὸς Ἀργείων, which is said κυκλῶσαι πόλιν Ἄρει, just as Θάνατος is said θάνατον ἐμβαλεῖν, Alcest. 50, and λύσσα to send λύσσαν, Herc. F. 866. Hence Hermann's conjecture, adopted by Monk, κυκλώσας δορὶ φοινίῳ, cannot be considered necessary.

771. Kirchhoff suggests δοριπόνων. But cf. Aesch. Pers. 322, Ἀμφισπρεὼς— πολύπονον δόρυ νωμῶν.

776. Monk is probably right in omitting πόλισμα Τροίας as a gloss on πόλιν. Bothe includes πέρσας κατάκρας in the condemnation. Hermann translates, "*cives Trojae jugulatos jugulandosve capitibus trahens*," giving λαιμητόμους with Aldus. Nothing can be harsher than this; whereas, omitting πόλισμα Τροίας, we may render it, 'drawing back the heads while the throat is cut.' There are various opinions however as to the genuineness of these verses. W. Dindorf condemns the whole passage from v. 773 to the end (800), while Kirchhoff rejects only 776—84, and 796—7. At all events, 780—84 seem interpolated. The sense is weak and unpoetical, and ἐσεῖται betrays itself as a non-tragic form, not to say, that the repetition of πολύκλαυτος is highly suspicious in itself. Hermann gives εἴσεται, and supposes some compound like πολύδακρυς to be wanting before πολύκλαυτος, *multo cum luctu sentiet se deseruisse maritum*. Monk ejects only 781 to προλιποῦσα in v. 784.

785. It is probable that, omitting μήτ' ἐμοὶ, we should read here μή τι μοι τέκνων τέκνοισιν (troch. dimeter), one copy giving τέκνοισιν for τέκνοις. —ἐλπὶς ἥδε, 'this prospect,' viz. of servitude, in a bad sense. Monk compares Ion 348, θῆρές σφε τὸν δύστηνον ἐλπίζει κτανεῖν. But στῆσαι ἐλπίδα, 'to set up for themselves an expectation,' is a strange phrase, and Tyrwhitt's σχήσουσι is deserving of consideration. Musgrave compares Oed. R. 699, μῆνιν τοσήνδε στήσας ἔχεις.—παρ' ἴστοῖς μυθεῦσαι, conversing as they sit at the loom. Cf. Ion 196, ἆρ' ὃς ἐμαῖσι μυθεύεται παρὰ πήναις; The form (from

ἐλπὶς ἄδε ποτ' ἔλθοι,
οἵαν αἱ πολύχρυσοι
Λυδαὶ καὶ Φρυγῶν ἄλοχοι
στήσουσι παρ' ἱστοῖς
μυθεῦσαι τάδ' ἐς ἀλλήλας·
Τίς ἄρα μ' εὐπλοκάμου κόμας
ῥῦμα δακρυόεν τανύσας
πατρίδος ὀλλυμένας ἀπολωτιεῖ;
διὰ σὲ, τὰν κύκνου δολιχαύχενος γόνον,
εἰ δὴ φάτις ἔτυμος,
ὣς ἔτυχεν Λήδα
* * * ὄρνιθι πταμένῳ
Διὸς ὅτ' ἠλλάχθη δέμας,
εἴτ' ἐν δέλτοις Πιερίσιν
μῦθοι τάδ' ἐς ἀνθρώπους
ἤνεγκαν παρὰ καιρὸν ἄλλως.

ΑΧΙΛΛΕΥΣ.

ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;

μυθέω) is like ὑμνεῦσαι in Med. 422, and ἀΰτευν in Hipp. 167, both quoted by Monk. Photius, μυθήσας, εἰπών. The middle verb occurs in Prom. 682, Agam. 1339, Od. viii. 79, &c.

791. εὐπλοκάμου for —ους, and ῥῦμα for ἔρυμα, are respectively Dobree's and Hermann's emendations. The sense is thus clear, 'who, drawing tight the tear-causing grasp of my comely hair, will carry me as a prize far away from my falling country?' Monk well compares Suppl. 449, ἀπολωτίζειν νέους. So also Hel. 1593, ὦ γῆς Ἑλλάδος λωτίσματα. Properly, 'to cull or select the choicest flower.'—ὀλλυμένας Erfurdt for οὐλομένας, Monk gives ὀλομένας.

794. For γόνον Bothe gives γονάν. If we retain γόνον, we must supply οὖσαν.

795. εἴθ' ἡ W. Dindorf with Reiske.—ἐτήτυμος Hermann. Perhaps, εἴτε δὴ φάτις ἐτήτυμος, cretic + dochmius, or εἰ δὴ φάτις γ' ἔτυμος, glyconean.

796. ὥς σ' ἔτεκεν Hermann and W. Dindorf after Musgrave, for ὡς ἔτυχεν. Monk thinks his conjecture, that πλαθεῖσα has dropped out before ὄρνιθι, is confirmed by the mark of a *lacuna* in that place which he found in a Paris MS. collated by himself. On this supposition, by which ὡς ἔτυχεν Λήδα πλαθεῖσα ὄρνιθι gives excellent sense, and restores a glyconean verse, we need not conclude, with Kirchhoff, that the two lines are interpolated. The old reading was Λήδ' and ὄρνιθ' ἱπταμένῳ, corrected by Matthiae and Markland. Hermann omits Λήδα as a gloss, taking κύκνος as the nominative. Compare Hel. 17, ἔστιν δὲ δὴ λόγος τις, ὡς Ζεὺς μητέρ' ἔπτατ' εἰς ἐμὴν Λήδαν, κύκνου μορφώματ' ὄρνιθος λαβών, where the same incredulity as here is implied on the poet's part. —ἠλλάχθη Monk for ἀλλάχθη.

798. ἐν δέλτοισι Monk, by which this verse becomes *glycon. polysch.* like the preceding (if made to end with εἴτ'). Translate, 'or whether in the writings of the poets fables have conveyed these tales to men out of place and to no purpose.' Bothe needlessly gives μήτ' ἐν δέλτοις κτλ. scil. καὶ εἰ μή. For the pleonasm παρὰ καιρὸν ἄλλως compare ἄλλως μάτην Hec. 489. On the μῦθοι βροτῶν see Hipp. 198. El. 743.

801. Achilles now comes on the stage, inquiring for Agamemnon. He wishes to

τίς ἂν φράσειε προσπόλων τὸν Πηλέως
ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα ;
οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας.
οἱ μὲν γὰρ ἡμῶν ὄντες ἄζυγες γάμων
οἴκους ἐρήμους ἐκλιπόντες ἐνθάδε
θάσσουσ' ἐπ' ἀκταῖς, οἱ δ' ἔχοντες εὐνιδας
καὶ παῖδας· οὕτω δεινὸς ἐμπέπτωκ' ἔρως
τῆσδε στρατείας οὐκ ἄνευ θεῶν *τινός.
τοὐμὸν μὲν οὖν δίκαιον ἐμὲ λέγειν χρεών·
ἄλλος δ' ὁ χρῄζων αὐτὸς ὑπὲρ αὑτοῦ φράσει.
γῆν γὰρ λιπὼν Φάρσαλον ἠδὲ Πηλέα
* * * * * *

communicate to him that the army are becoming so impatient of the delay at Aulis, that he has difficulty in restraining them. Hearing his name from himself (v. 803) Clytemnestra comes forth to meet him from the royal tent. She greets him cordially as the destined husband of her daughter. He, ignorant of the whole affair, expresses the utmost astonishment. Clytemnestra begins to suspect that she has been deceived. Her suspicions are confirmed by the confessions of the old man, who reveals to her all his master's treacherous intentions.

804. *πέλας* for *πύλας* Barnes; and the confusion is not uncommon. Hermann reads interrogatively, *οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πνοάς;* 'Are we not all of us equally waiting for a favourable wind in the Euripus?' And in v. 813 he gives *πύλαις* conversely for *πνοαῖς*, supposing the eye of the transcriber to have been confused by the recurrence of *Εὐρίπου*. The poet seems however to have meant to represent the dissatisfaction of the army, who complained, by the words *οὐκ ἐξ ἴσου γὰρ κτλ.*, that the impatience of some, anxious to revisit their homes, was not the less for the comparative contentment of others, who, like Achilles, had no such domestic ties. This is sufficiently implied by the context, though it is briefly and not very explicitly worded. Possibly we should read *ἥσυχοι* for *ἐνθάδε*, 'remain here contentedly,' like Hec. 901, *μένειν ἀνάγκη πλοῦν ὁρῶντας ἥσυχον* (where both *ὁρῶντά μ'* and *ἡσύχους* are severally probable conjectures).

807. *ἀκταῖς* Markland and Hermann for *ἀκτάς*.

808. *καὶ παῖδας* Musgrave for *ἄπαιδες*. Bothe gives *εὔπαιδας*.

809. *τινὸς* was added by Elmsley, who omitted 'Ελλάδι γ' after *στρατείας*. Porson, after Scaliger, read 'Ελλάδ', allowing the elision of the *ι* to be occasionally found, as in Alcest. 1118, *καὶ δὴ προτείνω, Γοργόν' ὡς καρατόμῳ*. It is easy however here to supply *αὐτοῖς*, and Hermann is probably right in preferring *οὐκ ἄνευ θεῶν τινὸς*, 'by the special appointment of some god,' to *οὐκ ἄνευ θεῶν*, which properly means, 'by the favour of the gods.' There is a clause to be mentally supplied before *οὕτω δεινὸς κτλ.*, 'Nevertheless, both one and the other have hitherto remained,' &c.

810. *τοὐμὸν δίκαιον*, my own justification, my own defence to Agamemnon, viz. for wishing the expedition to sail, and for being unable to restrain the army. The next verse is, perhaps, an interpolation. Kirchhoff remarks that good Greek requires either *ἄλλων δ' ὁ χρῄζων* or *ἄλλος δὲ χρῄζων*.

812. *γῆν Φάρσαλος* may be compared with *γῆ Πελασγὸς* in Aesch. Suppl. 247. The MSS. give *Φαρσάλιον*, corrected however in the Palatine by a later hand; and so Aldus rightly edited. In the same MS. Kirchhoff says a lacuna of three lines is indicated; and he marks this in his text. Perhaps he is right. The *δίκαιον* of Achilles may have been this, that though he had no wife and children, he had a country and an aged father to call for his return, and therefore that he shared in the wishes of the army to proceed at once to Troy. On this theory we may be content to believe that the very obscure verse which now follows depended on the lost sentence. Hermann (as before remarked)

μένω 'πὶ λεπταῖς ταῖσδέ γ' Εὐρίπου πνοαῖς
Μυρμιδόνας ἴσχων· οἱ δ' ἀεὶ προσκείμενοι
λέγουσ', Ἀχιλλεῦ, τί μένομεν; πόσον χρόνον
ἔτ' ἐκμετρῆσαι χρὴ πρὸς Ἰλίου στόλον;
†δρᾶ δ', εἴ τι δράσεις, ἢ ἄπαγ' οἴκαδε στρατὸν,
τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.

ΚΛ. ὦ παῖ θεᾶς Νηρῇδος, ἔνδοθεν λόγων
τῶν σῶν ἀκούσασ' ἐξέβην πρὸ δωμάτων.

ΑΧ. ὦ πότνι' αἰδώς, τήνδε τίνα λεύσσω ποτὲ
γυναῖκα μορφὴν εὐπρεπῆ κεκτημένην;

ΚΛ. οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οὓς μὴ πάρος
προσεῖδες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.

ΑΧ. τίς δ' εἶ; τί δ' ἦλθες Δαναϊδῶν ἐς σύλλογον
γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους;

ΚΛ. Λήδας μέν εἰμι παῖς, Κλυταιμνήστρα δέ μοι
ὄνομα, πόσις δέ μοὐστὶν Ἀγαμέμνων ἄναξ.

ΑΧ. καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.
αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους.

ΚΛ. μεῖνον· τί φεύγεις; δεξιάν τ' ἐμῇ χερὶ
σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.

gives πύλαις, Markland, followed by Monk, ῥοαῖς, for πνοαῖς. He compares λεπτὸς Εὐρίπου κλύδων ap. Strabon. p. 102 (p. 60).—For ταῖσδέ γ' Blomfield proposed ταισίδ', which Kirchhoff admits.

814. οἵ δ' Monk for οἵ μ', which is clearly untenable, since it could only mean, 'who say *of* me;' &c.

815. πόσον Monk for ποῖον. Where *length* of time is specially meant, πόσος seems necessary. For the meaning of ποῖος χρόνος see Aesch. Agam. 269.—For στόλον Hermann gives στόλου, 'how much time for sailing to Troy?' i. e. τοῦ στέλλεσθαι πρὸς Ἴλιον. But the vulgate may mean, 'How much time must we yet count till (πρὸς) the voyage to Troy?' If we adopt the Aldine reading Ἴλιον, we may translate, 'How much time is the expedition to Troy still to count?' Where στόλον represents τοὺς στελλομένους.

817. δρᾶ the MSS., δρᾶ γ' Aldus, δρᾶ δ' Fix (ap. Kirchhoff). Does the imperative δρᾶ elsewhere occur? Probably we should read, λέγ', εἴ τι δράσεις.

823. The elegant use of μὴ may be conveyed by the Latin '*quos nondum videris.*' Compare ὧν μή μοι θέμις v. 834, *quos non liceat tangere*, i. e. *cum non liceat*, and see *sup.* v. 523. For κατεῖδες, superscribed by a later hand in Flor. 2, the original reading was προσέβης ἄν, which some have taken for a variant on σέβεις, whence Hermann edits αἰνῶ προσσέβειν τὸ σωφρονεῖν. Perhaps the error arose from a variant προσεῖδες (as Ion 193, φίλα, πρόσιδ' ὄσσοις), which, corrupted to προσέβης, took the ἄν as a mere metrical supplement. Or we might read προσῆλθες.

829. Perhaps, κἀν βραχεῖ κτλ.

831. μεῖνον Valckenaer for δεινὸν, and δεξιάν τ' Markland for δεξιάν γ'. The old readings may possibly be right, δεινόν τι φεύγεις; κτλ. 'Is it some harm that you shun?' &c., but it is less natural than the emendation.

832. μακαρίων Markland for μακαρίαν. For the scruple about taking a married woman's hand, see Electr. 223, ἄπελθε, μὴ ψαῦ' ὧν σε μὴ ψαύειν χρεών.

ΑΧ. τί φῄς; ἐγώ σοι δεξιάν; αἰδοίμεθ' ἄν
'Αγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.
ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμεῖς
παῖδ', ὦ θεᾶς παῖ ποντίας Νηρηίδος.
ΑΧ. ποίους γάμους φῄς; ἀφασία μ' ἔχει, γύναι,
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.
ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους
καινοὺς ὁρῶσι καὶ γάμου μεμνημένους.
ΑΧ. οὐπώποτ' ἐμνήστευσα παῖδα σὴν, γύναι,
οὐδ' ἐξ 'Ατρειδῶν ἦλθέ μοι λόγος γάμων.
ΚΛ. τί δῆτ' ἂν εἴη; σὺ πάλιν αὖ λόγους ἐμοὺς
θαύμαζ'· ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.
ΑΧ. εἴκαζε· κοινόν ἐστιν εἰκάζειν τάδε·
ἄμφω γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως.
ΚΛ. ἀλλ' ἦ πέπονθα δεινά; μνηστεύω γάμους
οὐκ ὄντας, ὡς εἴξασιν· αἰδοῦμαι τάδε.
ΑΧ. ἴσως ἐκερτόμησε κἀμὲ καὶ σέ τις.
ἀλλ' ἀμελίᾳ δὸς αὐτὰ καὶ φαύλως φέρε.
ΚΛ. χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ
ψευδὴς γενομένη καὶ παθοῦσ' ἀνάξια.
ΑΧ. καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν
στείχω ματεύσων τῶνδε δωμάτων ἔσω.

837. *φῄς* Barnes for *ἔφησθ'*. Hermann gives *ποίους γάμους; ὡς ἀφασία κτλ.*

840. *μεμνημένοις* Kirchhoff and Monk with the old copies. The sense seems to be 'especially when they (the friends) talk about marriage.' Hermann and W. Dindorf therefore rightly prefer *μεμνημένους*. The dative would of course mean, 'and thinking about (coming) marriage.'

842. *λόγος γάμων*, 'a word about the wedding.' See on Ion 929.

843. *σὺ πάλιν αὖ*. As I at first was astonished to hear that you knew nothing of the marriage, so you in your turn may wonder at my speaking of it to you.

845. *εἴκαζε*, 'make a guess,' i. e. endeavour to find some solution of this mystery, 'for,' he adds, 'it is in the power of us both to form a conjecture on this matter; for both of us perhaps are speaking not falsely in our assertions.' For *εἰκάζειν τάδε* compare Aesch. Cho. 509, *οὐκ ἔχοιμ' ἂν εἰκάσαι τάδε*. Monk edits *ἐψευδόμεθα* after Markland, which he renders, 'for perhaps we have been mutually deceiving and deceived.' W. Dindorf has *ἄμφω γὰρ οὖν* with Matthiae. But this would mean 'for assuredly,' and so is inconsistent with *ἴσως*. Besides, it was more manly and generous to assume that both had been speaking the truth under some misapprehension, than that both had been speaking falsely.

847. *μνηστεύω*, I am aspiring to a marriage for my daughter; an unusual sense of the word. Perhaps, *μνηστεύεις*, 'you are no real suitor, it seems.' Cf. v. 841.

849. *ἐκερτόμησε*, 'has deceived.' Alcest. 1125, *ἦ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά*. Soph. Phil. 1235, *πρὸς θεῶν, πότερα δὴ κερτομῶν λέγεις τάδε; ΝΕ. εἰ κερτόμησίς ἐστι τἀληθῆ λέγειν*.

851. *ὀρθαῖς κόραις*. Cf. Hec. v. 972.

854. *τόδε*, scil. *τὸ χαίρειν*.

ΘΕ. ὦ ξέν', Αἰακοῦ γένεθλον, μεῖνον, ὦ σέ τοι λέγω,
τὸν θεᾶς γεγῶτα παῖδα, καὶ σὲ, τὴν Λήδας κόρην.
ΑΧ. τίς ὁ καλῶν πύλας παροίξας; ὡς τεταρβηκὼς καλεῖ.
ΘΕ. δοῦλος, οὐχ ἁβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐᾷ.
ΑΧ. τίνος; ἐμὸς μὲν οὐχί· χωρὶς τἀμὰ κἀγαμέμνονος.
ΘΕ. τῆσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δόντος πατρός. 860
ΑΧ. ἔσταμεν· φράζ', εἴ τι χρῄζεις, ὧν μ' ἐπέσχες οὕνεκα.
ΘΕ. ἦ μόνῳ παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;
ΚΛ. ὡς μόνοις λέγοις ἄν, ἔξω δ' ἐλθὲ βασιλικῶν δόμων.
ΘΕ. ὦ τύχη πρόνοιά θ' ἡμὴ, σώσαθ' οὓς ἐγὼ θέλω.
ΑΧ. ὁ λόγος ἐς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον τινά. 865

356. ὦ σέ τοι Markland for ὡς σέ τοι. The servant who here comes forward is the same as the θεράπων or πρεσβύτης (the name varying in the copies in both places) who appears at the opening of the play.—The present words, as may be inferred from the next verse, are spoken in a half-whisper from behind the door of the tent, partly opened. It is clear from v. 863, as Bothe remarks, that the servant is yet within the house.

358. οὐχ ἁβρύνομαι τῷδ', 'I do not pride myself on that matter.' So Cassandra says, Agam. 1176, ἁβρύνεται γὰρ πᾶς τις εὖ πράσσων πλέον. *Inf.* v. 1343, οὐκ ἐν ἁβρότητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.—After ἡ τύχη γὰρ the copies add μ', omitted by Elmsley, and also in one of the Paris MSS.

359. χωρὶς τἀμὰ κτλ. This alludes to the saying, κοινὰ γὰρ τὰ τῶν φίλων. Slaves, as part of the family property, were sometimes shared in as common possessions. This is clear from Androm. 374—7.

360. τῆσδε τῆς. There is another reading τῶνδε τῶν. Hermann, on account of the plural οἴκων, gives τῆσδε, τῶν πάροιθεν οἴκων, *hujus, ex priore domo*, i. e. εἷς τῶν π. οἰ.

362. παρόντε Monk and W. Dindorf, after Lenting, Dobree, Porson, and Bothe, for πάροιθεν. Elmsley read πάροιθε. Hermann edits ἦ μόνῳ γὰρ οἵδε δῆτα, where the combination γὰρ—δῆτα seems strange to the ear, besides that either μόνοι οἵδε or μόνῳ τώδε should have been used.

363. Hermann gives this verse to Achilles; but it is altogether unimportant which of the two assures the old man. One would think that it was the place of his mistress to do so, at least as much as for a stranger. Monk however also gives it to Achilles, reading μόνοιν with Markland.

364. σώσαθ' Kirchhoff for σώσας, σώσουσ', σώσασ', σῶσον.—On the formula οὓς ἐγὼ θέλω see Hel. 1405. Herc. F. 748, 762. He means, τὴν ἐμὴν δέσποιναν καὶ τὴν θυγατέρα.

365. σώσει is Monk's correction for ἂν ὥσῃ. It seems more probable than Markland's ἀνοίσει or Boeckh's ὀνήσει, because it directly replies to σώσατε preceding; 'If you appeal to πρόνοια to save, your appeal brings only prospective, not present, succour.' Hermann's reading has little to commend it, εἰς μέλλοντ' ἂν ὡς δὴ χρόνον, *ut in tempus jam instans*. He also gives ὄκνον τινὰ, *sed habet aliquid timoris*. But ὄγκος is 'fuss,' 'bombast,' 'parade,' 'pretension.' Monk compares Oed. Col. 1162, βραχύν τιν' αἰτεῖ μυθὸν, οὐκ ὄγκου πλέων.—This verse, it will be noticed, is the remark of Achilles. Clytemnestra is anxious to assure him; here a kind of taunt is thrown out, because the

ΚΛ. δεξιᾶς ἔκατι μὴ μέλλ', εἴ τί μοι χρήζεις λέγειν.
ΘΕ. οἶσθα δῆτά μ' ὅστις ὢν σοὶ καὶ τέκνοις εὔνους ἔφυν.
ΚΛ. οἶδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν.
ΘΕ. χὤτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων ἄναξ.
ΚΛ. ἦλθες εἰς Ἄργος μεθ' ἡμῶν, κἀμὸς ἦσθ' ἀεί ποτε.
ΘΕ. ὧδ' ἔχει· καὶ σοὶ μὲν εὔνους εἰμί, σῷ δ' ἧσσον πόσει.
ΚΛ. ἐκκάλυπτέ νύν ποθ' ἡμῖν οὕστινας λέγεις λόγους.
ΘΕ. παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτανεῖν.
ΚΛ. πῶς; ἀπέπτυσ', ὦ γεραιὲ, μῦθον· οὐ γὰρ εὖ φρονεῖς.
ΘΕ. φασγάνῳ λευκὴν φονεύων τῆς ταλαιπώρου δέρην.
ΚΛ. ὦ τάλαιν' ἐγώ. μεμηνὼς ἆρα τυγχάνει πόσις;
ΘΕ. ἀρτίφρων, πλὴν ἐς σὲ καὶ σὴν παῖδα· τοῦτο δ' οὐ φρονεῖ.
ΚΛ. ἐκ τίνος λόγου; τίς αὐτὸν οὐπάγων ἀλαστόρων;
ΘΕ. θέσφαθ', ὥς γέ φησι Κάλχας, ἵνα πορεύηται στρατὸς
ΚΛ. ποῖ; τάλαιν' ἐγὼ, τάλαινα δ' ἣν πατὴρ μέλλει κτανεῖν.
ΘΕ. Δαρδάνου πρὸς δῶμαθ', Ἑλένην Μενέλεως ὅπως λάβῃ.
ΚΛ. εἰς ἄρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος;
ΘΕ. πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει πατήρ.

old man's address to πρόνοια seemed too rhetorical for the speech of a slave.

866. Both Monk and W. Dindorf explain δεξιᾶς ἔκατι by *per dextram te oro*. The more obvious meaning is, 'As far as the pledge (promised security) of my right hand is concerned, delay not to speak,' because I offer it to you at once, whatever you may be going to tell me.

867. δῆτά μ' Porson for δῆτά γ'.

869. ταῖς σαῖσι φερναῖς. See above, v. 47. 612. It was the custom to present slaves as part of a marriage portion. Aesch. Suppl. 955, ὡς ἑφ' ἑκάστῃ διεκλήρωσεν Δαναὸς θεραποντίδα φερνήν.

870. μεθ' ἡμῶν. He was συννυμφοκόμος, *sup.* v. 48.

872. ποθ'. The Florence MSS. give πεῖθ'. We should read πρὸς ἡμᾶς, as neither νῦν ποτε nor νύν ποτε is usual.

877. Monk compares Orest. 540, μακάριος—πλὴν εἰς θυγατέρας· τοῦτο δ' οὐκ εὐδαιμονῶ.

ΚΛ. ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ἥ μ' ἐκόμισεν ἐκ δόμων ;

ΘΕ. ἵν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύσουσα σήν.

ΚΛ. ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ σέθεν.

ΘΕ. οἰκτρὰ πάσχετον δύ' οὖσαι· δεινὰ δ' Ἀγαμέμνων ἔτλη.

ΚΛ. οἴχομαι τάλαινα, δάκρυόν [τ'] ὄμματ' οὐκέτι στέγει.

ΘΕ. εἴπερ ἀλγεινὸν τὸ τέκνων στερομένην δακρυρροεῖν.

ΚΛ. σὺ δὲ τάδ', ὦ γέρον, πόθεν φῆς εἰδέναι πεπυσμένος ;

ΘΕ. δέλτον ᾠχόμην φέρων σοι, πρὸς τὰ πρὶν γεγραμμένα.

ΚΛ. οὐκ ἐῶν ἢ ξυγκελεύων παῖδ' ἄγειν θανουμένην ;

ΘΕ. μὴ μὲν οὖν ἄγειν· φρονῶν γὰρ ἔτυχε σὸς πόσις τότ' εὖ.

ΚΛ. κἆτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν ;

ΘΕ. Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.

ΚΛ. ὦ τέκνον Νηρῇδος, ὦ παῖ Πηλέως, κλύεις τάδε ;

ΑΧ. ἔκλυον οὖσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως φέρω.

ΚΛ. παιδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.

ΑΧ. μέμφομαι κἀγὼ πόσει σῷ κοὐχ ἁπλῶς οὕτω φέρω.

884. ὅς μ' Monk for ἥ μ'. W. Dindorf and Hermann give ἧ μ' with Bothe. But the vulgate has a simple sense, 'What plea had this marriage, that it brought me from home?' The πρόφασις itself is said κομίζειν, as being the motive.

885. ἀγάγοις Blomfield for —ῃς and νυμφεύσουσα Barnes for —εύουσα.

888. στέγει, holds, restrains from running out; as a vessel is often said στέγειν, 'to be water-tight.' Aesch. Suppl. 126, λινορραφὴς δόμος ἅλα στέγων. Theb. 205, πύργον στέγειν εὔχεσθε πολέμιον δόρυ.— The τε seems to injure the metre, though the anapaest might represent a spondee.

889. Kirchhoff conjectures, οὐ γὰρ ἀλλ' εἰκὸς τὸ τέκνων κτλ. Perhaps, εἴπερ ἀλγεινόν γε τέκνων κτλ. Supply ἐστὶ (not σὺ πάσχεις, with Monk).

891. πρὸς, in reference to, i. e. to cancel the former letter. But v. 117, πέμπω σοι πρὸς ταῖς πρόσθεν δέλτοις, 'in addition to the former,' if the accusative should not rather be restored.

892. ξυγκελεύων, urging me in common with the other letter.

894. φέρων γε, 'if, as you say, you were carrying it.'

897. As φαύλως φέρειν does not commonly represent 'aegre ferre,' (cf. v. 850,) we might read τὸ δέ γ' ἐμὸν φαύλως φέρω, 'but my own case I bear lightly,' or 'with indifference.' This is somewhat confirmed by the reading of one MS. ἀθλίαν γε, where the γε inserted in the wrong place may have expelled the σε. Moreover, οὐχ ἁπλῶς οὕτω below is naturally opposed, not to οὐ φαύλως, but to φαύλως.

ΚΛ. [οὐκ ἐπαιδεσθήσομαί γε προσπεσεῖν τὸ σὸν γόνυ,
θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι ;
ἐπὶ τίνος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι;]
ἀλλ' ἄμυνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξίᾳ
τῇ τε λεχθείσῃ δάμαρτι σῇ, μάτην μὲν, ἀλλ' ὅμως.
σοὶ καταστέψασ' ἐγώ νιν ἦγον ὡς γαμουμένην,
νῦν δ' ἐπὶ σφαγὰς κομίζω· σοὶ δ' ὄνειδος ἵξεται,
ὅστις οὐκ ἤμυνας· εἰ γὰρ μὴ γάμοισιν ἐζύγης,
ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.
πρὸς γενειάδος *σε, πρὸς σῆς δεξιᾶς, πρὸς μητέρος·
ὄνομα γὰρ τὸ σόν μ' ἀπώλεσ', ᾧ σ' ἀμυνάθειν χρεών.
οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ.
οὐδὲ φίλος οὐδεὶς γελᾷ μοι· τὰ δ' Ἀγαμέμνονος κλύεις
ὠμὰ καὶ πάντολμ'· ἀφῖγμαι δ', ὥσπερ εἰσορᾷς, γυνὴ
ναυτικὸν στράτευμ' ἄναρχον κἀπὶ τοῖς κακοῖς θρασὺ,
χρήσιμον δ', ὅταν θέλωσιν. ἦν δὲ τολμήσῃς σύ μου

900—2. These three verses must be regarded as spurious. No attempts to emend them are satisfactory; and they are not wanted to the context, for the same thing is asserted below, v. 911. The γε in the first verse is not Euripidean; nor is Markland's ἐπαιδεσθήσομαι 'γὼ more tenable than ἐγὼ σεμνύνομαι, since in neither case is the pronoun emphatic. Hermann's ἐπαιδεσθησόμεσθα, followed by the singular θνητὸς, though defensible, is scarcely plausible; and lastly, the phrase ἐπί τινος σπουδάζειν stands self-condemned for ὑπέρ τινος. Porson read ἢ τίνος, and Hermann edits ἐπὶ τίνι. Perhaps we might justly add, that σπουδαστέον is rather suspicious as a tragic form.—For σεμνύνεσθαι, 'to be reserved,' 'to act the prude,' see v. 996.

904. ἀλλ' ὅμως, sc. λεχθείσῃ. It is obvious that Hermann is right in placing a full stop here.

909. σε was added by Markland, who omitted τε before μητέρος, and proposed also σε for σῆς, adopted by Monk.

910. ᾧ, sc. ὀνόματι, 'which name you are bound to defend,' when in danger of discredit.

911. καταφυγεῖν. Possibly καταφυγήν. Suppl. 267, ἔχει γὰρ καταφυγὴν θὴρ μὲν πέτραν, δοῦλος δὲ βωμοὺς θεῶν.

912. πελᾷ or πέλας Markland for γελᾷ. Kirchhoff adopts the former, Hermann and Monk the latter conjecture. One cannot help feeling some suspicion as to the genuineness of the latter part of this ῥῆσις. With v. 914 compare Hec. 607, ναυτικὴ τ' ἀναρχία κρείσσων πυρὸς, κακὸς δ' ὁ μή τι δρῶν κακόν.

χεῖρ' ὑπερτεῖναι, σεσώσμεθ'· εἰ δὲ μή, οὐ σεσώσμεθα.

ΧΟ. δεινὸν τὸ τίκτειν, καὶ φέρει φίλτρον μέγα πᾶσίν τε κοινὸν, ὥσθ' ὑπερκάμνειν τέκνων.

ΑΧ. ὑψηλόφρων μοι θυμὸς αἴρεται πρόσω, ἐπίσταται δὲ τοῖς κακοῖσί τ' ἀσχαλᾶν μετρίως τε χαίρειν τοῖσιν ἐξωγκωμένοις. [λελογισμένοι γὰρ οἱ τοιοίδ' εἰσὶν βροτῶν ὀρθῶς διαζῆν τὸν βίον γνώμης μέτα. ἔστιν μὲν οὖν ἵν' ἡδὺ μὴ λίαν φρονεῖν, ἔστιν δὲ χὤπου χρήσιμον γνώμην ἔχειν.] ἐγὼ δ' ἐν ἀνδρὸς εὐσεβεστάτου τραφεὶς Χείρωνος ἔμαθον τοὺς τρόπους ἁπλοῦς ἔχειν. καὶ τοῖς Ἀτρείδαις, ἢν μὲν ἡγῶνται καλῶς, πεισόμεθ'· ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.

916. εἰ δὲ μή, 'but otherwise.' This formula was so familiar that it was not unnaturally used with ἢν δὲ preceding. Monk gives ἢν δὲ μή.

919 seqq. There are very grave reasons for doubting whether the genuine speech of Achilles has not been superseded, either wholly or in part, by the verses of a cunning imitator. There are many points to which any critic, whose mind is imbued with the style and versification of Euripides, would be disposed to object. Hermann, while he professes not to understand αἴρεται πρόσω in the first verse, and reads in place of it προσὼν, "*quo praeditus* sum animo," justly observes, "Nemo non videt, haud satis apte nimis iracundum alias adolescentem suo deposito ingenio hic Euripidis prae se ferre sapientiam." In fact, the philosophy, or rather, the *logic* of the first seven verses is very obscure; one is tempted to say, there is no logic at all in it. Achilles feels sympathy for Clytemnestra, and he feels indignation at Agamemnon's baseness; but neither his sympathy nor his indignation (such has been his education) shall lead him to act imprudently. This is what he ought to say, rather than what he does say; for the way of expressing it is very involved:—'my aspiring mind is soaring far aloft,' and it has learnt both to be vexed at what is bad, and to rejoice moderately at what is elevated above the common standard; for such men have the prudence to pass their life rightly with judgment. There are occasions now wherein it is sweet not to be too wise, and other occasions wherein also it is useful to have discretion.' Without staying to disentangle the diction, we may remark (1) on αἴρεται πρόσω, which can only mean 'is raised far aloft into the clouds,' i. e. entertains magnanimous sentiments, (not *commovetur*, as Hermann renders it,) and (2) λελογισμένοι εἰσὶ διαζῆν, which it is very hard to render at all, unless it mean 'are calculated to live,' &c. Monk translates 'such men are discreet;' but in comparing τὸ λελογισμένον, v. 386, he fails to see the wide difference between the two usages. Nor is it clear what he means in saying "διαζῆν est infinitivus per se positus, quod non raro fit." It would perhaps be possible to supply ὥστε. But (3) another difficulty meets us; if ὀρθῶς belongs to διαζῆν, then γνώμης μέτα is little better than a tautology; if to λελογισμένοι εἰσὶ, the order of the words is ambiguous.—These two verses (922—3) are given in the copies to the chorus. They were assigned to Achilles by G. Burges.

929. For οὐ πείσομαι there is a variant οὐ πεισόμεθα. Kirchhoff conjectures, ὅταν δὲ μὴ, οὐ πειθοίμεθ' ἄν.

ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν
παρέχων Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί.
[σὲ δ', ὦ σχέτλια παθοῦσα πρὸς τῶν φιλτάτων,
ἃ δὴ κατ' ἄνδρα γίγνεται νεανίαν,
τοσοῦτον οἶκτον περιβαλὼν καταστελῶ,]
κοὔποτε κόρη σὴ πρὸς πατρὸς σφαγήσεται
ἐμὴ φατισθεῖσ'· οὐ γὰρ ἐμπλέκειν πλοκὰς
ἐγὼ παρέξω σῷ πόσει τοὐμὸν δέμας.
τοὔνομα γὰρ, εἰ καὶ μὴ σίδηρον ἥρατο,
τοὐμὸν φονεύσει παῖδα σήν. τὸ δ' αἴτιον
πόσις σός· ἁγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμὸν,
εἰ δι' ἔμ' ὀλεῖται διά τε τοὺς ἐμοὺς γάμους
[ἡ δεινὰ τλᾶσα κοὐκ ἀνεκτὰ παρθένος,
θαυμαστὰ δ' ὡς ἀνάξι' ἠτιμασμένη.
ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνὴρ,
ἐγὼ τὸ μηδὲν, Μενέλεως δ' ἐν ἀνδράσιν,
ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγὼς,
εἴπερ φονεύει τοὐμὸν ὄνομα σῷ πόσει.
μὰ τὸν δι' ὑγρῶν κυμάτων τεθραμμένον
Νηρέα, φυτουργὸν Θέτιδος, ἥ μ' ἐγείνατο,
οὐχ ἅψεται σῆς θυγατρὸς Ἀγαμέμνων ἄναξ,
οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·

932. Barnes and Kirchhoff give ὦ παθοῦσα σχέτλια.

934. This verse, though it can hardly be genuine, seems intended to mean, 'investing you with so much compassion I will tranquillize you.' Compare περιβαλεῖν σωτηρίαν, Herc. F. 304. For καταστέλλειν, 'to arrange,' 'set right,' Hermann refers to Bacch. 933. Hermann gives τοσοῦτό γ', 'so far at least,' and οὔποτε for κοὔποτε in the next verse, which he regards as exegetical of τοσοῦτο.

936. ἐμπλέκειν πλοκὰς, 'to play tricks on.' Cf. Ion 826, ἔπλεκεν πλοκὰς τοιάσδε. With παρέχειν δέμας, 'to lend one's person,' compare παρέχειν ὄνομα, *sup.* 128.

938. For ἥρατο one might conjecture ἠράμην. Morally, he says, if not actually, he will be the slayer of Iphigenia. This argument may seem unreal; but the Greeks thought very much of εὔκλεια and κλεινὸν ὄνομα.

942. From this verse to the end of the speech W. Dindorf includes in brackets as an interpolation. It does not seem to the present editor in any great degree more suspicious than the first part; though it certainly is equally so. The phrase θαυμαστὰ ὡς ἀνάξια, for σφόδρα ἀναξίως, is of a later age than Euripides. W. Dindorf thinks it was adapted from Hel. 455, ὦ δαῖμον, ὡς ἀνάξι' ἠτιμώμεθα.

947. W. Dindorf points out the inaccurate phrase, as well as the mere repetition of the words above, in this verse, 'if your husband uses my name in slaying his daughter.' It is hardly necessary to read φονεύσει, with Schaefer. The MSS. have ὅσπερ or ὥσπερ, the Aldine εἴπερ, doubtless by conjecture.

951. The intended meaning is, 'not even with the tip of his hand, so as to lay

ἦ Σίπυλος ἔσται πόλις, ὅρισμα βαρβάρων,
ὅθεν πεφύκασ' οἱ στρατηλάται γένος,
Φθίας δὲ τοὔνομ' οὐδαμοῦ κεκλήσεται.
πικροὺς δὲ προχύτας χέρνιβάς τ' ἐνάρξεται
Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ' ἀνήρ;
ὃς ὀλίγ' ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει
τυχὼν, ὅταν δὲ μὴ τύχῃ, διοίχεται.
ἦ τῶν γάμων ἕκατι μυρίαι κόραι
θηρῶσι λέκτρον τοὐμόν· εἴρηται τόδε·
ἀλλ' ὕβριν ἐς ἡμᾶς ὕβρισ' Ἀγαμέμνων ἄναξ·
χρῆν δ' αὐτὸν αἰτεῖν τοὐμὸν ὄνομ' ἐμοῦ πάρα,
θήραμα παιδός· ἡ Κλυταιμνήστρα δ' ἐμοὶ

it on her robes.' But the expression is inaccurate.

952—4. Here again the diction is faulty. 'Sipylus, that barbaric (i. e. Lydian) settlement, whence Tantalus, the ancestor of Agamemnon and Menelaus came, will henceforth be a city (i. e. illustrious), while the name of my country Phthia will be mentioned no where.' If the correction of Jacobs be right, *τοὔνομ'* for *τοὐμὸν* or *τοὐμόν τ'*, and *Φθίας* for *Φθία*, the poet should at least have used *γενήσεται* for *κεκλήσεται*.

955. *ἐνάρξεται* Musgrave for *ἀνάξεται*. Compare v. 1471. The reader will notice the feebleness of the invective against the *μάντεις* in this place, where it is dragged in wholly *παρὰ καιρόν*. That it represents the doctrine of Euripides (Electr. 400) is no proof that it proceeded from his pen.

956. It seems better to put the question at *ἀνὴρ* than at *διοίχεται*. The answer then is, 'He is one who says a few truths and many lies, as he may chance to utter them; but, when he fails, is done for,' i. e. loses all credit. We should construe *τίς ἐστι μάντις ἀνὴρ* rather than *τίς ἀνὴρ μάντις ἐστί;*

959. The old copies give *ἦ τῶν γαμούντων ἕκατι*, the alteration of some transcriber who thought the *α* in *ἕκατι* was short. To Scaliger *γάμων* is due. Hermann and Kirchhoff give *οὐ* for *ἦ*, with a colon after *ἕκατι*, but this is only to patch up a passage not worth emending. The interpolator evidently meant Achilles to say, 'I can assure you that, as far as marriage is concerned, many girls aspire to my bed.' But the article, *τῶν γάμων*, betrays an inaccurate composer, and the rhetorical formula *εἴρηται τόδε* is very unusually employed. The idea, as Hermann remarks (who here for the first time suspects some interpolation), is taken from Il. ix. 395, *πολλαὶ Ἀχαιΐδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε—τάων ἥν κ' ἐθέλωμι φίλην ποιήσομ' ἄκοιτιν*.

963. *θήραμα παιδός*, as a means for getting his daughter in his power. For *χρῆν δ' αὐτὸν* we might have expected *χρὴ γάρ νιν*. The following words are so absurd, that it is surprising any critic should take pains to correct them. Hermann (and so Hartung, according to Kirchhoff) reads *εἰ Κλυταιμνήστρα*, making *ἔδωκα τἂν* the apodosis; while Monk, who is not offended by the article *ἡ*, supposes the clause is parenthetical, and said aside. Clearly, Clytemnestra, to whom he is speaking, could not be addressed in the third person, directly at least. But the truth is, the interpolator forgot himself, and that is the long and short of the matter.—It seems best, with Hermann, to give *δ' ἐμοὶ* for *δέ μοι*, and to understand, 'Clytemnestra was especially influenced by *me* (i. e. by my rank and family, as described by Agamemnon, v. 101) to give her daughter to me as a husband.' Such being the case, he argues, it was all the more proper for Agamemnon to obtain my consent. W. Dindorf thinks the argument runs thus;—Agamemnon ought to have asked my consent, and then I could easily have persuaded Clytemnestra to give me her daughter in marriage, and so I would have given her up

μάλιστ' ἐπείσθη θυγατέρ' ἐκδοῦναι πόσει.
ἔδωκά τἂν Ἕλλησιν, εἰ πρὸς Ἴλιον
ἐν τῷδ' ἔκαμνε νόστος· οὐκ ἠρνούμεθ' ἄν
τὸ κοινὸν αὔξειν ὧν μέτ' ἐστρατευόμην.
νῦν δ' οὐδέν εἰμι παρά γε τοῖς στρατηλάταις,
ἐν εὐμαρεῖ τε δρᾶν τε καὶ μὴ δρᾶν καλῶς.
τάχ' εἴσεται σίδηρος, ὃν πρὶν ἐς Φρύγας
ἐλθεῖν φόνου κηλῖσιν αἵματι χρανῶ,
εἴ τίς με τὴν σὴν θυγατέρ' ἐξαιρήσεται.
ἀλλ' ἡσύχαζε· θεὸς ἐγὼ πέφηνά σοι
μέγιστος, οὐκ ὤν· ἀλλ' ὅμως γενήσομαι.

ΧΟ. ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ' ἄξια
καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.]

ΚΛ. φεῦ·
πῶς ἄν σ' ἐπαινέσαιμι μὴ λίαν λόγοις,
μηδ' ἐνδεὴς τοῦδ' ἀπολέσαιμι τὴν χάριν;
αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ

to the Greeks. But he rightly adds, that not only is this absurd in itself, but at variance with the statement in v. 236—7.

965. ἔδωκα, scil. ὄνομα τοὐμόν.

967. ἐστρατεύομεν Monk for —μην.

968. νῦν δὲ, 'but as it is,' viz. since they have *not* condescended to ask my consent, 'I am held as nothing in the estimation of the generals, and they are indifferent whether they treat me well or ill.' For ἐν εὐμαρεῖ see Hel. 1227. Monk translates, 'whether I benefit them or not;' and Kirchhoff would read κακῶς for καλῶς. Hermann edits, παρὰ δὲ τοῖς στρατηλάταις ἐν εὐμαρεῖ τὸ δρᾶν τε κτλ.

970. On τάχ' εἴσεται, which virtually conveys a threat, (as we say, 'we shall see,') the reader is referred to Aesch. Cho. 297, εἰ δὲ μὴ, τάχ' εἴσεται. Heracl. 65. Suppl. 580. Phoen. 253.

971. Monk adopts Porson's correction, which he calls, "inter felicissimas simul et maxime simplices," ὃν, πρὶν εἰς Φρύγας ἐλθεῖν φόνου, κηλῖσιν αἵματος χρανῶ. The interpolator probably meant αἵματι to stand in apposition to φόνου κηλῖσιν. Bothe ventures on a compound which is contrary to all analogy, αἱματοχρανῶ. We need however wonder at nothing from an editor who gives ὕβρισεν in v. 961, "because the ὑ ought not to be made long when it is short in ὕβρις," and who reads εἰς μέλλοντ' ἂν οἶσῃ χρόνον in v. 865, and proposes σεσώσμεθ' ἄν in v. 916.

973—4. The absurdity of such a sentiment was noticed by Markland. Hermann undertakes a feeble defence, but evidently against his own convictions.

975—6. This distich appears to the present editor to be also spurious. The epexegesis of ἐναλία δαίμων by σεμνὴ θεὸς does not seem like the style of Euripides.

977. πῶς ἄν κτλ. 'Would that I could praise you neither too much in words nor, by falling short, lose the grace of this,' or destroy the graciousness of the praise. The best copies give μήτ' ἐνδεῶς μὴ τοῦδ', with the variant ἐνδεὴς, but Aldus, whom Monk follows, reads μήτ' ἐνδεῶς μήτ' ἀπολέσαιμι κτλ. It is very difficult to say whether the μὴ or the τοῦδε is an interpolation. For the sentiment, that in praising the deserving a just mean should be observed, compare Heracl. 202, ἐναισίμως αἰνεῖν, Aesch. Agam. 890, and *ibid.* v. 757, πῶς σε προσείπω — μήθ' ὑπεράρας μήθ' ὑποκάμψας καιρὸν χάριτος; The two following verses are quoted by Stobaeus, Flor. xiv. 5.

μισοῦσι τοὺς αἰνοῦντας, ἢν αἰνῶσ' ἄγαν.
αἰσχύνομαι δὲ παραφέρουσ' οἰκτροὺς λόγους
ἰδίᾳ νοσοῦσα· σὺ δ' ἄνοσος κακῶν γ' ἐμῶν.
ἀλλ' οὖν ἔχει τοι σχῆμα, κἂν ἄπωθεν ᾖ
ἀνὴρ ὁ χρηστὸς, δυστυχοῦντας ὠφελεῖν.
οἴκτειρε δ' ἡμᾶς· οἰκτρὰ γὰρ πεπόνθαμεν,
ἢ πρῶτα μέν σε γαμβρὸν οἰηθεῖσ' ἔχειν
κενὴν κατέσχον ἐλπίδ'· εἶτά σοι τάχα
ὄρνις γένοιτ' ἂν τοῖσι μέλλουσιν γάμοις
θανοῦσ' ἐμὴ παῖς, ὅ σε φυλάξασθαι χρεών.
ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη·
σοῦ γὰρ θέλοντος παῖς ἐμὴ σωθήσεται.
βούλει νιν ἱκέτιν σὸν περιπτύξαι γόνυ;
ἀπαρθένευτα μὲν τάδ'· εἰ δέ σοι δοκεῖ,
ἥξει δι' αἰδοῦς ὄμμ' ἔχουσ' ἐλεύθερον.
εἰ δ', οὐ παρούσης, ταὐτὰ τεύξομαι σέθεν,

981. We cannot say, with Elmsley, that *παραφέρουσα* is here the same as *προσφέρουσα*, though Monk appears to give credit to the doctrine. Rather, there is the notion of bringing in something inopportunely, as in Aesch. Prom. 1086, *οὐ γὰρ δή που τοῦτό γε τλητὸν παρέσυρας ἔπος.—κακῶν γε ἐμῶν*, at least of those troubles which are peculiarly mine. Hermann omits the *γε*, with Aldus.

983. Some editors give *τι* for *τοι* with Aldus, and *ὠφελῶν* after Canter. In favour of *τι* a very similar passage might be adduced, Troad. 469, *ὦ θεοί· κακοὺς μὲν ἀνακαλῶ τοὺς συμμάχους, ὅμως δ' ἔχει τι σχῆμα κικλήσκειν θεούς*. Hermann thinks *ἔχει πρόσχημα* may be the true reading here. He rightly makes *ἀνὴρ* the nominative to *ᾖ*, not to *ἔχει*, and he is followed by Kirchhoff. Bothe construes *χρηστὸς ὠφελεῖν*, 'good in assisting.' The meaning in fact is, *ἔχει σχῆμα ἄνδρα τὸν χρηστὸν ὠφελεῖν δυστυχοῦντας* κτλ., 'it looks well for your worthy man to assist the distressed, even when he is unconnected by birth.' She takes the low ground, that such an act is sure to bring him credit, not that it is his duty, or true virtue.

986—7. *πρῶτα μὲν — εἶτα*. 'In the first place, I have been disappointed in not having you for a son-in-law; in the next place, when you do marry, as marry you shortly will, the death of the maiden will bring you a bad omen, unless you prevent it by timely interference.' Monk gives *σοῖς τε* for *τοῖσι*, after Markland, 'to you and your future wife.'

990. *εὖ δὲ καὶ τέλει*, 'therefore accomplish it well,' is Kirchhoff's ingenious but unnecessary conjecture.

993. Hesychius, *ἀπαρθένευτα· οὐ πρέποντα παρθένοις. Σοφοκλῆς Ἰφιγενείᾳ τῇ ἐν Αὐλίδι.*

994. *δι' αἰδοῦς, σὺν αἰδοῖ*, with virgin modesty. Matthiae compares *κἀγὼ δι' αἰδοῦς εἶπον*, Bacch. 441. Others construe *ἥξει δι' αἰδοῦς, aderit cum verecundia*. But this cannot be compared with *ἥκειν δι' ὀργῆς* &c.—*ἐλεύθερον*, at once as a lady and a modest maiden.

995. The MSS. reading, *ἰδοὺ παρούσης* (*ἢ μὴ παρούσης* is the conjecture of the Aldine editor), was corrected by Nauck, whom Kirchhoff follows. With Elmsley, he assigns v. 996 to Clytemnestra, instead of Achilles. The correction *εἰ δ' οὐ παρούσης* occurred also to Hermann, but he edits, with Monk and W. Dindorf, *ἢ μὴ—σέθεν;* interrogatively. Both Monk and W. Dindorf however think the verse is spurious. Markland and Heath gave *ταὐτὰ* for *ταὐτα*. With these corrections, the passage gives a good and plain sense:

μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται·
ὅμως δ' ὅσον γε δυνατὸν αἰδεῖσθαι χρεών.
[ΑΧ. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμὴν,
μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·
στρατὸς γὰρ ἀθρόος ἀργὸς ὢν τῶν οἴκοθεν
λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ.
πάντως δέ μ' ἱκετεύοντες ἥξετ' εἰς ἴσον
εἴ τ' ἀνικέτευτος ἦς· ἐμοὶ γάρ ἐστ' ἀγὼν
μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν.
ὡς ἔν γ' ἀκούσασ' ἴσθι, μὴ ψευδῶς μ' ἐρεῖν·
ψευδῆ λέγων δὲ καὶ μάτην ἐγκερτομῶν
θάνοιμι, μὴ θάνοιμι δ', ἢν σώσω κόρην.
ΚΛ. ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

—'If however, she being absent, I shall obtain the same from you, (i. e. the same aid that my child would by personally supplicating you,) let her stay in the house; for she is coy in her maiden bashfulness: nevertheless, as far as is in your power, you should show her compassion,' i. e. even though she is reluctant to petition you in person. The last line is explained by Bremi, whom Hermann and Monk follow, "*sed tamen non ultra quam res patitur verecundum esse oportet.*" Kirchhoff's conjecture, *σεμνὰ μὲν σεμνύνεται*, suits *ὅμως δὲ* somewhat better.

998. Clytemnestra has obtained from Achilles the promise that he will oppose Iphigenia's sacrifice. The time for doing so has not yet arrived; but she may rest assured of his successful interposition. Here, then, the scene should end. But we find it protracted to a considerable length, and in a style of versification which ought to strike every experienced reader of Euripides as peculiar, merely to state, that Achilles will certainly perform his promise, and in order that the speakers may agree upon the very common-place plan of trying to induce Agamemnon to alter his mind. On the most mature consideration, the present editor feels satisfied that the passage from 998 to 1035 must be rejected. Abundant evidence will appear, that it is the composition of a later hand.

999. *ὄνειδος ἀμαθές*. Note the expression, not Euripidean, for *ὄνειδος τῶν σκαιῶν*, the reproach of the ignorant multitude.

1000. *ἀργὸς, ἀεργὸς*, as Aesch. Theb. 406, *αἰσχρῶν γὰρ ἀργὸς, μὴ κακὸς δ' εἶναι φιλεῖ*.

1003. Note again the un-Attic *εἰ—ἦς*. Remedies have been proposed, as *ἦν* for *εἰ*, and *ἦσθ'* or *ἦν* for *ἦς*. By adopting the first person *ἦν*, the sense is simple, 'Do as you will, you will come to the same result by supplicating me, as if I had been unsupplicated.' However, the imperfect indicative does not well accord with the future. He should have said *ἦν τ'—ὦ*. But this violates the metre.

Ibid. *ἐμοὶ γὰρ κτλ.* 'For my own anxiety is very great to rid you of your troubles,' and so no further inducement than my own feeling is required.

1005. The meaning of this verse, weak as it is, Hermann has rightly interpreted, 'be assured you have heard one thing at least from me, that I shall not speak falsely.' In other words, 'What you have heard me promise, that I will perform.' Some construe *ἴσθι* with *ἐρεῖν*, an unusual syntax.

1006. *ἐγκερτομῶν*, formed on the analogy of *ἐγγελᾶν, ἐνυβρίζειν*, is a suspected word. See on v. 849. L. Dindorf gives *σε κερτομῶν*, Bothe *συγκερτομῶν*,—but an interpolator should be allowed to speak for himself.

1008. *συνεχῶς ὠφελῶν*, continually, habitually, aiding the unfortunate. Hermann, whose practised ear and general good taste led him to feel the weakness of

ΑΧ. ἄκουε δή νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.
ΚΛ. τί τοῦτ' ἔλεξας; ὡς ἀκουστέον γέ σου.
ΑΧ. πειθώμεθ' αὖθις πατέρα βέλτιον φρονεῖν.
ΚΛ. κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν.
ΑΧ. ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.
ΚΛ. ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρή με δρᾶν φράσον.
ΑΧ. ἱκέτευ' ἐκεῖνον πρῶτα μὴ κτείνειν τέκνα·
ἢν δ' ἀντιβαίνῃ, πρὸς ἐμέ σοι πορευτέον.
εἰ γὰρ τὸ χρῄζον ἐπίθετ', οὐ τοὐμὸν χρεὼν
χωρεῖν· ἔχει γὰρ τοῦτο τὴν σωτηρίαν.
κἀγώ τ' ἀμείνων πρὸς φίλον γενήσομαι,
στρατός τ' ἂν οὐ μέμψαιτό μ', εἰ τὰ πράγματα
λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει.
καλῶς δὲ κρανθέντων πρὸς ἡδονὴν φίλοις
σοί τ' ἂν γένοιτο κἂν ἐμοῦ χωρὶς τάδε.
ΚΛ. ὡς σώφρον' εἶπας. δραστέον δ' ἃ σοι δοκεῖ.
ἢν δ' αὐτὰ μὴ πράσσωμεν ἂν ἐγὼ θέλω,
ποῦ σ' αὖθις ὀψόμεσθα; ποῦ χρή μ' ἀθλίαν
ἐλθοῦσαν εὑρεῖν σὴν χέρ' ἐπίκουρον κακῶν;
ΑΧ. ἡμεῖς σε φύλακες οὖ χρεὼν φυλάσσομεν,

this adverb, edits *συνετῶς*, 'judiciously.' Bothe gives *ὄναιο συνεχῶς*, 'may you ever be blessed.'

1011. *πειθώμεθ'* is of course wrong; but it has more authority than *πείθωμεν*. For *αὖθις* or *αὖτις* Monk gives *αὐτῆς*. However, *αὖθις βέλτιον φρονεῖν* may mean, 'to think better of the matter hereafter.'

1013. The article with *λόγοι* is hardly correct; Monk gives *ἀλλ' οὖν λόγοι γε*.

1014. *ὅ τι* Reiske for *τί*. Hermann has *τί δὲ χρεών με κτλ.*

1017—23. W. Dindorf marks these lines as spurious. The only wonder is, that he tolerated the preceding part. What the interpolator meant by these two verses, it is difficult to say. He appears, from the use of *πειθώμεθ'* above (1011), to have supposed *πείθεσθαι* could take a medial sense. Monk edits *καὶ δὴ τὸ χρῄζον ἔπιθεν*, 'for suppose that your enemies have persuaded him.' We doubt if the Attics used the second aorist indicative for *ἔπεισε*, though both *πιθὼν* and *πιθεῖν* occur. Hermann edits *εἰ γὰρ τὸ χρῄζον πείσετ'*, *si quod petitis impetrabitis*. Perhaps the author meant, *εἰ ἐπίθετο (ἐκεῖνος) τὸ χρῄζον, τὴν χρείαν*, 'if he consents to your request, my part in the matter need go no further.'—For *τοῦτο* Kirchhoff would read *αὐτὸ*, 'for it (*τὸ πιθέσθαι*) brings you safety of itself.'

1019. For *ἀμείνων πρὸς φίλον* Monk well compares Alcest. 433, *νεκρὸν—τοῦδ' οὐκ ἀμείνον' εἰς ἔμ'*.

1022—3. It is surprising that any critic should pass these lines as genuine; yet W. Dindorf and Monk (who ejects the first) seem alone to have suspected them. The meaning appears to be, 'And if matters turn out well, this will prove satisfactory both to your friends and to yourself, even without my interference.'

1025 *ἂν ἐγὼ θέλω*. A more experienced verse-maker would have said *οἷ' ἐγὼ θέλω*. With *ἄν*, the syntax here requires *θέλοιμι*. Monk makes the verse readable by editing *ἢν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω*, Hermann by giving *ὡς* for *ἄν*, followed by W. Dindorf.

1028. *φύλακες οὖ χρεὼν*, scil. *ὄντες*,

μή τίς σ' ἴδῃ στείχουσαν ἐπτοημένην
Δαναῶν δι' ὄχλου· μηδὲ πατρῷον δόμον
αἴσχυν'· ὁ γάρτοι Τυνδάρεως οὐκ ἄξιος
κακῶς ἀκούειν· ἐν γὰρ Ἕλλησιν μέγας.
ΚΛ. ἔστιν τάδ'. ἄρχε· σοί με δουλεύειν χρεών.
εἰ δ' εἰσὶ θεοὶ, δίκαιος ὢν ἀνὴρ σύ γε
ἐσθλῶν κυρήσεις· εἰ δὲ μὴ, τί δεῖ πονεῖν ;]
ΧΟ. τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος στρ.
μετά τε φιλοχόρου κιθάρας
συρίγγων θ' ὑπὸ καλαμοεσ-
σᾶν ἔστασεν ἰακχάν ;
ὅτ' ἀνὰ Πήλιον αἱ καλλιπλόκαμοι
Πιερίδες ἐν δαιτὶ θεῶν

guardians in the proper place, where most wanted, viz. to protect you from the army. Monk and W. Dindorf give φυλάξομεν with Markland. Bothe reads φυλακὰς φυλάξομεν, 'will keep watch.'

1033. ἔστιν τάδ', 'it is as you say,' viz. that the name of Tyndareus is to be religiously kept from scandal. It seems needless to read ἔσται τάδ', with Markland.

1034. σύ γε, added in the Aldine, is considered by Kirchhoff to be a mere patchwork of a faulty verse. Perhaps the interpolator wrote either εἰ μὲν γὰρ εἰσὶ θεοὶ, δίκαιος ὢν ἀνὴρ κτλ., or even εἰ δ' εἰσὶν οἱ θεοὶ, κτλ. Monk interprets ἐσθλῶν κυρήσεις 'you will find them favourable,' comparing Ion 1269, ἐσθλοῦ δ' ἔκυρσα δαίμονος.

1036 seqq. This elegant, although, critically considered, rather difficult ode, describes the marriage of Peleus with Thetis. Its application to Achilles is of course apparent. The glorious and divine nuptials of the father are contrasted with the feigned nuptials of the son, and the disastrous fate awaiting the pretended bride. The metres are varieties of the glyconean, abounding in resolved syllables. The first is choriambic, τίς ἄρ' being equal to a long syllable. Nearly all the rest, though more than usually irregular, may be reduced to the general laws and rhythm of that most versatile of metres, the glyconean. But v. 1043 is dochmiac, and v. 1047 ithyphallic.

1036–47. 'What marriage song was that which set up a strain accompanied by the pipe and the lute? 'Twas when the fair-tressed Muses came over Pelion with the dance and the song to the marriage of Peleus, celebrating Thetis and the great descendant of Aeacus upon the hills frequented by the Centaurs.' If τίς ἄρ' be the true reading, which may be doubted, since the MSS. give ἔστασαν for ἔστασεν, the question apparently should be placed at ἰακχὰν, and the following sentence regarded as the answer. But we suspect μάκαρ ὅ γ' ὑμέναιος, and in the antistrophe τότε δ' ἀν' (or ἄμ') ἐλάταισι κτλ., by which the anacrusis is added to each verse. The second verse is *glyconeus polyschematistus*. The third and fourth should properly be regarded as one, of the regular form, except that καλαμοεσσᾶν (—όεσσαν MSS., corrected by Markland) is pronounced καλμοεσσᾶν.—Portus, who corrected ἔστασαν, proposed as an alternative, which is preferred by Matthiae, τίν' ἄρ' ὑμέναιον. There is much to be said in favour of this, by which Πιερίδες becomes the subject of ἔστασαν.

1041. For ἐν δαιτὶ Monk gives ἐπὶ δαιτὶ, which suits the metre (glycon. pol.) rather better; but – ⏑ ⏑⏑ – may be regarded as equivalent to – ⏑ – ⏑, both representing an antispast. Kirchhoff proposes παρὰ δαιτί. In any case the sense seems general, 'whose office it is to dance and sing at the feasts of the gods.' For, if the particular marriage festival had been meant, ἐπὶ δαῖτα would rather have been used, i. e. ἦλθον ἐπὶ δαῖτα ἐς γάμον. Cf. v. 1060.

χρυσεοσάνδαλον ἴχνος
ἐν γᾷ κρούουσαι
Πηλέως ἐς γάμον ἦλθον,
μελῳδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαν
Κενταύρων ἀν' ὄρος κλέουσαι
Πηλιάδα καθ' ὕλαν.
ὁ δὲ Δαρδανίδας, Διὸς
λέκτρων τρύφημα φίλον,
χρυσέοισιν ἄφυσσε λοιβὰν
ἐν κρατήρων γυάλοις,
ὁ Φρύγιος Γανυμήδης.
παρὰ δὲ λευκοφαῆ ψάμαθον
εἱλισσόμεναι κύκλια
πεντήκοντα κόραι Νηρῆ-
ος γάμους ἐχόρευσαν.
ἀνὰ δ' ἐλάταισι στεφανώδει τε χλόᾳ ἀντ.

1045. *μελῳδοῖς* Hermann and W. Dindorf for *μελῳδοί*. The epithet is better, perhaps, applied to persons than to things, as Monk observes; but then *ἀχήμασι* is left very bare and pointless. The copies give *ἰαχήμασι*, corrected by Markland.

1046. *ἀν' ὄρος* Hermann for *ἐν ὄρεσι* or *ἀν' ὄρεσι*, and *κλέουσαι* for *κλύουσαι* Monk, which conjecture he found confirmed by one of the Paris MSS. Cf. Alcest. 447, *ἕν τ' ἀλύροις κλείοντες ὕμνοις*. —*καθ' ὕλαν*, in the forest of stone-pines, *Πηλιάδες πεῦκαι*, Alc. 915.

1049—57. 'There too was the descendant of Dardanus, the Phrygian Ganymede, the dear delight of Zeus, to draw the wine (mixed) in the golden bowls; and by the white sea-strand the daughters of Nereus danced in a circle to honour the marriage.' —*ἄφυσσε λοιβὰν, ᾠνοχόει*, part of the wine being offered in libation, Ion 1191 &c.— For *κύκλια* Monk gives *κύκλῳ* with Heath, an arbitrary and unnecessary change.— *Νηρῆος*, for which the MS. Pal. gives *Νηρέως*, has been retained on account of the metre. See on v. 1077. For *χορεύειν τινὰ* see Ion 1078.

1058—75. *ἐλάταισι*, i. e. *σὺν*, this being the weapon or staff of the Centaurs (Herc. F. 372), for which Matthiae refers to Hes. Scut. 184.—*ἀνὰ*, for *ἐκ πεδίου*,—unless we should read *ἅμα δ'*. As the Centaurs were not so much *breeders of horses* as *mounted on them* (*ἱπποβάμονες*, Soph. Trach. 1095) it seems more than probable that *ἱπποβάτας* is the true reading instead of *ἱπποβότας*. So in Cycl. 54, *ἀγροβότα* and *-βάτα* are confused. They are called *τετρασκελεῖς*, Herc. F. 181, 1273. Translate;—'And up, with silver-firs and crowns of tufted verdure, came the horse-mounted company of Centaurs to the feast of the gods and to the bowl of Bacchus. And loudly exclaimed the prophet who had learnt the inspired strains of Apollo, Chiron, mentioning him (Achilles) by name, *O daughter of Nereus, a son, a great glory to the people of Thessaly, shalt thou bring forth, who shall come with spear-bearing warriors of his Myrmidons to the* (Trojan) *land, to burn with fire the renowned country of Priam, on his body accoutred with the casing of golden armour wrought by Hephaestus, holding it as a gift from his goddess mother, Thetis, who bore him.*' There is some difficulty in the first part of this sentence, which, as Tyrwhitt perceived, (indeed, it is obvious at first sight,) contains the very words of a prophecy delivered on the occasion by Chiron. To Hermann, as quoted by Kirchhoff, some excellent emendations are due, *ἀνέκλαγεν* for *—ον, μάντις ὁ Φοιβάδα μοῦσαν* for

θίασος ἔμολεν ἱπποβάτας
Κενταύρων ἐπὶ δαῖτα τὰν
θεῶν κρατῆρά τε Βάκχου.
μέγα δ' ἀνέκλαγεν, Ὦ Νηρηὶ κόρα,
παῖδα Θεσσαλοῖς μέγα φῶς,
μάντις ὁ Φοιβάδα Μοῦσαν
εἰδὼς, Γεννάσεις,
Χείρων ἐξονομάζων,
Ὃς ἥξει χθόνα λογχήρεσι σὺν Μυρμιδόνων
ἀσπισταῖς Πριάμοιο κλεινὰν
γαῖαν ἐκπυρώσων,
περὶ σώματι χρυσέων
ὅπλων Ἡφαιστοπόνων
κεκορυθμένος ἐνδύτ', ἐκ θεᾶς
ματρὸς δωρήματ' ἔχων
Θέτιδος, ἅ νιν ἔτικτεν.
μακάριον τότε δαίμονες
τὰς εὐπάτριδος γάμον

μάντις δ' ὁ φοῖβα μοῦσαν (so the best MS.), and *ἐξονομάζων* for *ἐξωνόμασεν*. To Kirchhoff himself we owe the admirable correction *παῖδα [σὺ] Θεσσαλοῖς* for *παῖδες αἱ Θεσσαλαὶ*, which was formerly taken as the nominative to *ἀνέκλαγον*. Of course, 'the prophet who knew music' is none other than Chiron himself, who taught Achilles the use of the lyre; though there is an allusion also to his prophetic powers, since inspired women were regularly called *φοιβάδες*. The common reading, contrary alike to sense and metre, was *μάντις δ' ὁ Φοῖβος ὁ Μουσᾶν τ' εἰδὼς γεννάσεις*, which was interpreted, 'Phoebus and he who had learnt pedigrees, i. e. races yet unborn, from the Muses.' The text, as given above, presents nothing complex or difficult. There can be no doubt that *γεννάσεις* is the future of *γεννᾶν*, which is sometimes used for *τίκτειν*, said of women, as in Aesch. Suppl. 46. For *ἀνέκλαγεν* it is probable that we should read *ἀνέκραγεν*. The grammarians confounded these two forms, as in Aesch. Cho. 526, the MS. Med. gives *κέκλαγεν* for *κέκραγεν*. The *μέγα*, which is generally construed twice with *φῶς*, more naturally belongs to *ἀνέκλαγεν*, 'loudly cried.'

1066. Various corrections of *ἐξωνόμασεν* have been proposed; as *—αξεν*, *—αζεν*, *—ασσεν*, *—μηνεν*. Hermann's *—άζων* seems the best: Chiron specified the name of the hero while he predicted his greatness. One more conjecture may be added, *Χείρων ἐξονομασθεὶς*, 'the prophet by name Chiron.' It is obvious that ЄN and ΘЄI might easily be confounded.

1071—3. The construction appears to be, *κεκορυθμένος ἐνδυτὰ ὅπλων κτλ.* This participle commonly has a dative, as Androm. 279, *ἔριδι στυγερᾷ κεκορυθμένον εὐμορφίας*. Here it takes the accusative in the sense of *περιβεβλημένος*.

1077. *γάμων* Hermann, and *Νηρῇδός τ'* for *Νηρῇδος*. Kirchhoff and Bothe give *Νηρήδων* with Heath; and it is rather hard to choose. Not that 'both the marriage of the Nereid and the nuptial song of Peleus' is other than a common Greek pleonasm; but *πρώτας Νηρήδων*, 'the chief of the Nereids,' is rather better than to take *πρώτης* alone for *πρεσβίστης*. The metre of this and the next verse is the same as that in 1060—1, but the long

Νηρῇδων ἔθεσαν πρώτας
Πηλέως θ' ὑμεναίους.
σὲ δ' ἐπὶ κάρα στέψουσι καλλικόμαν ἐπῳδ.
πλόκαμον Ἀργεῖοί †γ' ἁλιᾶν 1081
ὥστε πετραίων ἀπ' ἄντρων
ἐλθοῦσαν †ὀρέων μόσχον ἀκήρατον,
βρότειον αἱμάσσοντες λαιμόν·
οὐ σύριγγι τραφεῖσαν, οὐδ' 1085
ἐν ῥοιβδήσει βουκολιῶν,
παρὰ δὲ ματρὶ νυμφοκόμῳ
* * Ἰναχίδαις γάμον.
[ποῦ τὸ τᾶς αἰδοῦς ἢ τὸ τᾶς ἀρετᾶς

syllable in *πρώτας*, as in *Νηρῆος* in the antistrophe, is unusual.

1080 seqq. 'Thee however, Iphigenia, the Argives shall crown (not with the marriage chaplet, but) as a virgin heifer that has come from the rocky retreats in the mountains,' viz. to be sacrificed.—*στέψουσι* here takes three accusatives, *ἐπιστέψουσί σε κάρα πλόκαμον*, unless we should read (as above, v. 1040) *στέψουσιν καλλιπλόκαμον* (glyc. pol.). For the marriage chaplet contrasted with that of a victim at the altar see v. 905 and 1477.—For *γ' ἁλιᾶν* Hermann gives *τὰν ἁλίαν*, sc. *ἐλθοῦσαν*, 'who hast come over the sea;' Musgrave *γ' ἀθλίαν* (*τὰν ἀθλίαν* would be better), Scaliger *βαλιὰν*, which Monk accepts, very plausibly adding *ἔλαφον*, and *ἢ* before *μόσχον*. He also gives *ὀρείαν* for *ὀρέων*, Hermann *ὀρείων*.

1084. Monk thinks this verse interpolated from another play, or from a lost part of this. The metre is certainly obscure and irregular. We have *λαιμῶν βροτείων* in Heracl. 822, where *βοτείων* is probably the right reading.

1085. *οὐ σύριγγι κτλ.* Not brought up, like a heifer, amidst the sound of the pipe and the noise of herds, but as a maiden by her mother's side. The meaning is, that the comparison with the *μόσχος* fails here. But the sentiment is rather weak, and an interpolator has probably been at work on this epode. Kirchhoff pronounces it 'corrupta nec fortasse integra.' For *ῥοιβδήσει* Dobree and Hermann proposed *ῥοιβδήσεσι*. Monk gives *βουκολιῶν* for *βουκόλων*, rightly remarking that herds, not herdsmen, are said *ῥοιβδεῖν*. Either correction restores the glyconean metre, which, as given above, is *polyschematistic*, like the next. The verse in Od. ix. 315 is rather ambiguous, *πολλῇ δὲ ῥοίζῳ πρὸς ὄρος τρέπε πίονα μῆλα Κύκλωψ*.

1087. *ματρὶ νυμφοκόμῳ* for *μητέρι νυμφοκόμον* Monk, who also perceived that some epithet like *κλεινὸν* was lost before *Ἰναχίδαις*, 'to be an illustrious bride for the Argives,' i. e. to court. Musgrave compares *νυμφοκομεῖν*, used of a bride being adorned, in Med. 985.

1089—97. The remainder of this epode appears to be spurious. It is the way of Euripides to conclude his odes by some moral reflection; but an imitator could do this, and was even likely to supply it, if the poet had omitted it. The metres, though rather rough, will fall under the laws of the glyconean, if we regard the first as cretic + glyc. pol., and *δύναμιν ἔχει* as a mere gloss on *σθένει*, for which the MSS. and edd. give *σθένειν*. Monk edits *ποῦ τὸ τᾶς αἰδοῦς πρόσωπον, ὁπότε κτλ.*, omitting the intervening words; which is probable enough. On *ποῦ* in a negative sense, see v. 406. Translate, 'No where now has the face of reverence or of virtue power to be of any avail, since impiety has influence, and virtue, put secondary, is neglected by mortals.'—*τὸ ἄσεπτον* for *ἀσέβεια*.—*ὁπότε*, like *ὅστις*, with an indicative, has the sense of *quippe quum*. The metre would run better by reading, *ἃ δ' ἀρετά γ' ὄπισθεν κτλ.*, i. e. *ἃ δέ γε ἀρετά*.

[δύνασιν ἔχει]
σθένει τι πρόσωπον ;
ὁπότε τὸ μὲν ἄσεπτον ἔχει
δύναμιν, ἁ δ' ἀρετὰ κατόπι-
σθεν θνατοῖς ἀμελεῖται,
ἀνομία δὲ νόμων κρατεῖ,
καὶ *μὴ κοινὸς ἀγὼν βροτοῖς,
μή τις θεῶν φθόνος ἔλθῃ.]

ΚΛ. ἐξῆλθον οἴκων προσκοπουμένη πόσιν
χρόνιον ἀπόντα κἀκλελοιπότα στέγας.
ἐν δακρύοισι δ' ἡ τάλαινα παῖς ἐμὴ
πολλὰς ἰεῖσα μεταβολὰς ὀδυρμάτων,
θάνατον ἀκούσασ', ὃν πατὴρ βουλεύεται.

1096. The *μὴ* was inserted by Hermann, whom W. Dindorf follows. The negative is not essential to the sense, but it is so to the metre, which is glyconean of the same kind as 1038—9. The sense now is, 'and when mortals do not (as they ought) strive in common for this end, that no anger of the gods may come against them.' Otherwise the words would mean, 'and when all that men care about is, to prevent the anger of the gods.' This however, though it might be attempted by unjust means, such as bribes and vows, is not likely to be mentioned as a vice of the day. On the other hand, the *μὴ* in the next verse would account for the omission of the particle in this. Monk accepts the common rendering, *et commune periculum mortalibus impendet, ne qua deorum invidia veniat.* Bothe, "Hoc dicit: mortales operum dare, ut miseri sint, proindeque invidiam deorum non excitent."

1098. Agamemnon had left the stage at v. 750. In the interval, the chorus had recited two *stasima*, and the long dialogue between Achilles and Clytemnestra had occurred, besides the scene in which three actors were on the stage at once, while the servant revealed his master's intentions with respect to the pretended marriage. Clytemnestra, now fully aware of the plan, and (if the text be right) having even communicated it to her daughter while the preceding ode was being sung (see v. 1102, 1117), now comes forth from the women's side of the royal tent, anxious to expostulate with her husband. To the genuineness of vv. 1099—1103 Monk has raised objections which have considerable weight. He criticizes the expressions *μεταβολαὶ ὀδυρμάτων*, for 'varied lamentations,' *θάνατον βουλεύεσθαι* for *βουλεύειν*, and *μνήμην ἄρ' εἶχον*, 'I was right, it seems, in remembering he had not gone far away.' He adds, that Agamemnon could not properly be called *χρόνιος ἀπών*. Accordingly, he somewhat arbitrarily reads *δέμας* for *πόσιν*, and so connects *προσκοπουμένη δέμας Ἀγαμέμνονος τοῦδ'*. It might also be said, that it was not likely Clytemnestra would as yet have told her daughter the fate which awaited her. Yet, if she had not, we lose the point of *παρθένου χωρὶς*, in which there is much tragic irony, v. 1107; and it was also reasonable that Iphigenia should be prepared for the touching appeal she makes at v. 1211. As for *θάνατον βουλεύεσθαι*, it is defended by Aesch. Theb. 185, *ψῆφος κατ' αὐτῶν ὀλεθρία βουλεύσεται*. By *μεταβολαὶ ὀδυρμάτων* we may understand, 'changes from sudden joy to sudden grief,' which were expressed in many ways, or in many varied tones and gestures. The chief difficulty remaining lies in v. 1103, where we should perhaps read *μνήμην γὰρ εἶχε*, 'I left her weeping, because she knew her father would soon return.'—In v. 1100, δ' is the reading of Markland for θ'. Those who object to *ἡ τάλαινα παῖς ἐμὴ* for *ἡ ἐμὴ τάλαινα παῖς*, may place a comma at *τάλαινα*.

μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος
Ἀγαμέμνονος τοῦδ', ὃς ἐπὶ τοῖς αὐτοῦ τέκνοις
ἀνόσια πράσσων αὐτίχ' εὑρεθήσεται.
ΑΓΑ. Λήδας γένεθλον, ἐν καλῷ σ' ἔξω δόμων
ηὗρηχ', ἵν' εἴπω παρθένου χωρὶς λόγους
οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.
ΚΛ. τί δ' ἔστιν, οὗ σοι καιρὸς ἀντιλάζυται;
ΑΓΑ. ἔκπεμπε παῖδα δωμάτων †πατρὸς μέτα·
ὡς χέρνιβες πάρεισιν ηὐτρεπισμέναι,
προχύται τε βάλλειν, πῦρ καθάρσιον χεροῖν,
μόσχοι τε, πρὸ γάμων ἃς θεᾷ πεσεῖν χρεὼν
Ἀρτέμιδι, μέλανος αἵματος φυσήματα.
ΚΛ. τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου
οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.
[χώρει *σὺ, θύγατερ, ἐκτὸς, οἶσθα γὰρ πατρὸς
πάντως ἃ μέλλει, χὐπὸ τοῖς πέπλοις ἄγε
λαβοῦσ' Ὀρέστην, σὸν κασίγνητον, τέκνον.
ἰδοὺ πάρεστιν ἥδε πειθαρχοῦσά σοι.

1106. Aesch. Ag. 887, Λήδας γένεθλον, δωμάτων ἐμῶν φύλαξ. Compare v. 686.

1109. 'Well, what is it, on which, in your opinion, the present occasion has hold?' A difficult verse to translate: but she alludes to his expression ἐν καλῷ σε ηὕρηχα.

1110. Kirchhoff rightly pronounces πατρὸς μέτα corrupt. It would be a very forced interpretation to render it ὥστε εἶναι μετὰ πατρὸς, ἅμα πατρί. Probably, ἔκπεμπε τὴν (or νυν) σὴν παῖδα δωμάτων πάρος.

1112. A comma has been placed after βάλλειν, by which πῦρ καθάρσιον becomes the nominative instead of the accusative. The sense is, 'barley-meal to throw,' viz. on the altar, βάλλειν βωμούς. The passage in Electr. 803 seems decisive; λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν ἔβαλλε βωμούς. The MSS. give καθάρειον, and most copies ἐκ χερῶν, corrected by Reiske and Musgrave. For χεροῖν means 'in the hands' of the attendant who brought it. The genitive could only signify 'to purify our hands,' as from blood &c., like ἱερὰ καθάρσι' οἴκων in Herc. F. 923.

1113. μόσχοι. There is an ironical allusion in this word to Iphigenia. So Hec. 526, σκίρτημα μόσχου σῆς καθέξοντες χεροῖν.

1116. Kirchhoff proposes εὖ τυχεῖν or εὐστοχεῖν.

1117. σὺ was added by Nauck. Some copies give χώρει θύγατερ, one χώρει δὲ θύγατερ. That these verses, down to v. 1123, are interpolated, is but too probable, though they do not appear to have been suspected by others. The phrase οἶσθα πατρὸς ἃ μέλλει cannot be defended; and it is hardly credible that Orestes and Iphigenia should appear on the stage at this place, and remain silent and unnoticed during the long scene that follows, to v. 1211. These lines were likely to be inserted by way of making the entrance of Iphigenia and her brother (cf. v. 1241) appear less abrupt. It is true that Clytemnestra in a manner excuses her daughter's silence by saying (v. 1121) 'the rest I will speak both for her and myself;' and it is also true that in v. 1165 Clytemnestra seems to point to the boy in παῖδα τόνδε, as if present. She may however merely mean, 'whom I have now brought to Aulis;' and the other verse (1121) looks very like an insertion to meet an anticipated objection.

τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κἀμαυτῆς φράσω.
ΑΓΑ. τέκνον, τί κλαίεις, οὐδ' ἔθ' ἡδέως ὁρᾷς,
ἐς γῆν δ' ἐρείσασ' ὄμμα πρόσθ' ἔχεις πέπλους ;]
[ΚΛ.] φεῦ·
τίν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν ;
ἅπασι γὰρ πρώτοισι χρήσασθαι πάρα
[κἀν ὑστάτοισι, κἀν μέσοισι πανταχοῦ.]
ΑΓΑ. τί δ' ἔστιν ; ὥς μοι πάντες εἰς ἓν ἥκετε,
σύγχυσιν ἔχοντες καὶ ταραγμὸν ὀμμάτων.
ΚΛ. εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.
ΑΓΑ. οὐδὲν κελευσμοῦ δεῖ μ', ἐρωτᾶσθαι θέλω.
ΚΛ. τὴν παῖδα τὴν σὴν τήν τ' ἐμὴν μέλλεις κτανεῖν ;
ΑΓΑ. ἔα·
τλήμονά γ' ἔλεξας, ὑπονοεῖς θ' ἃ μή σε χρή.
ΚΛ. ἔχ' ἥσυχος,
κἀκεῖνό μοι τὸ πρῶτον ἀπόκριναι πάλιν.
ΑΓΑ. σὺ δ' ἦν γ' ἐρωτᾷς εἰκότ', εἰκότ' *ἂν κλύοις.
ΚΛ. οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.
ΑΓΑ. ὦ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.

1122. Markland proposed *μ' ὁρᾷς*.

1126. This verse is also clearly spurious. The preceding, which means 'I may use any one of my calamities as the *ἀρχὴ*, or commencement,' was clumsily amplified by adding 'and last, and middle,' perhaps in imitation of the Homeric *τί πρῶτον, τί δ' ἔπειτα, τί δ' ὑστάτιον καταλέξω ;* So Electr. 907, *τίν' ἀρχὴν πρώτά σ' ἐξείπω κακῶν ; ποίας τελευτάς ; τίνα μέσον τάξω λόγον ;* Monk also has rejected the verse. Aldus assigns these three lines to Iphigenia; but, omitting those inclosed in brackets, they form a natural continuation of Clytemnestra's speech from v. 1116. Hermann allows that 1122—6, or 1124—6, might be omitted without detriment to the scene; but then he thinks that Agamemnon ought, according to nature, to say a few words to his daughter, and Clytemnestra ought to introduce her intended expostulation by some prefatory remarks. He thinks too, that Agamemnon's confusion would be the greater, if he were convicted of treacherous designs in the very presence of his daughter. Of course, all this falls to the ground on the assumption that Iphigenia is not yet present, as we contend. See on v. 1117.

1127. If this distich is genuine, *πάντες* means Clytemnestra and Iphigenia, who, as Agamemnon had been told at v. 1100, was *ἐν δακρύοισι*.

1130. *δεῖ μ'* Markland, *δεῖ σ'* Dobree, for *δεῖ γ'*.

1131. Properly, *τὴν σήν τε καὶ ἐμὴν* should have been said where one and the same person is meant. See however the note on Heracl. 826, *τῇ τε βοσκούσῃ χθονὶ καὶ τῇ τεκούσῃ*.—At the word *ἔα* Agamemnon is seen to start. So plain a question has put him off his guard.

1132. *τλήμονά τ'* Monk, who, in defence of the half verse following, omitted in Aldus but preserved in the MSS., cites Soph. Oed. Col. 315; cf. also v. 318. Kirchhoff says, "videtur ante haec verba versus integer Clytaemnestrae cum dimidio altero, qui Agamemnonis fuerit, desiderari."

1134. *ἂν κλύοις* Markland for *κλύεις*.

1136. *μοῖρα καὶ τύχη* Musgrave for *τύχη καὶ μοῖρα*, and in the next verse *γε* for *τε* Matthiae.

ΚΛ. κἀμός γε καὶ τῆσδ', εἷς τριῶν δυσδαιμόνων.
ΑΓΑ. τίν' ἠδίκησα;
ΚΛ. τοῦτ' ἐμοῦ πεύθει πάρα;
ὁ νοῦς ὅδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.
ΑΓΑ. ἀπωλόμεσθα. προδέδοται τὰ κρυπτά μου.
ΚΛ. [πάντ' οἶδα καὶ πεπύσμεθ' ἃ σὺ μέλλεις με δρᾶν,]
αὐτὸ δὲ τὸ σιγᾶν ὁμολογοῦντός ἐστί σου
καὶ τὸ στενάζειν πολλά. μὴ κάμῃς λέγων.
ΑΓΑ. ἰδοὺ σιωπῶ· τὸ γὰρ ἀναίσχυντόν με δεῖ
ψευδῆ λέγοντα προσλαβεῖν τῇ συμφορᾷ.
ΚΛ. ἄκουε δή νυν· ἀνακαλύψω γὰρ λόγους,
κοὐκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.
πρῶτον μέν, ἵνα σοι πρῶτα ταῦτ' ὀνειδίσω,

1138. *τίν' ἠδίκησα* Hermann for *τί μ' ἠδίκησας* or *τίν' ἠδίκησαι;* Matthiae gives *τί δ' ἠδίκησαι;* and so Monk and W. Dindorf. Hermann transposes this and the next verse after v. 1135, because Agamemnon's apostrophe *ὦ πότνια μοῖρα κτλ.* ought to precede his desponding remark *ἀπωλόμεσθα.* However, though this is doubtless what the poet meant, it is pretty clear that Clytemnestra's remark, *κἀμός γε καὶ τῆσδ',* elicited his question *τίν' ἠδίκησα;*

1139. *ὁ νοῦς κτλ.* 'This idea (viz. that you have not wronged me) is itself devoid of sense.'

1141. This verse is certainly spurious. The MSS. reading, *πέπεισμ' ἃ σύ γε μέλλεις κτλ.*, has been plausibly corrected by Erfurdt. The change from the plural to the singular verb, or conversely, is not unfrequent, e. g. v. 1146—7, and v. 654. But the *σὺ*, where no emphasis is conveyed, is incurable. It is a test of interpolation, as well as of false emendation, which has often been applied in the course of these notes. Besides, according to tragic usage, Clytemnestra ought to speak not three, but two verses.

1143. *κάμῃς* Porson for *κάμνῃς.* The sense is, or ought to be, 'don't tire of speaking.' Cf. Orest. 1590.

1144. Though Elmsley's correction, *τί δεῖ* for *με δεῖ*, is plausible, it is not necessary, since the sense may be, as Monk gives it, 'For I must, if I speak falsehoods, add to my misfortune the character of effrontery.' He supposes these two verses to be spoken aside. Any how, there is something obscure in them. When she had said, 'Your silence convicts you; why don't you speak?' it is a strange reply to say, 'Well, I *am* silent,' as if she had enjoined the very contrary, to hold his tongue.

1146. The *γὰρ* is wanting in the best MS. by the first hand, according to Kirchhoff, who suggests *ἀνακαλύψομεν.* Perhaps the word is a gloss that has superseded the original reading *ὡς ἀναπτύξω λόγους.* Compare Aesch. Ag. 1149, *καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων ἔσται δεδορκὼς νεογάμου νύμφης δίκην.*—*παρῳδοῖς*, 'evasive,' 'indirect.'

1148. *ταῦτ'* Monk for *τοῦτ'.*—The sum of Clytemnestra's speech to her husband suggests the idea rather of a recrimination than a dissuasion from his purpose. It is full of difficulties, and its somewhat unusual length makes it doubtful if it is entirely genuine. The part especially, where she interposes threats (v. 1179—84), seems to have belonged to some other part of the play, and to have been inserted in its present place by those who remodelled it in its existing form. Her arguments may be arranged thus under separate heads: (1) He began by injustice to her, in slaying her husband and taking away her child. (2) When the Dioscuri, her brothers, made war on him in consequence, her father Tyndareus reconciled all parties, and she made a good wife to her new lord. (3) He now adds another injustice, by taking from her one of her four children by him, on the poor plea, that it is in defence of an injured

ἔγημας ἄκουσάν με κἄλαβες βίᾳ
τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανὼν,
βρέφος τε τοὐμὸν †σῷ προσούρισας πάλῳ
μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.
καὶ τὼ Διός σε παῖδ', ἐμὼ δὲ συγγόνω,
ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·
πατὴρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο
ἱκέτην γενόμενον, τἀμὰ δ' ἔσχες αὖ λέχη.
οὗ σοι καταλλαχθεῖσα περὶ σὲ καὶ δόμους
συμμαρτυρήσεις ὡς ἄμεμπτος ἦν γυνὴ,
ἥς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν
μελαθρον αὔξουσ', ὥστε *σ' εἰσιόντα τε
χαίρειν θύραζέ τ' ἐξιόντ' εὐδαιμονεῖν.
σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν
δάμαρτα· φλαύραν δ' οὐ σπάνις γυναῖκ' ἔχειν.
τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι
τόνδ', ὧν μιᾶς σὺ τλημόνως μ' ἀποστερεῖς.

brother's cause. (4) He must take care not to provoke her too far, or a bitter reception may await him on his return from Troy. (5) How will he dare to ask blessings of the gods, or how shall she do so for him, if he slays his child? (6) If it was really necessary that a maid should be sacrificed to Artemis, he, as commander-in-chief, ought to have brought the matter to the ballot for the whole army, or at least, Hermione should have been chosen before Iphigenia.

1150. *Τάνταλον*. Heath refers to Pausan. Corinth. cap. 18, who says that this Tantalus was the son of Thyestes. Euripides here follows a legend little known from other sources. It was doubtless mentioned in some of the Cyclic poems.

1151. No satisfactory sense can be made of the vulgate reading. Hermann, who reads *προσουρίσας*, explains it, 'having added him to your share in the division of the spoils.' The ingenious correction of Scaliger, *προσούδισας πέδῳ*, 'dashed against the ground,' is in some degree supported by a correction in the Palatine MS., *προσούδεσας*. Musgrave likewise proposed *ζῶν*, and their combined emendations are adopted by W. Dindorf. Monk gives *προσώρισας*, but *προσουρίζειν* is as likely a compound as *προσορίζειν* in the sense of 'making over to another.' The active forms *κατουρίζειν* and *ἐπουρίζειν* are used in Tragedy; see on Androm. 610.

1153. *Διός σε—ἐμὼ δ'* for *Διός τε—ἐμώ τ'* Monk and W. Dindorf after Markland and Matthiae. Others adopt *τε—τε*, and *ἵπποις σε* in the next verse.—*αὖ*, 'in turn,' 'next in succession.' Kirchhoff needlessly proposes *ἔσχεθες*. Bothe gives *ἔσχες οὖν*, which is far worse.

1157. *οὗ*, *ἵνα*, in which estate, under which circumstances, being reconciled to you. Perhaps we should read, *ὑφ' οὗ κατ.*, viz. by Tyndareus.—*περὶ σὲ*, 'towards you.' Cf. v. 1184. Markland would read *σὺ μαρτυρήσεις*, which is certainly no improvement.

1160. The *σε* was added by Canter.

1162—3. This distich is marked as spurious by W. Dindorf. It does not seem more suspicious than other verses in this same *ῥῆσις*. The tone and style are characteristic of Euripides, though the lines may have been quoted from another play.

1164. *ἐπὶ τρισὶ*, beside three, Electra, Iphigenia, and Iphianassa. Other accounts make the two last different names for the same person. Homer gives the three names Chrysothemis, Laodice, and

κἄν τίς σ' ἔρηται τίνος ἕκατί νιν κτενεῖς,
λέξον τί φήσεις, ἢ 'μὲ χρὴ λέγειν τὰ σά;
Ἑλένην Μενέλεως ἵνα λάβῃ. καλόν γέ τοι
κακῆς γυναικὸς μισθὸν ἀποτῖσαι τέκνα,
τἄχθιστά γ' εἰ τοῖς φιλτάτοις ὠνούμεθα.
ἄγ', εἰ στρατεύσει καταλιπών μ' ἐν δώμασι,
κἀκεῖ γενήσει διὰ μακρᾶς ἀπουσίας,
τίν' ἐν δόμοις με καρδίαν ἕξειν δοκεῖς,
ὅταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,
κενοὺς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις
μόνη κάθωμαι, τήνδε θρηνῳδοῦσ' ἀεί,
Ἀπώλεσέν σ', ὦ τέκνον, ὁ φιτύσας πατὴρ
αὐτὸς κτανών, οὐκ ἄλλος, οὐδ' ἄλλη χερί,

Iphianassa, Il. v. 144. See Hermann, Preface to Iph. Taur. p. xxxv, and compare El. 14.

1168. *γέ τοι* is the conjecture of Fix for *γένος*. W. Dindorf and Monk give *καλόν γε νώ*, which is found (doubtless from the editor's correction) in the edition of Brubach. Either of these readings is better than Elmsley's *καλόν γ' ἔθος*, or Hermann's *καλὸν κλέος*, or Bothe's *καλὸν γάνος*, which he supposes to agree with 'Ελένην, and gives *ἀποτίσω*, as if the two verses contained the plea that Agamemnon himself would be compelled to give. As far as the sense is concerned, the irony is clear; 'Truly, a creditable thing it is, to pay children's lives as the price of a bad woman!'

1170. The old reading, *ταχθεῖσα τοῖσι φιλτάτοις*, has received various corrections. That given in the text is Hermann's, as quoted by Kirchhoff; for in his edition Hermann gives *τἄχθιστά τοι τοῖς φ.*, where *τἄχθιστα* is due to Brodaeus. Some particle is wanting to connect the sense; but it must be confessed that the true reading here is very doubtful.

1171. *εἰ στρατεύσει — γενήσει* Elmsley for *ἦν — η — η*. Hermann reads *ἦν — η — ει*, quoting Herod. iii. 69, *ἦν γὰρ δὴ μὴ τυγχάνῃ τὰ ὦτα ἔχων, ἐπίλαμπτος δὲ ἀφάσσουσα ἔσται, εὖ εἰδέναι ὡς ἀϊστώσει μιν*. Kirchhoff proposes *γένῃ σὺ*, but the *σὺ* will not here stand. The genuineness of the verses may perhaps be called in question. What follows may have been adapted from Alcest. 945, *γυναικὸς εὐνὰς εὖτ' ἂν εἰσίδω κενὰς, θρόνους τ' ἐν οἷσιν ἵζε, καὶ κατὰ στέγας αὐχμηρὸν οὖδας κτλ.* The lines 1173—5 are however quoted by the rhetorician Apsines, so that they have at least some antiquity in their favour.

1176. *καθῶμαι* Elmsley for *κάθημαι*. Hermann cites an instance of this rare subjunctive from Hel. 1084, *ἢ πρὸς τάφῳ τῷδ' ἥσυχον καθώμεθα*.

1178. From this verse to the end of the speech W. Dindorf marks an interpolation. It is very likely that he is right; but the proofs of another hand are not on the whole decisive. With respect to the present passage, it seems that a verse has been lost, in which the question was put, '(And how will you dare to return to your wife and your home,) when you have left such a retribution in store for yourself?' This at least would give sense. Monk ejects v. 1179, while Hermann connects it with the preceding, giving *πρὸ σοῦ δόμοις, talem pro te mercedem aedibus relinquens*. Kirchhoff would read thus:—

ἐπεὶ βραχείας προφάσεως ἔδει μόνον.
τοιόνδε μισθὸν καταλιπὼν πρόσει δόμοις;
ἐφ' ᾧ σ' ἐγὼ κτλ.

We might also suggest,

δεξόμεθα δέξιν ἥν σε δέξασθαι χρεὼν,
τοιόνδε μισθὸν καταλιπόντα, πρὸς δόμους.

Monk follows Markland in the perilous experiment of transposing 1183—4 to

* * * * *

τοιόνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους.
ἐπεὶ βραχείας προφάσεως †ἔδει μόνον,
ἐφ' ᾗ σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι
δεξόμεθα δέξιν ἥν σε δέξασθαι χρεών.
μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσῃς ἐμὲ
κακὴν γενέσθαι περὶ σὲ μήτ' αὐτὸς γένῃ.
εἶεν·
θύσεις δὲ δὴ παῖδ'· εἶτα τίνας εὐχὰς ἐρεῖς ;
τί σοι κατεύξει τἀγαθὸν σφάζων τέκνον ;
νόστον πονηρὸν οἴκοθέν γ' αἰσχρῶς ἰών ;
ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὔχεσθαί τί σοι ;
ᾗ τἄρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,
εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν.
ἥκων δ' ἐς Ἄργος προσπεσεῖ τέκνοισι σοῖς ;

follow 1178, and giving *με δεῖ* for *ἔδει*. Thus the sense is, 'Do not make me behave badly to you, for I and my daughters only want a small excuse to kill you.' And with this he professes himself quite satisfied. Bothe rather ingeniously edits *εἶπ', εἰ βρ. πρ. ἐνδεῖ μόνον*, by which *καταλιπὼν* belongs to the imperative. It is quite clear that Clytemnestra hints at the murder she perpetrated on her husband's return ten years afterwards: but it is very doubtful if such an idea would have been here attributed to her by Euripides. It is under different circumstances, when the sacrifice of the maid is determined on and irrevocable, that she intimates her intention of revenge at v. 1456, *δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεῖνον δραμεῖν*. It may be observed, indeed, that the commencement of the present speech has something of a threatening and recriminatory tone: still, this passage, as before remarked, seems rather to belong to some other speech, and to have been wrongly inserted here. There is great difficulty in the imperfect *ἔδει*, for which either *με δεῖ* or *σε δεῖ* should probably be restored. An inferior poet might have intended to say, 'we only wanted a small excuse to kill you;' but Euripides could not have combined *ἔδει—ἐφ' ᾗ δεξόμεθα*. —For the construction compare Bacch. 955, *κρύψει σὺ κρύψιν ἥν σε κρυφθῆναι χρεών*.—By *παῖδες λελειμμέναι* the surviving children are meant, rather than, as Hermann supposes, "quas relinquis Trojam petens."

1185. *δὲ δὴ* Kirchhoff for *δὲ* or *δὲ τὴν*, for which Markland read *σήν*. For *ἔνθα* Monk reads *εἶτα*, an obvious and necessary correction, (since *ἔνθα* is a relative, used for *ἐνθάδε* only in Epic Greek, and in Aesch. Suppl. 33,) which had occurred independently to the present editor.

1187. Monk marks this verse as spurious; but he does not seem to have perceived its irony. 'I suppose you will pray for a disastrous return, leaving home, as you will do, with discredit.'

1189. *ᾗ τἄρ'* Musgrave for *οὐ τἄρ'*. Matthiae reads *οὐ τἄρ'* with a question at the end of the sentence; but the particles *τοι ἄρα* are not properly so used. The meaning is, 'surely we should think the gods incapable of distinguishing good from bad, if in a friendly spirit we should ask favours for murderers.'

1191. *προσπεσεῖ* Markland for *προσπέσῃς*. It is not absolutely certain that the second person of the deliberative subjunctive would here be a solecism, if it represented his own reflections, put by her into words, *προσπέσω τέκνοις ἐμοῖς;* See on Herc. F. 1417, *πῶς οὖν ἔτ' εἴπῃς ὅτι συνέσταλμαι κακοῖς;* A later poet might even have preferred this; but, if Euripides wrote the verses, we may be pretty sure he preferred *προσπεσεῖ*.

ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται
παίδων σ', ἵν' αὐτῶν προθέμενος κτάνῃς τινά;
ταῦτ' ἦλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι
μόνον διαφέρειν καὶ στρατηλατεῖν σε δεῖ;
ὃν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν,
Βούλεσθ', Ἀχαιοί, πλεῖν Φρυγῶν ἐπὶ χθόνα;
κλῆρον τίθεσθε, παῖδ' ὅτου θανεῖν χρεών.
ἐν ἴσῳ γὰρ ἦν τόδ', ἀλλὰ μή σ' ἐξαίρετον
σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σὴν,
ἢ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,
οὗπερ τὸ πρᾶγμ' ἦν. νῦν δ' ἐγὼ μὲν ἡ τὸ σὸν
σώζουσα λέκτρον παιδὸς ὑστερήσομαι,
ἡ δ' ἐξαμαρτοῦσ' ὑπότροπος νεάνιδα
Σπάρτῃ κομίζουσ' εὐτυχὴς γενήσεται.

1192. The medial form *προσβλέψεται* is of itself suspicious; still more is the genuineness of the next verse doubtful, where *ἵν'* is Elmsley's correction for *ἐάν*. If *προθέμενος* is right, it may perhaps mean 'preferring,' *προελόμενος*. It bears another sense in Hec. 613, Phoen. 1319, 'to lay out,' as a corpse after death. Without much belief that the verses came from the pen of Euripides, we may render them, 'Is it likely that any of your children will look you in the face, (if they shall only do so,) that you may kill them?'

1194. *ἦλθες* Hermann for *ἦλθ'*, *ἦλθεν*, or *ἦλθον*. The meaning is, 'Have you considered these things by this time, or is your sole duty to carry about your truncheon and to be commander-in-chief?' For *διὰ λόγων ἰέναι*, to argue a point, see Troad. 916, *ἃ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ κατηγορήσειν*. For the construction *πρὸς τὸ σημαινόμενον* compare Oed. Col. 1120, *τέκν' εἰ φανέντ' ἄελπτα μηκύνω λόγον*. For *διαφέρειν* see Suppl. 382. "Cum contemptu dicit, obambulare illum cum sceptris significans, quo dignitas sua ab omnibus conspiciatur." HERM. —For *σοι* Monk gives *σά*. Perhaps *τοι*. Hermann's explanation is, that *σοι* depends on *δεῖ* as well as *σε*, but that the dative was used, that *σὲ μόνον* might not be taken together.

1196. *ὃν χρῆν* κτλ. Instead of a vain show of authority, you ought rather to have exercised your power in proposing fair terms to the army.

1199. *ἐν ἴσῳ γὰρ* κτλ. 'For it was fair for you to have done that,' or, 'it would have been fair,' &c. So *δίκαιον ἦν* and similar phrases are often used. Monk gives *ἐν ἴσῳ γ' ἂν* with Markland. W. Dindorf explains this to mean, 'it would have been all the same to the Argives whether Iphigenia or any one else had been slain.'

1203. *ὑστερήσομαι* is a suspicious form, as belonging to the latest dialect; but it is hardly more so than Porson's conjecture *ἐστερήσομαι*, adopted by Bothe. Hermann gives *παιδὸς ἧς στερήσομαι*, supposing *ἧς* may have been used for *ἐμῆς*. Monk edits *παῖδ' ἀποστερήσομαί*. We might also conjecture *ἀφαιρεθήσομαι*.

1204. *ἐξαμαρτοῦσα*, sc. *τοῦ ἑαυτῆς λέκτρου*. The sense is, 'I, who have kept my husband, shall lose my child; Helen, who has given up her lord, will, on her return, educate her daughter Hermione at Sparta, and be happy.' The reading of the best copies *ὑπόστροφον* has been corrected by Heath, whom Monk follows, remarking that this is an Homeric word, Od. xx. 332, and xxii. 35. It is clear that *ὑποτρέπειν* and *ὑποστρέφειν* might easily be interchanged, and also that the accusative would result from the proximity of *νεάνιδα*. Hermann gives *ὑπόροφον* with Scaliger.

τούτων ἄμειψαί μ' εἴ τι μὴ καλῶς λέγω·
εἰ δ' εὖ λέλεκται *τἀμά, μηκέτι κτάνῃς
τὴν σήν τε κἀμὴν παῖδα, καὶ σώφρων ἔσει.
ΧΟ. πιθοῦ. τὸ γάρτοι τέκνα συσσώζειν καλὸν,
Ἀγάμεμνον· οὐδεὶς πρὸς τάδ' ἀντείποι βροτῶν.
ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, 1211
πείθειν ἐπᾴδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας,
κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,
ἐνταῦθ' ἂν ἦλθον. νῦν δὲ τἀπ' ἐμοῦ σοφὰ,
δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' *ἄν. 1215
ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν
τὸ σῶμα τοὐμὸν, ὅπερ ἔτικτεν ἥδε σοι,
μή μ' ἀπολέσῃς ἄωρον· ἡδὺ γὰρ τὸ φῶς
βλέπειν· τὰ δ' ὑπὸ γῆν μή μ' ἰδεῖν ἀναγκάσῃς.

1207. The old reading, *εἰ δ' εὖ λέλεκται νῶι, μὴ δή γε κτάνῃς*, is allowed by all to be corrupt. On the doubtful combination *δή γε* see Herc. F. 1146. Monk adopts Elmsley's not improbable correction *τἀμά*. Bothe badly edits *εἰ δ' εὖ λέλεκται νῶν μὲν, οὐ μὴ δὴ κτάνῃς*, which shows he did not understand the true meaning of this idiom (*inf.* v. 1465). For *μηκέτι*, 'do not after this,' &c., the present editor is responsible. Monk has *μὴ σύ γε*, comparing Med. 1056, *μὴ δῆτα, θυμὲ, μὴ σύ γ' ἐργάσῃ τάδε*.

1210. *ἀντερεῖ* Elmsley, *τοῖσδ' ἂν ἀντείποι* Monk. The optative without *ἂν* may be right; compare Herc. F. 1417, *πῶς οὖν ἔμ' εἴποις ὅτι συνέσταλμαι κακοῖς;* (vulg. *εἴπῃς*). More than this cannot be said for either of the above corrections.

1211. Iphigenia (if the remarks on v. 1117 be right) appears now to come from the side-door of the royal tent, and to throw herself at the knees of her father. To suppose that she and her infant brother have been standing silently by their parents during the recitation of the last hundred verses, in which the question of life or death to herself was discussed in her presence, seems improbable. The speech following is remarkable for its pathos; and we seem to feel now at least that we are certainly reading the very words of Euripides, free from any interpolations.

1212. It argues little for Hermann's correctness of ear, that he should prefer his own conjecture *πείθειν μ' ἐπᾴδουσάν θ' ὁμαρτεῖν μοι πέτρας*, to the simple and easy reading of the MSS., 'if I had the eloquence of Orpheus, to persuade by enchanting music, so that rocks should follow me,' &c. Compare Alcest. 357, *εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν*, κτλ.

1215. The *ἂν* was added by Markland.

1216. The exact meaning of *ἱκετηρίαν ἐξάπτω* in this place will be understood from the note on Heracl. 124. The arms, clasped round the knee, represented the woollen fillets extending from a suppliant's neck to an altar, who was thence said to be *ἱκτηρίοις κλάδοισιν ἐξεστεμμένος*, Oed. R. 2. Monk, who never hesitates to alter the received text even on very slight grounds, here gives *γόνατος*. But *γόνασιν* is the dative of place, for *πρὸς γόνασιν*, and *σέθεν* may depend on the *ἐξ*, should any prefer to construe *ἐξάπτω σέθεν σῶμα τοὐμὸν, (ὡς) ἱκετηρίαν γόνασιν*.

1219. Most of the editors prefer *λεύσσειν*, with Porson, a reading given by Plutarch, De Audiend. Poet. p. 17 D, who quotes this and the preceding verse. Writers like Plutarch appear very commonly to have quoted from memory, so that undue weight is sometimes given to variants derived from these sources.—*τὸ φῶς*, the student will observe, is the nominative, not the accusative. Cf. v. 1250.

πρώτη σ' ἐκάλεσα πατέρα, καὶ σὺ παῖδ' ἐμέ·
πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν
φίλας χάριτας ἔδωκα κἀντεδεξάμην.
λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· Ἆρά σ', ὦ τέκνον,
εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι
ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ;
οὑμὸς δ' ὅδ' ἦν αὖ, περὶ σὸν ἐξαρτωμένης
γένειον, οὗ νὺν ἀντιλάζυμαι χερί·
Τί δ' ἆρ' ἐγὼ σέ; πρέσβυν ἆρ' εἰσδέξομαι
ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,
πόνων τιθηνοὺς ἀποδιδοῦσά σοι τροφάς;
τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,
σὺ δ' ἐπιλέλησαι, καί μ' ἀποκτεῖναι θέλεις.
μὴ πρός σε Πέλοπος καὶ πρὸς Ἀτρέως πατρὸς
καὶ τῆσδε μητρὸς, ἣ πρὶν ὠδίνουσ' ἐμὲ
νὺν δευτέραν ὠδῖνα τήνδε λαμβάνει.
τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων
Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τὠμῷ, πάτερ;
βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,
ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πείθει λόγοις.

1220. Barnes compares Lucret. i. 94, which seems to have been taken from this verse; 'Nec miserae prodesse in tali tempore quibat, Quod patrio princeps donarat nomine regem.'

1224. In saying, 'Shall I see you happy in the house of a husband,' the speaker necessarily means, 'of such a husband as can confer happiness.' Hence Pierson's correction, *εὐδαίμον'* for *εὐδαίμονος*, seems as certain as any thing can be. Hermann however gives *εὐδαιμονοῦσιν ἐν δόμοισιν*, and Monk, in his usual slashing style, *εὐδαίμοσίν ποτ' ἐν δόμοισιν*.

1228. It is easy to supply *ὄψομαι πράσσοντα*, though perhaps, for *τί δ' ἆρα* we should read *τί δῆτα*. Hermann gives, *τί δ'; ἆρ' ἐγώ σε, πρέσβυν ἆρ'* κτλ., and Monk, who rarely fails to follow Porson, *τί δ' ἆρ' ἐγὼ σὲ πρέσβυν; ἆρ'* κτλ. And such is the punctuation of the old editions.

1230. *τιθηνοὺς τροφὰς*, 'nursing cares.' The genitive depends on the sense of *ἀντιδιδοῦσα* implied in *ἀποδιδοῦσα*, or may be explained as the idiom noticed on Rhes. 467, Med. 534.

1233. *σε* Markland for *γε*, a probable correction, though *γε* is very often used in expostulation. Cf. v. 1460.—In the next verse *ὠδίνειν τινὰ* for *μετ' ὠδίνων τίκτειν* is to be noticed. In principle, it is the same as *χαίρω σε εὖ πράσσοντα*, &c.

1240. Either Matthiae's reading *ἦν* for *εἰ*, or Porson's *πείθει* for *πεισθῇς*, seems likely to be right. Not that *εἰ πεισθῇς* is an idiom unknown to Attic writers, but that they use it sparingly, and rather as a remnant of Epic usage, than as conveying a subtle difference of meaning, which Hermann fancies he can here detect. Matthiae compares Aesch. Prom. 1035, *σκέψαι δ', ἐὰν μὴ τοῖς ἐμοῖς πεισθῇς λόγοις*.

ἀδελφέ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,
ὅμως δὲ συνδάκρυσον, ἱκέτευσον πατρὸς
τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τοι
κἀν νηπίοις γε τῶν κακῶν ἐγγίγνεται.
ἰδοὺ σιωπῶν λίσσεταί σ' ὅδ', ὦ πάτερ.
ἀλλ' αἴδεσαί με καὶ κατοίκτειρον βίον.
ναὶ, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·
ὁ μὲν νεοσσός ἐστιν, ἡ δ' ἠὐξημένη.
ἓν συντεμοῦσα πάντα νικήσω λόγον·
τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν,
τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὔχεται
θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.

ΧΟ. ὦ τλῆμον Ἑλένη, διὰ σὲ καὶ τοὺς σοὺς γάμους
ἀγὼν Ἀτρείδαις καὶ τέκνοις ἥκει μέγας.

ΑΓΑ. ἐγὼ τά τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μὴ,
φιλῶν ἐμαυτοῦ τέκνα· μαινοίμην γὰρ ἄν.

1241. Here the metre requires the form *μικρὸς*, which is worthy of note. For the expression cf. Bacch. 1366, *σμικρὸς ἐπίκουρος πατήρ*.—In the next verse *πατρὸς* is the genitive, not from the sense of *ἱκέτης γίγνου*, (a gloss that has crept into the Aldine text,) but from that of obtaining something from another by entreaty. Monk well compares Med. 942, *σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς γυναῖκα*, and *ib.* 1154, *καὶ παραιτήσει πατρός*.

1244. Kirchhoff suggests *τι* for *γε*, which latter is not wanted if *τοι* instead of *τι* be right in the preceding verse. Monk gives *κἀν νηπίοισι*.

1246. Monk edits *βίον* with Markland, and so Bothe, independently, as it seems.

1249. *ἓν συντεμοῦσα πάντα*. 'By summing up all under one head, I will carry the argument.' Hermann gives *κινήσω*, proposed by Canter; but it is hard to see what objection can be raised to the vulgate, which is like *νικᾶν γνώμην, δίκην, μάχην* &c. Bothe absurdly construes, *νικήσω ἓν, συν. πάντα λόγον*.

1250—2. These three lines are cited by Stobaeus, Anth. cix. 5, who gives *τὸ νέρθεν οὐδὲν* for *τὰ νέρθε δ' οὐδείς*, an error that arose from wrongly joining *οὐδεὶς μαίνεται*.—The sentiment, whether directed against a too ambitious self-sacrifice of life, or simply as the artless and natural expression of a girl reluctant to die in the prime of life, has not escaped the notice of the detractors of Euripides, who contend that the final verse enunciates a base and low-minded motive for clinging to life even under the least desirable circumstances.—*καλῶς θανεῖν* is the reading of the best MSS. with Stobaeus. Most of the editors give *θανεῖν καλῶς* with Aldus, and Monk thinks this latter "magis ad rhetoris morem."

1256. Markland and others give *φιλῶ τ'*. Kirchhoff proposes *φιλῶν γ'*. Neither is necessary, if we understand Agamemnon to say, 'I, while I love my children, well know what should move pity in me, and what should not; for, if I did not know this, I should be out of my senses.' He means, that if he refuses to listen to his daughter's touching appeal, it is not from want of affection, but from a sense of public duty. Now, if we read *φιλῶ τ'*, the meaning of what follows must be, 'for I should have no sense if I did not love them;' and this is what Monk contends ought to have been said. But why so? Agamemnon may just as well say, 'I should have no sense if I did not know my duty to my country.' The point of his speech is, in fact, to show that he can steel his heart against the dearest ties under the impulse of patriotism. Hermann's critique on this speech is,

δεινῶς δ' ἔχει μοι ταῦτα τολμῆσαι, γύναι,
δεινῶς δὲ καὶ μή· ταὐτὰ γὰρ πρᾶξαί με δεῖ.
ὁρᾷθ' ὅσον στράτευμα ναύφρακτον τόδε,
χαλκέων θ' ὅπλων ἄνακτες Ἑλλήνων ὅσοι,
οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι,
εἰ μή σε θύσω, μάντις ὡς Κάλχας λέγει,
οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον.
[μέμηνε δ' Ἀφροδίτη τις Ἑλλήνων στρατῷ
πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα,
παῦσαί τε λέκτρων ἁρπαγὰς Ἑλληνικάς·
οἳ τὰς ἐν Ἄργει παρθένους κτενοῦσί μου
ὑμᾶς τε κἀμὲ, θέσφατ' εἰ λύσω θεᾶς.
οὐ Μενέλεώς με καταδεδούλωται, τέκνον,
οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα,
ἀλλ' Ἑλλὰς, ᾗ δεῖ, κἂν θέλω κἂν μὴ θέλω,
θῦσαί σε· τούτου δ' ἥσσονες καθέσταμεν.
ἐλευθέραν γὰρ δεῖ νιν, ὅσον ἐν σοὶ, τέκνον,
κἀμοὶ, γενέσθαι, μηδὲ βαρβάροις ὕπο

"Tota Agamemnonis oratio frigidior est, quam velimus, praesertim praegressis tam blandis et mollibus precibus filiae. Decebat eum vehementius commotum esse, quum necessitate compulsus has preces irritas sinere cogebatur."

1257. *μοι* for *με* Reiske and Monk.

1258. *ταὐτὰ* Kirchhoff for *τοῦτο*. This correction seems necessary, for *πρᾶξαι* would have been *δρᾶσαι* if he had meant, 'for I must do this,' viz. slay my child. But he means, 'whether I slay her or not, I must fare the same,' wretchedly; and so he has but a choice of evils before him.

1263. For *οὐδ' ἔστι*, which sounds rather harshly after *νόστος οὐκ ἔστ'*, Kirchhoff suggests *οὐδ' αὖ τὸ Τροίας*.—*ἐξελεῖν*, *expugnare*, as Troad. 24, *αἳ ξυνεξεῖλον Φρύγας*.—*κλεινὸν* Reiske for *καινόν*.

1264—75. W. Dindorf considers these verses spurious, and he is probably right. Not to mention that the first of them contains a bombastic expression, 'a passion has raged in the army to sail against Troy immediately,' such as Euripides, naturally temperate in his diction, would hardly have used; the notion, that the Argives would, if he refused, kill himself and his wife and children (1267), seems a mere repetition of a similar sentiment at v. 532. Besides, *λύειν θέσφατα θεᾶς*, and *ἐλθεῖν ἐπὶ τὸ βουλόμενον τινὸς*, do not seem Euripidean phrases. Bothe indeed omits the latter verse, as rather interrupting the argument.—In the present verse, Lobeck's *ἔμηνε στρατὸν* is not improbable; but Hermann's *ἔμηνε δὲ μακάρων τις* is spoiling rather than improving a good correction.

1266. *Ἑλληνικῶν* Monk with Elmsley. In the next verse Hermann gives *τάς τ' ἐν Ἄργει*.—*εἰ λύσω*, for *εἰ μὴ σώσω*, *φυλάξω*.

1269. The medial use of *καταδεδούλωται*, though it is an awkward form in a senarius, is defended by Thuc. i. 18, *ὁ βάρβαρος τὴν Ἑλλάδα δουλωσόμενος ἦλθε*.

1272. *τούτου*, viz. *τοῦ δεῖ θῦσαί σε*.

1274. *βαρβάροις*. The hand of an interpolator is detected in this improper use of the dative, which a transcriber would hardly have given, had he found *βαρβάρων*, which Musgrave proposed.—For the accusative after *συλᾶσθαι*, compare *συλώμεθα σὴν ψυχὴν ἀδίκως*, Troad. 786, and Hel. 475, *οὔ τί που λελῄσμεθ' ἐξ ἄντρων*

Ἕλληνας ὄντας λέκτρα συλᾶσθαι βίᾳ.]
ΚΛ. ὦ τέκνον, ὦ ξέναι,
οἳ 'γὼ θανάτου *τοῦ σοῦ μελέα.
φεύγει σε πατὴρ Ἄιδῃ παραδούς.
ΙΦ. οἳ 'γώ, μᾶτερ, ταὐτὸν γὰρ *δὴ
μέλος εἰς ἄμφω πέπτωκε τύχης,
κοὐκέτι μοι φῶς,
οὐδ' ἀελίου τόδε φέγγος.
ἰὼ ἰώ,
νιφόβολον Φρυγῶν νάπος
Ἴδας τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος
ἄπαλὸν ἔβαλε ματρὸς ἀποπρὸ νοσφίσας,
ἐπὶ μόρῳ θανατόεντι,
Πάριν, ὃς Ἰδαῖος Ἰδαῖος ἐλέγετ'
ἐλέγετ' ἐν Φρυγῶν πόλει,
μή ποτ' ὤφελεν τὸν ἀμφὶ
βουσὶ βουκόλον τραφέντ' [Ἀλέξανδρον]

λέχος: — Agamemnon here leaves the stage, or rather, rushes from it, as the following φεύγει σε πατὴρ implies.

1277. The article was added by Heath. Monk thinks ὦ ξέναι in the verse above is an insertion, and gives ὦ τέκνον, ὦ τέκνον, and this is not improbable.

1279. The following monody of Iphigenia is pronounced by Monk "venustate simul et affectu plena." W. Dindorf, remarking that the metres fall in with no known systems, pronounces it a part of the play left imperfect by the poet. If there is any portion of the play more evidently disfigured by corruptions and interpolations than another, this would seem to betray itself both metrically and in the strangeness of the words. Whatever pains may be bestowed upon it, it is impossible with certainty to disentangle what may be genuine from what is spurious. In the first verse δὴ was added by Dobree. Some copies repeat μῆτερ, whence Porson thought the γὰρ should be omitted.

1285—6. It would be easy to restore two senarii of resolved syllables, Ἰδαῖά τ' ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος | ἐξέβαλεν ἄπαλὸν κτλ., and it would be equally easy to add a third, Πάριν, ὃς ἐλέγετ' Ἰδαῖος ἐν Φρυγῶν πόλει. Hermann proposes, μόρῳ 'πὶ θανατόεντι Πάριν, Ἰδαῖος ὃς, | Ἰδαῖος ἐλέγετ', ἐλέγετ' ἐν Φρυγῶν πόλει.

1287. ἐπὶ μόρῳ. The legend is related in Troad. 921, where see the note. Priam, having been warned by a dream that a son was about to be born who should set his kingdom in a blaze, ordered the infant Paris to be exposed on Mount Ida.—The rare form θανατόεις occurs in Soph. Antig. 1262.

1289. The common title τὸν Ἰδαῖον Πάριν, as in Androm. 706, is indicated by this periphrasis. He was called *Idaeus*, says the poet, 'from having been exposed on Mount *Ida*.'

1291. ὤφελεν Hermann, ὤφελες Elmsley, for ὤφειλεν. If, with Monk, we read ὤφελες, Mount Ida is supposed to be addressed. If the third person be retained, it is better to remove the full stop commonly placed at πόλει, and make the nominative Ida, rather than Πρίαμος, with Barnes.

1293. Monk and Bothe eject Ἀλέξανδρον, and Kirchhoff assents. By this and a few slight alterations anapaestic verses are easily made, οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ ὅθι | κρῆναι Νυμφᾶν κεῖνται *δροσε-

οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι κρῆναι
Νυμφᾶν κεῖνται
λειμών τ' ἄνθεσι θάλλων χλωροῖς,
καὶ ῥοδόεντ' ἄνθε' ὑακίνθινά τε θεαῖσι δρέπειν·
ἔνθα ποτὲ Παλλὰς ἔμολε
καὶ δολιόφρων Κύπρις Ἥρα θ'
Ἑρμᾶς θ', ὁ Διὸς ἄγγελος,
ἃ μὲν ἐπὶ πόθῳ τρυφῶσα
Κύπρις, ἃ δὲ δουρὶ Παλλὰς,
Ἥρα τε Διὸς ἄναικτος εὐναῖς βασιλίσι,
κρίσιν ἐπὶ στυγνὰν ἔριν τε καλλονᾶς,
ἐμοὶ δὲ θάνατον, ὄνομα
μὲν φέροντα Δαναΐδαισιν,
†ὦ κόραι, πρόθυμά σ' ἔλαβεν
Ἄρτεμις πρὸς Ἴλιον.
ὁ δὲ τεκών με τὰν τάλαιναν,
[ὦ] μᾶτερ, ὦ μᾶτερ,
οἴχεται προδοὺς ἔρημον.
ὦ δυστάλαιν' ἐγὼ, πικρὰν

ραὶ, | λειμών τ' ἄνθεσι θάλλων χλωροῖς, | καὶ ῥοδόεντ' ὑακίνθινά τ' ἄνθεα | θεαῖσι δρέπεσθαι. | The sense is, A mere herdsman ought never to have had this honour.

1294. ὅθι κρῆναι. These were the springs mentioned in Hel. 676, Androm. 284, *sup.* v. 182, where the rival goddesses adorned their persons before Paris gave judgment on their charms.

1299. θεαῖσι δρέπειν, 'for the goddesses to cull them.' Monk ejects the entire verse. Kirchhoff gives οὗ for καὶ, MS. Pal. having οὐ ῥοδόεντ'. This will correspond to ὅθι κρῆναι κτλ. above.

1300—1. These verses are wholly unmetrical. Were it worth while, two senarii, like v. 1318, and like those already suggested at 1285 seqq., might be made by a slight correction, ἔνθα ποτὲ Παλλὰς ἔμολε, δολιόφρων Κύπρις θ', Ἥρα θ', ὅ θ' Ἑρμᾶς, ὁ Διὸς ἄγγελος, *παρῆν, κτλ. But the repetition of the names immediately afterwards, and in different order, is clumsy, and unlike Euripides. Neither ἐπὶ πόθῳ τρυφᾶν, 'to pride herself on the desire she inspires,' nor εὐναὶ βασιλίδες, (to say nothing of the dative without some word like ζευχθεῖσα,) can be depended upon as from his pen. Monk indeed was aware of this, for he says, "suspicor huic loco vim aliquam esse illatam." Possibly we should read ἐπιπόθως τρυφῶσα. Monk restores a tolerable metre to these lines by giving δουρὶ for δορὶ and εὐναῖς for εὐναῖσι.

1307. τᾶς before καλλονᾶς was ejected by Matthiae. Cf. Tro. 976, τοῦ γὰρ οὕνεκ' ἂν θεὰ Ἥρα τοσοῦτον ἔσχ' ἔρωτα καλλονῆς; Bacch. 459, τὴν Ἀφροδίτην καλλονῇ θηρώμενος. Perhaps, ὡς κρίσιν ἐπὶ κτλ. Monk gives, κρίσιν ἐπὶ στυγνὰν ἔριν τε | καλλονᾶς, ἐμὸν δὲ θάνατον, rejecting the next clause. Hermann, continuing the construction into the next verse, (which in all the old copies is assigned to the chorus,) gives ὄνομα μὲν | φέροντα Δαναΐδαις, ὃν, ὦ κόραι, * * προθύματ' ἔλαβεν κτλ. Monk's reading is as plausible as any other mere guess, ΧΟ. ὦ κόρα, πρόθυμά σ' ἔλαβεν | Ἄρτεμις πρὸς Ἴλιον. But the passage seems desperately corrupt.

1313. Perhaps, μᾶτερ, ὦ μᾶτερ, *πατὴρ νῦν | οἴχεται κτλ.

πικρὰν ἰδοῦσα δυσελέναν,
φονεύομαι, διόλλυμαι
σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.
μή μοι ναῶν χαλκεμβολάδων
πρύμνας ἄδ' Αὐλὶς δέξασθαι
τούσδ' εἰς ὅρμους ἐς Τροίαν
ὤφελεν ἐλάταν πομπαίαν·
μήδ' ἀνταίαν
Εὐρίπῳ πνεῦσαι πομπᾷ
Ζεὺς μειλίσσων αὔραν ἄλλοις
ἄλλαν θνατῶν λαίφεσι χαίρειν,
τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν
[τοῖς δ'] ἐξορμᾶν, τοῖς δὲ στέλλειν,
τοῖσι δὲ μέλλειν.
ἦ πολύμοχθον ἄρ' ἦν γένος, ἦ πολύμοχθον
ἀμερίων·
χρεὼν δέ τι δύσποτμον ἀνδράσιν *αἰὲν ἀνευρεῖν.
ἰὼ ἰώ, μεγάλα πάθεα, μεγάλα δ' ἄχεα
Δαναΐδαις τιθεῖσα, Τυνδαρὶ κόρα.

1316. δυσελέναν. Formed after the analogy of the Homeric δύσπαρι, and the compound occurs Orest. 1388.

1319. The metre now passes to the irregular anapaestic. It is probable that interpolations have here crept into the original text. Monk recognizes as genuine only the following lines; μήδ' ἀνταίαν Εὐρίπῳ | πνεῦσαι Ζεὺς αὔραν ἄλλοις | ἄλλαν θνατῶν, | τοῖς μὲν χαίρειν τοῖσι δ' ἀνάγκαν. One point seems pretty clear, that for πομπὰν we must read πομπᾷ, depending on ἀνταίαν. Compare πομπαῖς in v. 150. To take πομπὰν for οὖρον, a favourable gale, with the commentators generally, is extremely harsh. As the passage now stands, we may translate, 'And would that Zeus had not caused to blow in the Euripus a wind adverse to the expedition, Zeus who sends calm winds from various quarters to other mortals, so that they may rejoice in their voyage.' If it is worth while hazarding a mere conjecture, it would seem that some words should be supplied, and v. 1325—6 read thus, Ζεὺς μειλίσσων αὔραν ἄλλοις | θνατῶν, *τοῖς μὲν λαίφεσι χαίρειν κτλ. Hermann omits the τοῖσδ' before ἐξορμᾶν, making the infinitives to depend on ἀνάγκαν. Some participle in its place, θεὶς or δοὺς, would assist the construction.

1332. The τὸ was added before χρεὼν by Hermann, to the benefit of the metre rather than the sense. This passage is very difficult. By reading τὸ χρεὼν we must translate, 'Full of trouble, it seems, full of trouble was the race of mortals; but what is fated, it is unlucky for man to discover.' By giving εὑρεῖν for ἀνευρεῖν, with W. Dindorf, a dactylic verse is made, which would also admit of τι δύσποτμον ἀνδράσιν [αἰὲν] ἀνευρεῖν, χρεὼν being a monosyllable: and this seems better. However, the passage is uncertain at best. We might adopt an equally plausible method of dividing the two verses, like the two next, into dochmiacs; ἀμερίων· χρεὼν δέ τοι δύσποτμον | ἀνδράσι μὲν [θνητοῖς] ἀνευρεῖν [βίον], or ἀνδράσιν [ἐκ θεῶν] &c., assuming something to have been lost to that effect.'

1335. Some copies give τοῖς Δαναΐδαις, apparently to make up a senarius. Τυν-

ΧΟ. ἐγὼ μὲν οἰκτείρω σε συμφορᾶς κακῆς
τυχοῦσαν, οἵας μήποτ' ὤφελες τυχεῖν.
ΙΦ. ὦ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.
ΚΛ. τόν γε τῆς θεᾶς παῖδα, τέκνον, ᾧ *σὺ δεῦρ' ἐλήλυθας.
ΙΦ διαχαλᾶτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.
ΚΛ. τί δὲ, τέκνον, φεύγεις;
ΙΦ. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.
ΚΛ. ὡς τί δή;
ΙΦ. τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.
ΚΛ. οὐκ ἐν ἀβρότητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.
ἀλλὰ μίμν'· οὐ σεμνότητος ἔργον, ἢν δυνώμεθα—
ΑΧ. ὦ γύναι τάλαινα, Λήδας θύγατερ.
ΚΛ. οὐ ψευδῆ θροεῖς.
ΑΧ. δείν' ἐν Ἀργείοις βοᾶται.
ΚΛ. τίνα βοὴν, σήμαινέ μοι.
ΑΧ. ἀμφὶ σῆς παιδός. ΚΛ. πονηρὸν εἶπας οἰωνὸν λόγων.
ΑΧ. ὡς χρεὼν σφάξαι σφε.
ΚΛ. κοὐδεὶς τοῖσδ' ἐναντίον λέγει;

δαρὶ is now given for Τυνδαρὶς, by which a dochmiac verse is made. In all the person of the chorus is prefixed to v. 1333.

1336. There is a variant *κακῶν*, which, if true, would require *οἵων* for *οἵας* in the next verse, as Kirchhoff remarks.

1339. The common reading of this verse, *τόν τε τῆς θεᾶς παῖδ', ὦ τέκνον γ', ᾧ δεῦρ' ἐλήλυθας*, is easily accounted for. It is an attempt to patch up a trochaic verse with *θεᾶς* taken for a dissyllable. The best MS. has the gloss Ἀχιλλέα in place of *παῖδα*. The insertion of *σὺ* on Hermann's conjecture restores the verse with considerable probability. Kirchhoff is here less successful; *τόνδ'*. ΚΛ. *ὁ τῆς θεᾶς, τέκνον, οὗτος, ᾧ σὺ δεῦρ' ἐλήλυθας*.

1340. *δμῶες*. She speaks to those within the woman's apartment, viz. at the side-door on the stage.

1341. *τί δὲ, τέκνον, φεύγεις* Heath for *τί δὲ φεύγεις, τέκνον*, and *τόνδ'* Musgrave for *τὸν*, an error which again is to be attributed to Ἀχιλλέα being taken for a word of four syllables.

1342. *ὡς τί δή;* See Iph. Taur. 557.

1343. *ἐν ἀβρότητι*. See on v. 858. The sense is, 'This is no time for displaying maiden modesty,' 'for giving yourself airs,' &c. For *σεμνότης*, 'reserve,' see v. 996. Barnes compares Phoen. 1275, *αἰδούμεθ' ὄχλον*. IO. *οὐκ ἐν αἰσχύνῃ τὰ σά*. After *δυνώμεθα* there is an *aposiopesis*. She was going to say *πεῖσαι αὐτὸν σῶσαί σε*. Hermann's *ἵν' ὀδυνώμεθα, ubi in dolore sumus*, is by no means likely. Bothe supplies *μίμνειν*, comparing v. 1421.

1346. *τινὰ βοήν;* The use of the cognate accusative after a passive verb is to be noticed.

1347. *λόγων* Markland for *λόγον*. When Clytemnestra is told *δεινὰ περὶ παιδὸς βοᾶσθαι*, she calls these words 'a bad omen of the narrative,' viz. which he is about to give.

1348. The Aldine reading, *τοῖσδ' ἐναντίον*, is given as a correction in the Palatine MS., the original having been *κοὐδεὶς*

ΑΧ. ἐς θόρυβον †ἐγώ τοι καὐτὸς ἦλθον.
ΚΛ. ἐς τίν', ὦ ξένε;
ΑΧ. σῶμα λευσθῆναι πέτροισι.
ΚΛ. μῶν κόρην σώζων ἐμήν;
ΑΧ. αὐτὸ τοῦτο.
ΚΛ. τίς δ' ἂν ἔτλη σώματος τοῦ σοῦ θιγεῖν;
ΑΧ. πάντες Ἕλληνες.
ΚΛ. στρατὸς δὲ Μυρμιδὼν οὔ σοι παρῆν;
ΑΧ. πρῶτος ἦν ἐκεῖνος ἐχθρός.
ΚΛ. δι' ἆρ' ὀλώλαμεν, τέκνον.
ΑΧ. οἵ με τὸν γάμων ἀπεκάλουν ἥσσον'.
ΚΛ. ὑπεκρίνω δὲ τί;
ΑΧ. τὴν ἐμὴν μέλλουσαν εὐνὴν μὴ κτανεῖν,
ΚΛ. δίκαια γάρ.
ΑΧ. ἣν ἐφήμισεν πατήρ μοι.
ΚΛ. καὐγόθεν γ' ἐπέμψατο.
ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ.
ΚΛ. τὸ πολὺ γὰρ δεινὸν κακόν.

ἐναντία λέγει. Kirchhoff calls these words "omni medicina majora." But, by substituting σφε for νιν, with Hermann, we may preserve the necessary καὶ, which W. Dindorf and Monk omit. In asking a question implying surprise, the Greeks would say, as we say, 'And does no one oppose this by a word?' This would be either κοὐδεὶς or οὐδεὶς δ'.

1349. This verse is of course corrupt; but it is not easy to restore it. Hermann and W. Dindorf adopt Musgrave's reading ἐγώ τι καὐτὸς, which the former somewhat too confidently pronounces "verissima." Monk gives ἐγώ τιν' αὐτὸς, with Blomfield. Perhaps ἔγωγε καὐτὸς κτλ. The θόρυβος was that of the ἀνδρῶν ὄχλος seen above, v. 1338. But it does not very well suit λευσθῆναι in the next verse. One might suggest, ἐς φόβον λέγων τι καὐτὸς κτλ., 'by speaking against the measure.' For ἦλθον the MSS. give ἤλυθον, and Kirchhoff proposes to omit the ἐς, with Nauck.

1350. σώζων Canter for σώζειν. Hermann remarks that θέλων must have followed if the infinitive be right.

1351. The first syllable of ἔτλην is so rarely made long, that Kirchhoff's conjecture, τί δ' ἄρ'; ἔτλη τίς κτλ., is likely to be right; or rather, τί γάρ; κτλ.

1352. Μυρμιδὼν Elmsley for Μυρμιδόνων, which Monk retains. See on v. 236.

1354. ἀπεκάλουν, 'taunted me as the man who could not resist a marriage.' Ajac. 726, quoted by Matthiae, τὸν τοῦ μανέντος κἀπιβουλευτοῦ στρατοῦ ξύναιμον ἀποκαλοῦντες. The same critic gave τὸν γάμων for τῶν γάμων. On this use of the article with the predicate, especially in verbs of naming, reproaching, or praising, see Herc. F. 582. It was a common custom of the Greeks to sneer at love where it was thought to interfere with a man's honour or usefulness. Monk compares Androm. 631, ἥσσων πεφυκὼς Κύπριδος, ὦ κάκιστε σύ. Similarly Antig. 746, ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον. *Ibid.* v. 756, γυναικὸς ὢν δούλευμα, μὴ κώτιλλέ με.—ὑπεκρίνω is the reading of Kirchhoff, for ἀπεκρίνω, with the Palatine MS. Photius, ὑποκρίνεσθαι, τὸ ἀποκρίνεσθαι οἱ παλαιοὶ, καὶ ὁ ὑποκριτὴς ἐντεῦθεν, ὁ ἀποκρινόμενος τῷ χορῷ. The use of the word in the sense of 'answering' is said to be Epic and Ionic.

1356. ἐφήμισεν, see v. 130.

ΑΧ. ἀλλ' ὅμως ἀρήξομέν σοι.
ΚΛ. καὶ μαχεῖ πολλοῖσιν εἷς;
ΑΧ. εἰσορᾷς τεύχη φέροντας τούσδ';
ΚΛ. ὄναιο τῶν φρενῶν.
ΑΧ. ἀλλ' ὀνησόμεσθα. 1360
ΚΛ. παῖς ἄρ' οὐκέτι σφαγήσεται;
ΑΧ. οὔκ, ἐμοῦ γ' ἑκόντος.
ΚΛ. ἥξει δ' ὅστις ἅψεται κόρης;
ΑΧ. μυρίοι γ'· ἄξει δ' Ὀδυσσεύς.
ΚΛ. ἆρ' ὁ Σισύφου γόνος;
ΑΧ. αὐτὸς οὗτος.
ΚΛ. ἴδια πράσσων, ἢ στρατοῦ ταχθεὶς ὕπο;
ΑΧ. αἱρεθεὶς ἑκών.
ΚΛ. πονηράν γ' αἵρεσιν, μιαιφονεῖν.
ΑΧ. ἀλλ' ἐγὼ σχήσω νιν. 1365
ΚΛ. ἄξει δ' οὐχ ἑκοῦσαν ἁρπάσας;
ΑΧ. δηλαδὴ ξανθῆς ἐθείρης.
ΚΛ. ἐμὲ δὲ χρὴ τί δρᾶν τότε;
ΑΧ. ἀντέχου θυγατρός.
ΚΛ. ὡς τοῦδ' οὕνεκ' οὐ σφαγήσεται.
ΑΧ. ἀλλὰ μὴν ἐς τοῦτό γ' ἥξει.
ΙΦ. μῆτερ, εἰσακούσατε

1358. μαχεῖ Elmsley and others for μάχῃ.

1359. τούσδε. He points to a body of attendants, doubtless the more faithful of his Myrmidons, who are seen at the extremity of the stage, attired as hoplites. —ὄναιο τῶν φρενῶν, 'bless you for your kind feelings.' To which he replies, 'well, I shall be blessed,' viz. in successfully defending the maid.

1362. To Ulysses, who seems to have been renowned for his θράσος where any thing more than usually cruel or crafty was to be done in the Argive interest, the office of carrying away Polyxena to be sacrificed is assigned in the *Hecuba*, v. 143.

1366. δηλαδὴ κτλ. 'Yes, to be sure, even by her fair hair' (if she offers resistance). The meaning simply is, 'he will not scruple to use violence.' Cf. Hel. 116, Μενέλαος αὐτὴν ἦγ' ἐπισπάσας κόμης. Andr. 401, αὐτὴ δὲ δούλη ναῦς ἐπ' Ἀργείων ἔβην, κόμης ἀποσπασθεῖσα. —χρὴ τί Gaisford, δρᾶν τί χρὴ Kirchhoff, for τί χρὴ δρᾶν.

1367. ὡς τοῦδ' οὕνεκα κτλ. 'Be assured that, as far as holding her fast can prevent it, she shall not be slain.' For ὡς = ἴσθι ὡς see Andr. 587. Hec. 400, and for ἀντέχεσθαι, Hec. 398, ὁποῖα κισσὸς δρυὸς ὅπως τῆσδ' ἕξομαι.

1368. ἀλλὰ μὴν—γε. 'But I can tell you, the matter *will* come to this,' viz. nothing short of a trial of strength will be attempted on their part. There is not the least difficulty here, and Monk's reading εἰς ταὐτὸν ἥξεις, 'it will be all the same whether you hold her or not,' though good in itself, is far from necessary. The γε is part of the formula, as in καὶ μὴν—γε.—For εἰσακούσατε, which is addressed to both Clytemnestra and Achilles, Monk gives εἰσακουστέον. He might as well

τῶν ἐμῶν λόγων· μάτην γάρ σ' εἰσορῶ θυμουμένην
σῷ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥᾴδιον.
τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας·
ἀλλὰ καὶ σὲ τοῦθ' ὁρᾶν χρὴ, μὴ διαβληθῇ στρατῷ,
καὶ πλέον πράξωμεν οὐδέν, ὅδε *δὲ συμφορᾶς τύχῃ.
οἷα δ' εἰσῆλθέν μ', ἄκουσον, μῆτερ, ἐννοουμένην·
κατθανεῖν μέν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλο-
μαι
εὐκλεῶς πρᾶξαι, παρεῖσά γ' ἐκποδὼν τὸ δυσγενές.
δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μῆτερ, ὡς καλῶς λέγω·
εἰς ἔμ' Ἑλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,
κἀν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκα-
φαὶ,

have edited εἰσάκουέ νυν. But his principles of arbitrary criticism are strongly to be deprecated.—In the MS. Pal., as Kirchhoff states, λόγων is added by a later hand, while the note λείπει, by the original hand, proves that the word was wanting in the archetypus. The speech of Iphigenia, though some parts of it at least are of doubtful genuineness, is to be compared with the speeches of Macaria in the Heraclidae, and Polyxena in the Hecuba. All these are very similar, the duty of surrendering life to the call of one's country, and the glory of such a death, being the theme. The trochaic metre does not seem well adapted for such a subject; and there are some weak points in the versification, which can hardly be attributed to Euripides.

1370. For καρτερεῖν with an accusative, 'to brave a thing,' τλῆναί τι, compare Rhes. 417, ψυχρὰν ἄησιν δίψιόν τε πῦρ θεοῦ μένουσι καρτεροῦντες. Alc. 1071, χρὴ δ' ὅστις εἶσι, καρτερεῖν θεοῦ δόσιν. By τὰ ἀδύνατα are meant, as Monk remarks, τὰ ἀμήχανα. The tragic writers apply these words to such things as are difficult or impossible either to be done or to be avoided. Here we may translate, 'but to make a stand against what cannot be helped is for us not an easy matter.'

1372. διαβληθῇ Monk for διαβληθῇς. The nominative is clearly ὁ ξένος, for she is anxious, by surrendering herself, to save one who has interfered in her behalf from unjust reproaches. If the second person be retained, she must be supposed to turn to Achilles. But ὅδε in the next verse does not suit this. Cf. Hec. 863, Ἀχαιοῖς εἰ διαβληθήσομαι. Heracl. 420, κἀγὼ πολίταις μὴ διαβληθήσομαι.

1373. ὅδε δὲ Markland for ὅδε.

1376. τε Hermann for γε. The γε certainly has little sense here, whereas εὐκλεῶς παρεῖσά τε κτλ. expresses the two conditions under which she is anxious to die, with credit to herself, and dismissing from her mind slavish fear. There is the usual antithesis implied between τὸ γενναῖον and τὸ δοῦλον.

1378. Ἑλλὰς ἡ μεγίστη. This phrase, 'Hellas the great,' occurs also Med. 439, οὐδ' ἔτ' αἰδὼς Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα. Similarly τᾷ μεγάλᾳ Πελασγίᾳ in Suppl. 368. Musgrave cites the gloss of Hesychius, μεγίστην, μεγάλην.

1379. ἐν ἐμοί. 'On me depends,' she continues, 'the passage of the ships across the Aegean sea, and the destruction of Troy; and, should the Asiatics attempt any violence against the women of Hellas for the future, not to allow them to carry them off a second time.' The end of v. 1381 is corrupt. Perhaps the poet himself left it unfinished, and it was clumsily patched up. For τὰς some give τάσδ', others τούσδ', but neither satisfies the sense. Doubtless ἀλβίας was intended rather as an epithet of Ἑλλάδος than as agreeing with γυναῖκας, and so Hermann concludes, reading τιν' for τάς. Kirchhoff, suggesting ἐώντας, supposes a lacuna. Perhaps, μηκέθ' ἁρπάζειν ἑᾶσαι .....—The next verse has been ejected by Monk, on the ground that τίσαντας

τάς τε μελλούσας γυναῖκας ἦν τι δρῶσι βάρβαροι,
μηκέθ' ἁρπάζειν ἐᾶν †τὰς ὀλβίας ἐξ Ἑλλάδος,
τὸν Ἑλένης τίσαντας †ὄλεθρον, ἥντιν' ἥρπασεν
Πάρις.
ταῦτα πάντα κατθανοῦσα ῥύσομαι, καί μου κλέος,
Ἑλλάδ' ὡς ἠλευθέρωσα, μακάριον γενήσεται.
καὶ γὰρ οὐδέ τοί* τι λίαν ἐμὲ φιλοψυχεῖν χρεών·
πᾶσι γάρ μ' Ἕλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,
μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδικημένης,
δρᾶν τι τολμήσουσιν ἐχθροὺς χὑπὲρ Ἑλλάδος
θανεῖν,
ἡ δ' ἐμὴ ψυχὴ μί' οὖσα πάντα κωλύσει τάδε;
τί τὸ δίκαιον †τοῦτ' ἄρ' ἔχοιμεν ἀντειπεῖν ἔπος;
κἀπ' ἐκεῖν' ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης μολεῖν
πᾶσιν Ἀργείοις γυναικὸς οὕνεκ' οὐδὲ κατθανεῖν.
εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὁρᾶν φάος.
εἰ δ' ἐβουλήθη τὸ σῶμα τοὐμὸν Ἄρτεμις λαβεῖν,
ἐμποδὼν γενήσομαι 'γὼ θνητὸς οὖσα τῇ θεῷ;
ἀλλ' ἀμήχανον· δίδωμι σῶμα τοὐμὸν Ἑλλάδι.
θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου
διὰ μακροῦ, καὶ παῖδες οὗτοι καὶ γάμοι καὶ δόξ'
ἐμή.

should have been τισαμένους, and that ἥντιν' for ἦν is not good Greek. The MS. Pal. gives ἦν by the first hand, and Kirchhoff says "scribendum omnino ὅς νιν ἥρπασεν Πάριν." Still, ὄλεθρον Ἑλένης is a harsh phrase for ἁρπαγήν, or ὕβριν. Of course, τίσαντας must agree with αὐτούς, viz. βαρβάρους, governed by ἐᾶν, 'paying for the rape of Helen.' Hermann's reading is not improbable, τὸν Ἑλένης τίσαντας ὀλέθρῳ γάμον, ὃν ἥρπασεν Πάρις, viz. *morte luentes Helenae nuptias.*

1385. The τι was inserted by Elmsley, who in the next verse proposed κοινήν. But κτῆμα is easily supplied with κοινόν.

1390. The question was added by Markland, the sense of the whole passage being, 'What! shall it be said that thousands of Argive soldiers and sailors are ready to die in defence of their injured country in this present expedition, but that I stopped the whole proceeding through reluctance to quit this life?'

1391. It is needless to give the various attempts which have been made to restore a verse that is probably spurious. Hermann's reading is as probable as any, τί τὸ δίκαιον τοῦτό γ'; ἆρ' ἔχοιμ' ἂν ἀντειπεῖν ἔπος; 'What sort of plea is that, forsooth? Should I be able to answer a word?' viz. when reproached with my selfish love of life. Perhaps, ποῖον δ' ἔχομεν ἀντειπεῖν ἔπος;

1394. Monk well defends ὁρᾶν against Dobree's ὁρῶν, by Orest. 806, μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος.

1398. ταῦτα γὰρ κτλ. Monk well compares with this excellent and touching sentiment Heracl. 591, where Macaria says τάδ' ἀντὶ παίδων ἐστί μοι κειμήλια καὶ παρθενείας.

βαρβάρων δ' Ἕλληνας ἄρχειν εἰκὸς, ἀλλ' οὐ βαρβάρους,

μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύθεροι.

ΧΟ. τὸ μὲν σὸν, ὦ νεᾶνι, γενναίως ἔχει·
τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.

ΑΧ. Ἀγαμέμνονος παῖ, μακάριόν μέ τις θεῶν
ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.
ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.
εὖ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος·
[τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὅ σου κρατεῖ,
ἐξελογίσω τὰ χρηστὰ τἀναγκαῖά τε.]
μᾶλλον δὲ λέκτρων σῶν πόθος μ' εἰσέρχεται
ἐς τὴν φύσιν βλέψαντα· γενναία γὰρ εἶ.
ὅρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν
λαβεῖν τ' ἐς οἴκους· ἄχθομαί τ', ἴστω Θέτις,
εἰ μή σε σώσω Δαναΐδαισι διὰ μάχης
ἐλθών· ἄθρησον, ὁ θάνατος δεινὸν κακόν.

ΙΦ. λέγω τάδ',* οὐδὲν οὐδέν' εὐλαβουμένη.

1400. With this passage compare Troad. 932, *τοσόνδ' οὐμοὶ γάμοι ὤνησαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων, οὔτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.* Androm. 665, *βάρβαροι δ' ὄντες γένος Ἕλλησιν ἄρξουσ';* and *ibid.* v. 680, where the affair of Helen is said to have done the Greeks good service by the practice it brought them in war. Aristotle, Polit. i. 1, cites the words *βαρβάρων — εἰκὸς*, the copies of Euripides wrongly giving *εἰκὸς ἄρχειν.*—*τὸ μὲν γὰρ δοῦλον*, cf. Hel. 276, *τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἑνός.*

1404. Monk compares Phoen. 1202, *καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει.* So also Alcest. 785, *τὸ τῆς τύχης γὰρ ἀφανὲς, οἳ προβήσεται.*

1406. *εἰ τύχοιμι, si consecutus essem*, 'if I should have obtained.' The sense is virtually the same as *μακάριος ἂν ἦν εἰ ἔτυχον.*

1407. For *ζηλοῦν τινά τινος* see on v. 677. A similar verse to the present is Andr. 329, *οὐκ ἀξιῶ οὔτ' οὖν σὲ Τροίας, οὔτε σοῦ Τροίαν ἔτι.*

1408. W. Dindorf rejects the entire passage from this verse to v. 1433, calling it "satis ineptum." It is difficult to assent to his judgment, though few will doubt that Monk has rightly condemned 1409—10. Iphigenia has professed her willingness to die. Achilles says that he admires her spirit, and all the more desires her for a wife. She persists in her intentions, and he, as a Greek patriot was bound to do, declares that he can no longer oppose her resolution. As a last resource, however, he will pile his arms close by the altar, that she may remember, at the critical moment, that assistance is at hand if she chooses to claim it. If the poet thought fit to give this turn to the play, we cannot justly call it absurd. On the whole, the versification is not unworthy of the pen of Euripides.

1410. *τἀναγκαῖά τε* Reiske for *τάδ'* (or *τάτ'*) *ἀναγκαῖά γε.*

1413. *ὅρα*, consider well the present offer of assistance, and your own resolution to die.—In the next verse Monk gives *δ'* for *τ'*.

1417. The conclusion of this verse appears to rest on no sufficient authority. In the Palatine MS. Kirchhoff says there is a blank left by the original hand, with the note *λείπει.* The second hand has

ἡ Τυνδαρὶς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας
ἀνδρῶν τιθεῖσα καὶ φόνους· σὺ δ', ὦ ξένε,
μὴ θνῄσκε δι' ἐμὲ, μηδ' ἀποκτείνῃς τινά.
ἔα δὲ σῶσαί μ' Ἑλλάδ', ἣν δυνώμεθα.
ΑΧ. ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι
λέγειν, ἐπεί σοι τάδε δοκεῖ· γενναῖα γὰρ
φρονεῖς· τί γὰρ τἀληθὲς οὐκ εἴποι τις ἄν;
ὅμως δ', ἴσως γὰρ κἂν μεταγνοίης τάδε.
ὡς οὖν ἂν εἰδῇς τἀπ' ἐμοῦ λελεγμένα,
ἐλθὼν τάδ' ὅπλα θήσομαι βωμοῦ πέλας,
ὡς οὐκ ἐάσων σ', ἀλλὰ κωλύσων θανεῖν.
χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,
ὅταν πέλας σῆς φάσγανον δέρης ἴδῃς.
[οὔκουν ἐάσω σ' ἀφροσύνῃ τῇ σῇ θανεῖν·
ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς
καραδοκήσω σὴν ἐκεῖ παρουσίαν.]
ΙΦ. μῆτερ, τί σιγῇ δακρύοις τέγγεις κόρας;
ΚΛ. ἔχω τάλαινα πρόφασιν ὥστ' ἀλγεῖν φρένα.
ΙΦ. παῦσαί με μὴ κάκιζε· τάδε γ' ἐμοὶ πιθοῦ.

filled up the space with the words in the text, which are found in the early editions, but are probably the supplement of some grammarian.

1418. ἀρκεῖ Hardouin for ἄρχει. 'It is enough that Helen is causing battles and slaughter through her beautiful person.' Compare Orest. 1592. Rhes. 329, ἀρκοῦμεν οἱ σώζοντες Ἴλιον πάλαι, and the note there. For τιθέναι φόνον see Bacch. 837. Ion 1225.

1425. ἴσως γὰρ Hermann for ἴσως γε. The γε cannot be defended; but Monk falls into a common error by inserting the emphatic σύ. We may supply ὅμως δὲ λέξω, ἴσως γὰρ κτλ. Hermann goes much further in his alteration of this passage. He transposes 1426—33 to follow 1416, because, as he says, there is a tautology in the words of Achilles, 'perhaps you may repent,' and 'you will make use of my offer soon,' and also in twice asserting that he will pile his arms at the altar (1427 and 1432). But there is much awkwardness in Hermann's way of making v. 1426 contain a sentence in itself, *ut igitur scias, quae a me fient, dicta sunt.* On the whole, it seems safer, with Monk, to conclude that the three last lines are an interpolation. He observes, that Achilles could hardly call that ἀφροσύνη which he had just praised, and even assented to, as a noble resolve; and he also remarks, (though he relies too much on what would at the most be but a slight presumptive argument,) that no where else in the play is mention made of a *temple* of Artemis at Aulis. See however v. 1480.—For the ἄ in ἀφροσύνη cf. Troad. 990.—Achilles here finally leaves the stage.

1436. This verse is given as Hermann, Kirchhoff, and W. Dindorf have printed it. Monk, as a matter of course, follows Porson, παῦσαι, 'μὲ μὴ κάκιζε, but he is certainly mistaken in saying "sententia postulat ἐμὲ emphaticum." The verse is perhaps spurious; it is impossible to be sure; but, if genuine, we must accept Hermann's explanation, "Confusa in unum παῦσαί με κακίζων et μή με κάκιζε." It is to be observed that κακίζειν has an unusual sense, 'don't make me a coward by your tears.' Compare κακίζεσθαι in Ion 984, 'to turn coward.'

ΚΛ. λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον.
ΙΦ. μή μοι σὺ τὸν σὸν πλόκαμον ἐκτέμῃς τριχός.
[μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους].
ΚΛ. τί ποτε τόδ' εἶπας, τέκνον; ἀπολέσασά σε
ΙΦ. οὐ σύ γε· σέσωσμαι, κατ' ἐμὲ δ' εὐκλεὴς ἔσει.
ΚΛ. πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεών;
ΙΦ. ἥκιστ', ἐπεί μοι τύμβος οὐ χωσθήσεται.
ΚΛ. τί δαί, †τὸ θνήσκειν οὐ τάφος νομίζεται;
ΙΦ. βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης.
ΚΛ. ἀλλ', ὦ τέκνον, σοι πείσομαι· λέγεις γὰρ εὖ.
ΙΦ. ὡς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.
ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;
ΙΦ. μηδ' ἀμφὶ κείναις μέλανας ἐξάψῃς πέπλους.
ΚΛ. εἶπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις;
ΙΦ. χαίρειν γ'. Ὀρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.
ΚΛ.. προσέλκυσαί νιν ὕστατον θεωμένη.

1438. *μή μοι σὺ* Hermann for *μήτ' οὖν γε*. Fix, quoted by Kirchhoff, proposed *μή νυν σύ*. Monk gives *μήτ' οὖν σύ*. But it is pretty clear the *οὖν* arose from a desire to adapt this to the obviously spurious verse which follows, and which was made up from v. 1449. L. Dindorf, by a singular decision, regards this (1438) as the spurious, the next as the genuine line; for he thinks what is said below, about putting mourning on the sisters, ought to be said here also about Clytemnestra. Perhaps so; yet surely not in words so nearly the same. We may grant indeed that *ἐκτεμεῖν τρίχα* is not the usual phrase for cutting off the *πλόκαμος πενθητήριος* to be laid on a relation's grave. Kirchhoff agrees with Hermann in rejecting v. 1439.

1440. *τί ποτε* Monk, *τί δῆτα* Barnes, for *τί δῆτα*. The *ὦ* before *τέκνον* was omitted by Markland.—The aposiopesis at the end of the verse may be supplied by *οὐ πενθήσω σε*;

1441. *οὐ*, sc. *ἀπώλεσάς με*.—*κατ' ἐμὲ*, more commonly, *τὸ κατ' ἐμὲ*, 'as far as I can make you so.' Cf. v. 931, *Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί*. Some suspicion of spuriousness attaches to several of the verses in this place.

1444. Without attributing too much weight to the dictum of Porson, that *δαί* is not a tragic word, we may fairly doubt if Euripides penned a verse that can only mean, 'is not dying considered a tomb?' Kirchhoff's conjecture gives a more explicit sense, *τί δ'; οὐ τὸ θνήσκειν οὐ τάφος νομίζεται;* scil. *ἐκεῖ εἶναι*. Bothe, *τί δ'; εἰς τὸ θνήσκειν* κτλ. "*nonne in morte usitatum est sepulcrum?*" Probably we should read *τί δαί, θανοῦσιν οὐ τ. ν.;*

1445. *μνῆμα*, sc. *ἔσται*, 'will be my tomb,' i. e. I shall have no tomb at all, but be burned on the altar.

1448. Kirchhoff gives *ἀγγέλλω* (subj.) on conjecture; but he does not say why the future is here objectionable.

1449. *κείνας* Monk for *κείναις*, comparing *ἀμφὶ σῶμα* v. 1439, and he might have added Rhes. 208, *λύκειον ἀμφὶ νῶτον ἄψομαι δορὰν*, though the very next verse there has *καὶ χάσμα θηρὸς ἀμφ' ἐμῷ θήσω κάρᾳ*, and Hipp. 770, *βρόχον ἄψεται ἀμφὶ λευκᾷ δείρᾳ*. Here perhaps the dative was preferred on account of the termination of the next word in *ας*.—Reiske's emendation *ἐξάψῃς* for *ἐξάψῃ*, though rejected by Hermann, who renders the middle voice by *jubeas induere*, seems rightly adopted by the other editors. For the middle more naturally means 'to put on oneself,' the active, 'to put on another.' So *δύσκλειαν ἐξανάψασθαι*, 'to attach discredit to oneself,' Orest. 829.

1452. Kirchhoff proposes *νυν* for *νιν*.

ΙΦ. ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.
ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω;
ΙΦ. πατέρα γε τὸν ἐμὸν μὴ στύγει, πόσιν τε σόν.
ΚΛ. δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεῖνον δραμεῖν.
ΙΦ. ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.
ΚΛ. δόλῳ δ', ἀγεννῶς Ἀτρέως τ' οὐκ ἀξίως.
ΙΦ. τίς μ' εἶσιν ἄξων, πρὶν σπαράσσεσθαι κόμας;
ΚΛ. ἔγωγε μετὰ σοῦ.
ΙΦ. μὴ σύ γ'· οὐ καλῶς λέγεις.
ΚΛ. πέπλων ἐχομένη σῶν.
ΙΦ. ἐμοὶ, μῆτερ, πιθοῦ,
μέν'· ὡς ἐμοί τε σοί τε κάλλιον τόδε.
πατρὸς δ' ὀπαδῶν τῶνδέ τίς με πεμπέτω
Ἀρτέμιδος ἐς λειμῶν', ὅπου σφαγήσομαι.
ΚΛ. ὦ τέκνον, οἴχει;
ΙΦ. καὶ πάλιν γ' οὐ μὴ μόλω.
ΚΛ. λιποῦσα μητέρ'; ΙΦ. ὡς ὁρᾷς γ', οὐκ ἀξίως.
ΚΛ. σχὲς, μή με προλίπῃς.
ΙΦ. οὐκ ἐῶ στάζειν δάκρυ.

Cf. Hipp. 1432, λάβε σὸν παῖδ' ἐν ἀγκάλαισι καὶ προσέλκυσαι. Ar. Eccl. 909, κἀπὶ τῆς κλίνης ὄφιν εὕροις καὶ προσελκύσαιο.

1455. *πατέρα* MS. Pal., *πατέρα γε* Flor. 2, *πατέρα τε* Hermann. *πατέρα τὸν ἀμὸν* W. Dindorf, with Scaliger, and *πόσιν γε* with Elmsley for *πόσιν τε*. See Andr. 25, and the note.

1456. *δεῖ κεῖνον* Porson for *κεῖνον δεῖ*, on account of the spondee before the final *pes creticus*. For the threat implied see on v. 1180.

1458. *δόλῳ δ'*. She replies to her daughter's apology for her father, that he will slay her against his own will. Hence Hermann, Monk, and Kirchhoff rightly place a comma at *δόλῳ δ'*.

1459. The MSS. reading, *πρὶν σπαράξεσθαι κόμης*, is indeed easily emended, as Elmsley has done, by restoring the present infinitive, and by giving *κόμας* with Aldus. But, like the violation of the pause in v. 1456, it is a question if these faulty readings are not in reality indicative of an interpolator's hand, rather than a transcriber's mistake. The sense of the verse, at best, is unsatisfactory, 'Who will come to take me before my hair is torn?' Cf. v. 1366.

1460. *ἔγωγε μετὰ σοῦ* Markland for *ἐγὼ μετά γε σοῦ*. The same observation obviously applies to this, as to the preceding verse. For *οὐ καλῶς λέγεις* Hermann plausibly conjectures *οὐκ ἄλλως λέγω*, to be assigned to Clytemnestra.

1464. *ὅπου* is not for *οὗ*, but there is an ellipse of *τόπον*. Hence, as the exact spot was unknown to her, the indefinite relative is rightly used. See a similar use of *ὅπου* in Iph. T. 427.

1465. *οὐ μὴ μόλω*, 'there is no chance of my returning.' See Iph. T. 18. Herc. F. 718.

1467. *οὐκ ἀξίως*. Because, as Monk observes, she was going to her death, not to her marriage. The five verses of Lucretius apply to this, i. v. 'ad aras Deducta est, non ut solemni more sacrorum Perfecto, posset claro comitari hymenaeo, Sed casta inceste, nubendi tempore in ipso, Hostia concideret mactatu moesta parentis.'

ὑμεῖς δ' ἐπευφημήσατ', ὦ νεάνιδες,
παιᾶνα τὴμῇ συμφορᾷ, Διὸς κόρην
Ἄρτεμιν· ἴτω δὲ Δαναΐδαις εὐφημία.
κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ
προχύταις καθαρσίοισι· καὶ πατὴρ ἐμὸς
ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν
Ἕλλησι δώσουσ' ἔρχομαι νικηφόρον.
ἄγετέ με τὰν Ἰλίου
καὶ Φρυγῶν ἑλέπτολιν.
στέφεα περίβολα δίδοτε, φέρε-
τε, πλόκαμος ὅδε καταστέφειν,
χερνίβων τε παγάς.
ἑλίσσετ' ἀμφὶ ναὸν
ἀμφὶ βωμὸν Ἄρτεμιν,
τὰν ἄνασσαν Ἄρτεμιν,
τὰν μάκαιραν· ὡς ἐμοῖσιν, εἰ χρεών,
αἵμασι θύμασί τε

1469. Διὸς κόρην. It is better to make this the accusative in apposition to παιᾶνα, than to regard both as dependent on ἐπευφημεῖν. We might indeed compare Ζῆνα ἐπινίκια κλάζων, Aesch. Ag. 167, and τί με δυσφημεῖς; Hec. 482; but the construction is rather that explained on Cycl. 69, 'a pæan, the subject of which is Artemis.'

1470. ἴτω εὐφημία. It is doubtful whether this means, as Monk explains it, 'Let the joyful strain go forth to the Greeks,' or rather, 'Let the order for silence go forth.' He compares Electr. 879, ἀλλ' ἴτω ξύναυλος βοὰ χαρᾷ. In the latter of the above senses, cf. Ion 98, στόμα τ' εὔφημον φρουρεῖτ' ἀγαθόν. *Inf.* v. 1564, εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ.

1471. ἐναρχέσθω. See v. 955. Electr. 1142.—προχύταις, *ibid.* and v. 1112.

1473. By ἐνδεξιοῦσθαι βωμόν, an elegant but singular expression, the going round the altar ἐπιδέξια, from left to right, appears to be meant, rather than "dextra prehendere," as Bothe explains it. For it is certain that this solemn circuiting of the altar was one of the preliminary ceremonies. See Herc. F. 926, ἐν κύκλῳ δ' ἤδη κανοῦν εἵλικτο βωμοῦ. *Inf.* v. 1569.

1475. A procession is formed to conduct Iphigenia from the stage. She sings a threnos as she leaves her mother, a touching ode in itself, and in all respects worthy of Euripides, but, as Kirchhoff has perceived, genuine only as far as v. 1509. The rest is a mere patchwork from the same words and phrases; and whether it is antistrophic or not to the first part, is a matter hardly worth inquiry. It is rather surprising that Monk, Hermann, and W. Dindorf, should have allowed the genuineness of these verses as far as v. 1531.

1476. ἑλέπτολις. This compound occurs in Aesch. Ag. 674.

1478. πλόκαμος ὅδε, parenthetical, and expressed by action as well as by word, 'here is my hair to crown.'—παγάς Reiske for παγαῖσι.

1480. On ἑλίσσειν τινὰ, like χορεύειν τινὰ, literally, 'to dance round a statue' (or primarily, perhaps, round the exarch of a dithyramb), see Herc. F. 690.

1483. Hermann reads, τὰν μάκαιραν Ἄρτεμιν, | Ἄρτεμιν ἄνασσαν· ὡς ἐμοῖσιν, εἰ χρεών, κτλ. Compare μάκαιρ' ἄνασσα, said of Pallas, Aesch. Theb. 152.

1485. It is likely that θύμασί τε is a gloss on the rather unusual plural αἵμασι, as Bothe perceived.

θέσφατ' ἐξαλείψω.
[ΧΟ.] ὦ πότνια πότνια μᾶτερ, ὡς
δάκρυά γέ σοι δώσομεν ἀμέτερα·
παρ' ἱεροῖς γὰρ οὐ πρέπει.
[ΙΦ.] ὦ νεάνιδες,
συνεπαείδετ' Ἄρτεμιν
Χαλκίδος ἀντίπορον,
ἵνα τε δόρατα μέμονε δαΐα
δι' ἐμὸν ὄνομα τᾶσδ' Αὐλίδος
στενοπόροισιν ὅρμοις.
ἰὼ γᾶ μᾶτερ ὦ Πελασγία,
Μυκῆναί τ' ἐμαὶ θεράπναι.
ΧΟ. καλεῖς πόλισμα Περσέως,
Κυκλωπίων πόνον χερῶν;
ΙΦ. ἔθρεψας Ἑλλάδι μέ φάος·

1486. ἐξαλείψω. The idea is that of blotting out or defacing by blood the written letter of an oracle, or seer's declaration, that stood against the Argives. —In the next verse Hermann gave μᾶτερ for μῆτερ. This and the two next were given to Iphigenia by Seidler, instead of to the chorus. Monk, on the contrary, continues v. 1491—7 to the chorus, because he thinks the mention of Calchis is more appropriate to the women of that place. The matter is uncertain: but at least the plural ἀμέτερα is more suited to the chorus.

1489. The γε is not wanted, as Monk and Blomfield perceived. It was probably inserted to make up a senarius. The context rather suggests νῦν.

1490. Monk well compares Suppl. 289, μὴ δακρυρρόει, σεμναῖσι Δηοῦς ἐσχάραις παρημένη. See on Ion 246. So also Iph. T. 860, παρὰ δὲ βωμὸν ἦν δάκρυα καὶ γόοι.

1491. Hermann gives ἰὼ ἰὼ νεάνιδες, on account of the metre.

1492. Monk supposes, and Kirchhoff agrees with him, that something is lost after this verse, because ἀντίπορον is the epithet of a place, not of a goddess. But here, by a not uncommon use, the goddess is put for the temple. So θεοὺς τοὺς ἐγγενεῖς πορθεῖν, for θεῶν ἕδη, Aesch. Theb. 576.—'This,' viz. the site of the temple, says Iphigenia (or, as Monk will have it, says the chorus), 'is where the hostile forces are in eager expectation about me in the narrow strait of Aulis here.' Monk omits the words δι' ἐμὸν ὄνομα τᾶσδ', as indeed he was bound to do, on the theory that the chorus is speaking. On account of ὅρμοις, he prefers to understand by δόρατα 'ships.' Whether the plural is elsewhere so used, is perhaps questionable. It is enough to explain it 'spears,' i. e. spearmen.

1498. Πελασγία, Argolis, Orest. 960. The next verse is ejected by Monk, but on insufficient grounds. Having appealed to the land generally, it was right and natural to specify the city also of her birth. But the reading is doubtful, Aldus giving Μυκῆναι, the MSS. Μυκηναῖαι, and both θεράπαιναι, corrected by Canter. On θεράπνη = στάθμος see Herc. F. 370. Bacch. 1043. Hec. 482. If Μυκηναῖαι be an adjective, and not a poetical form for Μυκῆναι, it seems hardly tenable in point of construction, the sense being, 'Mycenae, my home,' rather than 'my Mycenaean home.' It is most probable that it arose from the false reading θεράπαιναι, the transcriber supposing that certain Argive attendants were addressed. The metre is antispastic.

1501. Κυκλωπίων, see Herc. F. 15. Sup. v. 152.—Περσέως, Hel. 1464.

1502. μέ Elmsley for μέγα. The metre (iamb. dim.) favours the correction; but μέγα is defended by the similar expression

θανοῦσα δ' οὐκ ἀναίνομαι.
ΧΟ. κλέος γὰρ οὔ σε μὴ λίπῃ.
ΙΦ. ἰὼ ἰώ. 1505
*ὦ λαμπαδοῦχος ἀμέρα
Διός τε φέγγος, ἕτερον ἕτερον αἰ-
ῶνα καὶ μοῖραν οἰκήσομεν.
χαῖρέ μοι, φίλον φάος.

[ΧΟ. ἰὼ ἰώ.
ἴδεσθε τὰν Ἰλίου 1510
καὶ Φρυγῶν ἐλέπτολιν
στείχουσαν, ἐπὶ κάρα στέφη
βαλλομέναν χερνίβων τε παγάς,
βωμόν γε δαίμονος θεᾶς,
ῥανίσιν αἱματορρύτοις †θανοῦσαν 1515
εὐφυᾶ [τε] σώματος δέρην σφαγεῖσαν.
εὔδροσοι παγαὶ πατρῷαι

in v. 1063, παῖδα Θεσσαλοῖς μέγα φῶς.—For the participle with ἀναίνεσθαι compare Herc. F. 1235, εὖ δράσας δέ σ' οὐκ ἀναίνομαι. Aesch. Ag. 566, νικώμενος λόγοισιν οὐκ ἀναίνομαι.—οὐ μὴ, see v. 1466.

1506—8. This is the usual appeal to the sun, and the formal taking leave of his beneficent light, which the pious Greek regarded as a solemn duty on leaving the world. See the note on Alcest. 207. Monk adds ὦ, both on account of the metre and because it is usual in similar invocations. See however Ion 714. The same critic proposes to read ὡς ἕτερον, on metrical grounds. Thus we should have iamb. dim. + 4 cretics.

1509. With the departure of Iphigenia the play, as we have it from Euripides, concludes. The sequel is so evidently the work of an interpolator that we shall not comment on it in detail, being content to give the text according to Kirchhoff's accurate collation of the MSS. readings. At the same time, the student is advised, that much of the versification is far from contemptible, and that part of it at least probably has a respectable antiquity, and so is at least deserving of a perusal. That a genuine *exode* did formerly exist, and that, according to the manner of Euripides in his later plays, Artemis herself appeared, and explained the substitution of a stag in the place of Iphigenia, has been reasonably inferred from a passage in Aelian, Hist. An. vii. 39,

ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ,
ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις
κεροῦσαν, ἣν σφάζοντες αὐχήσουσι σὴν
σφάζειν θυγατέρα,

"Quae verba," Kirchhoff observes, "Dianae sunt Clytaemnestram consolantis." Monk is of opinion, that many phrases in the narrative of the messenger are borrowed from the genuine epilogue.

1514. διαίμονος Markland. αἵμονος W. Dindorf. ἔτι δαίμονος Monk. The γε perhaps indicates that Iphigenia took up the words of the chorus.

1515. ῥανοῦσαν Markland. χρανοῦσαν Monk. The writer may have intended βωμὸν to depend on στείχουσαν, but then θανοῦσαν and σφαγεῖσαν are absurd as past participles. If ῥανοῦσαν be right, it would be better to omit the τε in the next verse, as Bothe has done.

1517. οὐ δρόσοι παγᾶν — ἀλλὰ χέρνιβες Monk.

μένουσί σε χέρνιβές τε
στρατός τ' Ἀχαιῶν θέλων
Ἰλίου πόλιν μολεῖν.
ἀλλὰ τὰν Διὸς κόραν
κλήσωμεν Ἄρτεμιν, θεῶν ἄνασσαν,
ὡς ἐπ' εὐτυχεῖ πότμῳ.
ὦ πότνα, θύμασι
βροτησίοις χαρεῖσα, πέμψον ἐς Φρυγῶν
γαῖαν Ἑλλάνων στρατὸν
καὶ δολόεντα Τροίας ἕδη,
Ἀγαμέμνονά τε λόγχαις
Ἑλλάδι κλεινότατον στέφανον
δὸς ἀμφὶ κάρα ἐὸν
κλέος ἀείμνηστον ἀμφιθεῖναι.

ΑΓΓ. ὦ Τυνδαρεία παῖ, Κλυταιμνήστρα, δόμων
ἔξω πέρασον, ὡς κλύῃς ἐμῶν λόγων.

ΚΛ. φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην
ταρβοῦσα τλήμων κἀκπεπληγμένη φόβῳ,
μή μοί τιν' ἄλλην ξυμφορὰν ἥκεις φέρων
πρὸς τῇ παρούσῃ.

ΑΓΓ. σῆς μὲν οὖν παιδὸς πέρι
θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.

ΚΛ. μὴ μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.

ΑΓΓ. ἀλλ', ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς.
λέξω δ' ἀπ' ἀρχῆς, ἤν τι μὴ σφαλεῖσά μου
γνώμη ταράξῃ γλῶσσαν ἐν λόγοις ἐμήν.
ἐπεὶ γὰρ ἱκόμεσθα τῆς Διὸς κόρης
Ἀρτέμιδος ἄλσος λείμακάς τ' ἀνθεσφόρους,
ἵν' ἦν Ἀχαιῶν σύλλογος στρατεύματος,
σὴν παῖδ' ἄγοντες, εὐθὺς Ἀργείων ὄχλος

1521. ἔκλησα, from κλείειν, 'to celebrate,' is an un-Attic aorist, like ἔθρεξα in v. 1569. Bothe remarks that Artemis could not be called θεῶν ἄνασσα, and he omits θεῶν. Barnes defends it, on the ground that Apollo is similarly called ἄναξ.

1530. ἀμφὶ κρᾶθ' ἑὸν Seidler. Monk ejects this and the preceding verse. Markland proposed Ἑλλάσι, to agree with λόγχαις. The sense is, 'Grant that Agamemnon may put on his head imperishable glory, an illustrious crown to Hellas for the spear.'

1536. ἥκῃς Portus, which seems a doubtful form. The indicative may depend on ἀφικόμην (ἐρωτήσουσα).

ἠθροίζεθ'. ὡς δ' ἐσεῖδεν Ἀγαμέμνων ἄναξ
ἐπὶ σφαγὰς στείχουσαν εἰς ἄλσος κόρην,
ἀνεστέναζε, κἄμπαλιν στρέψας κάρα
δάκρυα προῆκεν ὀμμάτων πέπλον προθείς.
ἡ δὲ σταθεῖσα τῷ τεκόντι πλησίον
ἔλεξε τοιάδ'· Ὦ πάτερ, πάρειμί σοι,
τοὐμὸν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας
καὶ τῆς ἁπάσης Ἑλλάδος γαίας ὕπερ
θῦσαι δίδωμ' ἑκοῦσα πρὸς βωμὸν θεᾶς
ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε.
καὶ τοὐπ' ἔμ' εὐτυχεῖτε, καὶ νικηφόρου
δώρου τύχοιτε, πατρίδα τ' ἐξίκοισθε γῆν.
πρὸς ταῦτα μὴ ψαύσῃ τις Ἀργείων ἐμοῦ·
σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.
τοσαῦτ' ἔλεξε· πᾶς δ' ἐθάμβησεν κλύων
εὐψυχίαν τε κἀρετὴν τῆς παρθένου.
στὰς δ' ἐν μέσῳ Ταλθύβιος, ᾧ τόδ' ἦν μέλον,
εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ·
Κάλχας δ' ὁ μάντις ἐς κανοῦν χρυσήλατον
ἔθηκεν ὀξὺ χειρὶ φάσγανον σπάσας
κολεῶν ἔσωθεν, κρᾶτά τ' ἔστεψεν κόρης.
ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς
λαβὼν κανοῦν ἔθρεξε χέρνιβάς θ' ὁμοῦ.
ἔλεξε δ', Ὦ Διὸς Ἄρτεμις θηροκτόνε,
τὸ λαμπρὸν εἰλίσσουσ' ἐν εὐφρόνῃ φάος,

1550. *προῆγεν* MSS. See on Iph. T. 780 (p. 392).

1557. *εὐτυχοῖτε* Aldus, which is probably right. In the next verse Reiske proposed *δορὸς* for *δώρου*.

1559. From this verse W. Dindorf considers that the spurious supplement commences. Certainly, from this point there is some deterioration in the verses; but after v. 1577 they become altogether bad; and it is a curious circumstance, noticed by Kirchhoff, that from v. 1572 to the end they are written by another hand on a leaf subsequently inserted in the Palatine MS. There are therefore two separate attempts to supply the deficiency in the original play; and the latter of the two is doubtless a work *infimae aetatis*. Some of the lines, e. g. the present, the next following, and v. 1572, are adapted from Hec. 548—9 and 537.

1570. The MS. Pal. has *ὦ παῖ Ζηνὸς Ἄρτεμις θηροκτόνε*, which seems to indicate another reading *Ἄρτεμις θεά*. The identifying Artemis with the moon in the next verse is a feature of a later mythology. She is called *φωσφόρος θεὰ* in Iph. T. 21, which is an approximation to it, just as Apollo her brother has some attributes identical with the sun.

δέξαι τὸ θῦμα τόδ' ὅ γέ σοι δωρούμεθα
στρατός τ' Ἀχαιῶν Ἀγαμέμνων ἄναξ θ' ὁμοῦ,
ἄχραντον αἷμα καλλιπαρθένου δέρης,
καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα,
Τροίας τε Πέργαμ' ἐξελεῖν ἡμᾶς δορί.
ἐς γῆν δ' Ἀτρεῖδαι πᾶς στρατός τ' ἔστη βλέπων.
ἱερεὺς δὲ φάσγανον λαβὼν ἐπηύξατο,
λαιμόν τ' ἐπεσκοπεῖθ', ἵνα πλήξειεν ἄν·
ἐμοὶ δέ τ' ἄλγος οὐ μικρὸν εἰσῄει φρενὶ,
κἄστην νενευκώς· θαῦμα δ' ἦν αἴφνης ὁρᾶν·
πληγῆς κτύπον γὰρ πᾶς τις ᾔσθετ' ἂν σαφῶς,
τὴν παρθένον δ' οὐκ εἶδεν οὗ γῆς εἰσέδυ.
βοᾷ δ' ἱερεὺς, ἅπας δ' ἐπήχησε στρατὸς,
ἄελπτον εἰσιδόντες ἐκ θεῶν τινος
φάσμ', οὗ γε μηδ' ὁρωμένου πίστις παρῆν·
ἔλαφος γὰρ ἀσπαίρουσ' ἔκειτ' ἐπὶ χθονὶ
ἰδεῖν μεγίστη διαπρεπής τε τὴν θέαν,
ἧς αἵματι βωμὸς ἐραίνετ' ἄρδην τῆς θεοῦ.
κἀν τῷδε Κάλχας πῶς δοκεῖς χαίρων ἔφη,
Ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,
ὁρᾶτε τήνδε θυσίαν, ἣν ἡ θεὸς
προὔθηκε βωμίαν, ἔλαφον ὀρειδρόμον;
ταύτην μάλιστα τῆς κόρης ἀσπάζεται,
ὡς μὴ μιάνῃ βωμὸν εὐγενεῖ φόνῳ.
ἡδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον
δίδωσιν ἡμῖν Ἰλίου τ' ἐπιδρομάς.
πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,
χώρει τε πρὸς ναῦν· ὡς ἡμέρᾳ τῇδε δεῖ
λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς

1572. τοῦθ' ὅ σοι δωρούμεθα Porson.
1579. ἵν' εὖ πλήξειέ νιν Hermann, and n the next verse ἐμοὶ ἐσῄει τ' ἄλγος οὐ μικρὸν φρενί.
1584. ὅ θ' ἱερεὺς, πᾶς δ' Hermann.
1589. διαπρεπής θ', ἧς αἵματι | ὁ βωμὸς ἄρδην τῆς θεᾶς ἐρραίνετο, Hermann.
1592. βωμίαν ἣν ἡ θεὸς προὔθηκε θυσίαν Hermann, who supposes a word lost after ὀριδρόμον.
1594. ταύτην κτλ. The intended sense was, 'This she accepts in place of the maid;' but whether μάλιστα was meant to stand for μᾶλλον, or is a corruption of ἄποινα, or the genitive was left to depend on ἀντὶ to be supplied, is quite uncertain.
1596. ἡ δ' ὡς ἐδέξατ' αὐτὸ Hermann.
1599. ἡμέρᾳ γ' ὡς τῇδε δεῖ Hermann.

Αἴγαιον οἶδμα διαπερᾶν. ἐπεὶ δ' ἅπαν
κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογὶ,
τὰ πρόσφορ' ηὔξαθ', ὡς τύχοι νόστου στρατός.
πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,
λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ
καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα.
ἐγὼ παρὼν δὲ καὶ τὸ πρᾶγμ' ὁρῶν λέγω·
ἡ παῖς σαφῶς σοι πρὸς θεοὺς ἀφίπτατο.
λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·
ἀπροσδόκητα δὲ βροτοῖς τὰ τῶν θεῶν,
σώζουσί θ' οὓς φιλοῦσιν. ἦμαρ γὰρ τόδε
θανοῦσαν εἶδε καὶ βλέπουσαν παῖδα σήν.

ΧΟ. ὡς ἥδομαί τοι ταῦτ' ἀκούσασ' ἀγγέλου·
ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.

ΚΛ. ὦ παῖ, θεῶν τοῦ κλέμμα γέγονας ;
πῶς σε προσείπω ; πῶς δ' οὐ φῶ ;
παραμυθεῖσθαι τούσδε μάτην μύθους,
ὥς σου πένθους λυγροῦ παυσαίμαν ;

ΧΟ. καὶ μὴν Ἀγαμέμνων ἄναξ στείχει,
τούσδ' αὐτοὺς ἔχων σοι φράζειν μύθους.

ΑΓ. γύναι, θυγατρὸς [οὕνεκ'] ὄλβιοι γενοίμεθ' ἄν·
ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.
χρὴ δέ σε λαβοῦσαν τόνδε μόσχον νεαγενῆ
στείχειν πρὸς οἴκους· ὡς στρατὸς πρὸς πλοῦν ὁρᾷ.
καὶ χαῖρε· χρόνιά [γε] τἀμά σοι προσφθέγματα
Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς.

ΧΟ. χαίρων, Ἀτρείδη, γῆν ἱκοῦ Φρυγίαν,
χαίρων δ' ἐπάνηκε,
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἑλών.]

1604. πέμπει δέ μ' Α. φράσαι τέ σοι τάδε Hermann.

1608. Though ἵπταμαι is not a classical word, it would be needless here to read ἀπέπτατο.

1610. δέ. Perhaps γάρ.

1615–8. Perhaps we should read thus:

ὦ παῖ, θεῶν του κλέμμ' ὡς γέγονας
πῶς φῶ; πῶς δ' οὐ; πῶς σε προσ-
είπω;
παραμυθεῖσθαι τούσδε μάταιον
μύθους, ὥς σου
πένθους λυγροῦ παυσαίμαν.

ΕΥΡΙΠΙΔΟΥ ΚΥΚΛΩΨ.

ΤΠΟΘΕΣΙΣ.

Ὀδυσσεὺς ἀναχθεὶς ἐξ Ἰλίου εἰς Σικελίαν ἀπερρίφη, ἔνθα ὁ Πολύφημος εὑρὼν δὲ δουλεύοντας ἐκεῖ τοὺς Σατύρους, οἶνον δοὺς ἄρνας ἤμελλε λαμβάνειν καὶ γάλα παρ' αὐτῶν. ἐπιφανεὶς δ' ὁ Πολύφημος ζητεῖ τὴν αἰτίαν τῆς τῶν ἰδίων ἐκφορήσεως. ὁ Σειληνὸς δὲ τὸν ξένον λῃστεύοντα καταλαβεῖν φησι. * * * * *

CYCLOPS.

THAT the *Cyclops* of Euripides is the only extant Satyric drama, is too well known to need repetition; and that the subject is wholly taken from the ninth book of the Odyssey is equally obvious, the only material addition to the epic legend on the part of the dramatist being a chorus of Satyrs, who, in some form or other, as the attendants of Dionysus, were, as the very name implies, an essential adjunct to a satyric play. The nature and object of these singular plays or farces, one of which (or at least a play partaking, like the *Alcestis*, in some degree of the same character) appears to have regularly formed the conclusion to the tragic trilogy, are now pretty well understood. They are not to be regarded in the light of our modern farces, that is, as jocose effusions expressly designed to relieve the weight and the pathos of three consecutive tragedies[1]; but they were *retained* in the best days of the Athenian stage, as types of the true ancient τρυγῳδία, the vintage-song out of which the dithyrambic element of tragedy was developed. The satyric drama was thus the earliest[2] and simplest form of a complete play, rustic in its character, grotesque in its representation, and we must doubtless add, coarse even to lewdness in its dialogue and choral songs. The latter indeed were necessarily short, as the satyric play seems to have not nearly equalled the true tragedy in its length; and there would have been no space for the development of a plot, if the choral odes had been protracted to the ordinary systems of successive strophes and

[1] Theatre of the Greeks, p. 251. This erroneous opinion was held by some grammarians. Photius in v. Σατυρικὰ δράματα: πλείονα ἦν ἔθος ὑποκρίνεσθαι, ἐν οἷς μεταξὺ ταῦτα ἐμίγνυον πρὸς διάχυσιν, i. e. 'they used to act several plays (at a time, viz. trilogies), in which they mixed up these (the Satyric) for amusement.'—This is so far true, that though they were not originally designed for this end, they may have afterwards served it.

[2] Photius in v. Οὐδὲν πρὸς τὸν Διόνυσον: τὸ πρόσθεν εἰς τὸν Διόνυσον γράφοντες, τούτοις ἠγωνίζοντο, ἅπερ καὶ Σατυρικὰ ἐλέγετο· ὕστερον δὲ μεταβάντες εἰς [τὸ] τραγῳδίας γράφειν, κατὰ μικρὸν εἰς μύθους καὶ ἱστορίας ἐτράπησαν, μηκέτι τοῦ θεοῦ μνημονεύοντες.

antistrophes. Neither words nor actions were wanting in these plays to remind the audience that the god of wine was also the god of love;

οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι[3].

Euripides was certainly a moral poet, even though some pretend that he was a sensual man. But in this play he was compelled to yield to the force of fashion, and to introduce many coarse gestures and lascivious jokes. The same feature largely appears in a short chorus which is evidently parodied from a satyric play, also treating of the Cyclops, in Arist. Plutus, v. 296 seqq.

It would be a great mistake to regard satyric plays as *comedies* in any sense of the word. As far as we can judge from this, the only example we have, and also from the pro-satyric Alcestis (which we know to have been the finishing piece of a tetralogy), neither were the subjects alien from true tragedy, (involving, as they did, real pathos,) nor were the metres materially more free, nor was there an absence of some one heroic character, as a Hercules or a Ulysses, who spoke with consistent gravity and dignity, if his words were occasionally tempered with sallies of a jocose or convivial spirit. Satyric plays have been well defined to be *sportive tragedy*[4]; they mixed up jokes with tragical events; a fact the more remarkable, when we consider the superstitious dislike of the Greeks to combine joy with sorrow in any form[5]. The early establishment of the satyric drama as a distinct kind (for Choerilus and Pratinas, both contemporaries of Aeschylus and Sophocles, are recorded to have excelled in it) enables us satisfactorily to connect its history with the earliest development of the drama. Dr. Donaldson is therefore clearly right in describing the satyric drama as "only a subdivision of tragedy, written always by tragedians, and, we believe, seldom acted but along with Tragedies[6]." Hermann goes further[7], and asserts that tragedy arose out of satyric plays, the latter being the intermediate step between the dithyramb, with its *exarch* as the speaker, and the fully developed tragedy with its three actors, and its solemn and dignified treatment of an epic or historic subject. The difference, indeed, in the metre alone, between a satyric play and a comedy, appears to have been as wide as possible. The latter

[3] Bacch. 773.

[4] παίζουσα τραγῳδία. See Müller, Hist. Gr. Lit. p. 294. Even the Σίκιννις or Satyric dance was τραγικὴ ἐμμέλεια, opposed to κόρδαξ, the true comic dance (Photius in v. Σίκιννις).

[5] Ion 245, where see the note.

[6] Theatre of the Greeks, p. 56.]

[7] Praef. ad Cycl. p. vi (ed. 1838).

admitted almost any form of verse that could be syllabically counted as a senarius:—

οἱ δ' εὐθέως τὰ πρόσωπα διεγαλήνισαν,
εἶτ' ἐστεφάνουν μ' εὐαγγέλια· κἀγὼ 'φράσα
αὐτοῖς ἀπόρρητον ποιησάμενος ταχὺ,
ἵνα τὰς ἀφύας ὠνοῖντο πολλὰς τοὐβολοῦ [8].

The former allowed, indeed, though rather sparingly, two licences, which were excluded from tragedy; yet even they occur (in the present play, which we must now take as a type of the rest) only in the non-heroic speeches. These are, the use of the anapaest in words not proper names, and not at the beginning of a verse; and the violation of the pause in the fifth foot. Thus, in the first instance, v. 232—4, we read,

ἔλεγον ἐγὼ τάδ', οἱ δ' ἐφόρουν τὰ χρήματα,
καὶ τόν γε τυρὸν οὐκ ἐῶντος ἥσθιον,
τούς τ' ἄρνας ἐξεφοροῦντο,—

with which compare vv. 646—7. But this, with other similar examples, is not spoken by Ulysses, but either by Silenus, the Satyrs, or the Cyclops. Secondly, the *pes creticus* at the end of a verse sometimes has a spondee preceding, composed of a word of more than two syllables;

ΚΥ. Οὔτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἄρ' οὐδείς σ' ἠδίκει.

and (v. 304)

ἅλις δὲ Πριάμου γαῖ' ἐχήρωσ' Ἑλλάδα.

Again, there is little doubt that a peculiar vocabulary was a distinguishing feature of these plays. We find in the *Cyclops* many of these words; pastoral or *satyric* words, properly so called. Some of them, perhaps, were admitted in the *Bacchae;* but of that we cannot be so sure. Here we find *σίκιννις, σαυλοῦσθαι, ψύττα, τυρὸς ὀπίας*, the use of diminutives, *ἀνθρωπίσκος, δεσποτίσκος, ἀνθρώπιον*, Κυκλώπιον, &c., *ἀποθλίβειν* or *ἀπολέπειν νῶτον, διακροτεῖν γυναῖκα, ὀδὰν, σκαρδαμύσσειν, χρέμπτεσθαι, ἀπομυκτέον* &c., besides many terms borrowed from cookery and other matters below the dignity of tragedy.

Still, if we consider the principal speeches of the hero Ulysses, especially his appeal to the Cyclops for mercy at v. 285, and his narrative of the scene within the cave at v. 382, we shall find the versification *in every respect* equal to the best and most dignified speeches in true tragedy. The subject indeed was epic, and it would have been a great perversion to treat it with the levity of comedy,

[8] Arist. Equit. 646.

merely because the chorus was composed of a set of half-human monsters[9], in compliance with the strict law on which alone this species of drama maintained its name.

Of fragments of lost satyric plays some few remain; but they are not of sufficient length or importance to require here any separate discussion. Aeschylus, we know, wrote many[10]; we have the names, and some stray verses, of his Ἀμυμώνη, Λύκουργος, Γλαῦκος Πόντιος, Διονύσου Τροφοί, Ἰσθμιασταί, Κήρυκες, Σφίγξ, Λέων, Ὀστολόγοι, Προμηθεὺς Πυρκαεύς, Πρωτεύς, and perhaps Φορκίδες. Of all these only one fragment of five verses, from the *Ostologi* (190, ed. Herm.), is particularly deserving of attention, as characteristic of the coarse ribaldry of these dramas. From an uncertain play, evidently satyric, of the same author, the reader will find eight not uninteresting verses, preserved by Athenaeus (frag. 308, Herm.). There were, doubtless, certain standard popular jokes often repeated in these plays. At least, the supposition will account for the close resemblance between the above verses of the Ostologi, and those preserved from the satyric Ἀχαιῶν Σύλλογος of Sophocles (frag. 147, ed. Dind.). Of this latter author we know the names, and have a few unimportant fragments, of several Satyric plays; the Ἀμφιάραος, Ἄμυκος, Ἀχαιῶν Σύλλογος, Ἡρακλῆς ἐπὶ Ταινάρῳ, Ἴναχος, Ἰχνευταί, Κηδαλίων, Μῶμος, and Ὕβρις. With the exception of two verses without caesura in the Κηδαλίων (frag. 307 and 308), there is nothing in the metre of these, and but little in the vocabulary, to distinguish them from the tragic style.

The plot of the *Cyclops* is as follows. Dionysus having been carried away by Tyrrhenian pirates, (according to a legend related at length in the Homeric Hymn to Dionysus,) Silenus and his Satyr-crew, ever faithful to the fortunes of their master, undertake a voyage for his release and recovery. In rounding the southern point of the Peloponnese, they are cast by adverse winds on the shores of Sicily, where Polyphemus and his brother Cyclopes are leading a rude pastoral life supported in part by cannibalism. Here they are captured and treated as slaves by Polyphemus; and whilst deploring the lost joys of their former life, they are suddenly addressed by Ulysses and his crew, who have been likewise driven to Sicily while homeward bound, and are now in urgent want of water and provisions. The bribe of a cup or two of wine is sufficient to induce the Satyrs to

[9] θῆρες, v. 624.

[10] The author of the "Life of Aeschylus" states that he wrote seventy plays, (i. e. tragedies,) and *five* Satyric dramas, which may possibly mean, "not included in the regular tetralogies."

part with some of their master's goods, consisting of kids and cheeses; but the sudden appearance of Polyphemus, just as they are dancing and shouting after their wine, changes the scene at once. The treacherous Silenus pretends that the strangers had extorted the provisions by force; and Polyphemus accordingly takes Ulysses and his companions captives into his den, nothing moved by the pathetic appeal of the hero that he should cherish the unfortunate, and not violate the sacred laws of hospitality by making a meal of his suppliants.

Ulysses however contrives to make his exit from the cave, having witnessed the revolting sight of two of his companions being murdered, cooked, and eaten by the monster. In concert with the Satyrs, he plans their common escape from the island. Polyphemus is still within the cave, drunk with the wine which Ulysses had freely supplied. The chorus are to dissuade him from going forth on a *comus* to his brother-giants, and are to wait till he is asleep alone in his den. Then an olive stake, previously sharpened and prepared, is to be thrust into the fire, and by their joint efforts the monster's one eye is to be burned out. The scheme is successful; Polyphemus awakes mad with pain, and gives vain chase to his tormentors. Ulysses tells him his real name, and the monster recognizes it as long ago declared to him in a prophecy of his present fate. The play ends abruptly with the departure of Ulysses and his crew, vainly threatened by Polyphemus, who ascends a height to pelt the boat with fragments of rock.

Neither the date of the *Cyclops*, nor the tragic trilogy to which it formed the sequence, has been ascertained. On the whole, the play is certainly a very good one. Considering its great interest as representing a peculiar department of the tragic art, it is hard to account for the comparative neglect with which it is too apt to be treated.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΣΕΙΛΗΝΟΣ.
ΧΟΡΟΣ ΣΑΤΥΡΩΝ.
ΟΔΥΣΣΕΥΣ.
ΚΥΚΛΩΨ.

ΕΥΡΙΠΙΔΟΥ ΚΥΚΛΩΨ.

ΣΕΙΛΗΝΟΣ.

Ὦ Βρόμιε, διὰ σὲ μυρίους ἔχω πόνους
νῦν χὤτ' ἐν ἤβῃ τοὐμὸν ηὐσθένει δέμας·
πρῶτον μὲν ἡνίκ' ἐμμανὴς Ἥρας ὕπο
Νύμφας ὀρείας ἐκλιπὼν ᾤχου τροφούς·
ἔπειτά γ' ἀμφὶ γηγενῆ μάχην δορὸς
ἐνδέξιος σῷ ποδὶ παρασπιστὴς γεγὼς
Ἐγκέλαδον ἰτέαν εἰς μέσην θενὼν δορὶ

Silenus, in the garb of a wanton old satyr, and wearing a mask which is designed to give evidence of his long and frequent potations, querulously describes the troubles which he has had to endure from his early youth until now in the service of Bacchus. First, he had to attend him on his wanderings through the east; then to assist him in the battle with the giants; thirdly, when on a voyage of discovery, after his master had been carried off by Tyrrhenian pirates, he was driven by adverse winds to the country of the inhospitable Cyclopes, where he is now, with his satyr-family, detained in the house of Polyphemus, and compelled not only to do the menial work, but also to assist in the preparation of his detestable banquets.

2. εὐσθένει MSS. and edd. ηὐσθένει W. Dindorf after Heath.

3. ἐμμανής. Apollodor. iii. 5, 1, Διόνυσος δὲ εὑρετὴς ἀμπέλου γενόμενος, Ἥρας μανίαν αὐτῷ ἐμβαλούσης, περιπλανᾶται Αἴγυπτόν τε καὶ Συρίαν. Καὶ τὸ μὲν πρῶτον Πρωτεὺς αὐτὸν ὑποδέχεται βασιλεὺς Αἰγυπτίων. Αὖθις δὲ εἰς Κύβελα τῆς Φρυγίας ἀφικνεῖται, κἀκεῖ καθαρθεὶς ὑπὸ Ῥέας καὶ τὰς τελετὰς ἐκμαθών, καὶ λαβὼν παρ' ἐκείνης τὴν στολήν, ἐπὶ Ἰνδοὺς διὰ τῆς Θρᾴκης ἠπείγετο. Λυκοῦργος δὲ, παῖς Δρύαντος, Ἠδωνῶν βασιλεύων, οἳ Στρυμόνα ποταμὸν παροικοῦσι, πρῶτος ὑβρίσας ἐξέβαλεν αὐτόν. Καὶ Διόνυσος μὲν εἰς θάλασσαν πρὸς Θέτιν τὴν Νηρέως κατέφυγε, Βάκχαι δὲ ἐγένοντο αἰχμάλωτοι, καὶ τὸ συνεπόμενον Σατύρων πλῆθος αὐτῷ. The passage is given at length, because it shows the point of Silenus' complaint,—he was taken captive when accompanying his master. The legend of the god being educated by the Nymphs is well known: see on Bacch. 292.

5. ἔπειθ' ὅτ' Hermann, ἔπειτα δ' Heath, for ἔπειτά γ'. The former is better, because it more naturally responds to πρῶτον μὲν ἡνίκα, and the change of letters is scarcely greater. But the vulgate may fairly stand.—The presence of Bacchus and Silenus at the *gigantomachia* was doubtless a favourite subject in Satyric plays. It is alluded to in Ion 216, καὶ Βρόμιος ἄλλον ἀπολέμοις κισσίνοισι βάκτροις ἐναίρει Γᾶς τέκνων ὁ Βακχεύς. The story was, that the ass of Silenus commenced braying, and the Titans fled at the unwonted sound. In Herc. F. 908, Pallas herself is said to have slain Enceladus.

6. ἐνδέξιος, 'on your right side.' Hipp. 1360, τίς ἐφέστηκ' ἐνδέξια πλευροῖς; Bothe, *habilis, strenuus;* but that is not the meaning of the word.

7. ἰτέαν εἰς μέσην. The ι is long, and therefore ἰτέα is here a dissyllable. Troad.

ἔκτεινα. φέρ' ἴδω, τοῦτ' ἰδὼν ὄναρ λέγω;
οὐ μὰ Δί', ἐπεὶ καὶ σκῦλ' ἔδειξα Βακχίῳ.
καὶ νῦν ἐκείνων μείζον' ἐξαντλῶ πόνον·
ἐπεὶ γὰρ Ἥρα σοι γένος Τυρσηνικὸν
λῃστῶν ἐπῶρσεν, ὡς ὀδηθείης μακράν,
ἐγὼ πυθόμενος σὺν τέκνοισι ναυστολῶ
σέθεν κατὰ ζήτησιν. ἐν πρύμνῃ δ' ἄκρᾳ
αὐτὸς λαβὼν ηὔθυνον ἀμφῆρες δόρυ,

1192, ἀλλ', ὦ πατρῴων οὐ λαχὼν, ἔξεις ὅμως ἐν ᾗ ταφήσει χαλκόνωτον ἱτέαν. The more recent editors follow Elmsley in omitting εἰς, by which the verse becomes destitute of caesura.—*θενὼν* for *θένων* Blomfield and Elmsley, the present tense being *θείνω*, and the MS. Pal. appears to have had *θείνων* by the first hand.

8. *φέρ' ἴδω κτλ.* These words are not altogether free from difficulty. After bragging of his prowess, he seems to say, as if conscious that he would be disbelieved, 'Come, now, shall I admit that it was all a dream?—No indeed, since I showed the spoils (of Enceladus) to Bacchus,' as if to prove the reality of the victory. Some particular event, which was a popular subject of laughter, must here be alluded to. We feel that the point of the passage depends on some dramatized exploit of old Silenus which is not known to us. As the Greeks regularly use *ὄναρ* for *κατ' ὄναρ*, we should perhaps read, *φέρ', ἰδὼν τοῦτ' ἰδεῖν ὄναρ λέγω;* So Iph. Taur. 518, *μηδ' ἰδὼν ὄναρ*. As the text stands, we can only construe it, 'having seen this, should I say it was a dream?' or, '(that I saw it) in a dream?' It was a comic joke to tell a man boasting of his exploits, that he did them in a dream. So in Ar. Ran. 51, when Dionysus has asserted that he sank a dozen or so of the enemy's ships, Hercules slyly adds, *κἄπ' ἔγωγ' ἐξηγρόμην*, 'and then I awoke.'—*ἐπεὶ καὶ*, or *ἐπεί τοι καὶ*, are the usual combinations.

11—12. For the legend of the Tyrrhenian pirates, who, having captured Bacchus, discovered his godship by the miracles he wrought on board ship, see the beautiful Homeric Hymn to Dionysus. Apollodor. v. 5, 3, *βουλόμενος δὲ ἀπὸ τῆς Ἰκαρίας εἰς Νάξον διακομισθῆναι, Τυρρηνῶν λῃστρικὴν ἐμισθώσατο τριήρη. Οἱ δὲ αὐτὸν ἐνθέμενοι Νάξον μὲν παρέπλεον, ἠπείγοντο δὲ εἰς Ἀσίαν ἀπεμπολήσοντες. Ὁ δὲ τὸν μὲν ἱστὸν καὶ τὰς κώπας ἐποίησεν ὄφεις, τὸ δὲ σκάφος ἔπλησε κισσοῦ καὶ βοῆς αὐλῶν· οἱ δὲ ἐμμανεῖς γενόμενοι κατὰ τῆς θαλάσσης ἔφυγον καὶ ἐγένοντο δελφῖνες.* This subject was sculptured on the choragic monument of Lysicrates (from which there are casts in the British Museum) with some variations from the above account.

12. The verb *ὀδᾶν* is used again in v. 98 and v. 133, and perhaps hardly elsewhere. Hesychius, from this passage, *ὀδηθείης, ληφθείης, πραθείης*, and again, *ὀδῆσαι, πρίασθαι, ἀποδόσθαι, ὠνήσασθαι.* Photius, *ὀδῆσαι, τὸ ὠνήσασθαι· Εὐριπίδης Ἀλόπῃ καὶ Κύκλωπι.* Hermann adds, "Alope quoque satyrica visa est Blomfieldio in gloss. Choeph. ad v. 122." This then may be regarded as a term of the recognized satyric vocabulary.

13. The *ἐγὼ* is said to be wanting in MS. Pal., which supplies *οὖν γε* after *πυθόμενος* by the second hand.—*σὺν τέκνοισι*, 'with the satyrs;' whom he calls *παῖδες* in *v.* 36 and elsewhere.

15. *ηὔθυνον* W. Dindorf after Heath, for *εὔθυνον*. Blomfield proposed *ἴθυνον*. Without taking *ἀμφῆρες δόρυ* literally for *οἴακα*, we may supply the latter word from the context as the object of *λαβὼν*, for this is clearly the point of *ἐν πρύμνῃ ἄκρᾳ*. So we familiarly say, 'he took and steered the boat,' &c. Hermann says, "Pro *λαβὼν* verissime Scaliger *λαχὼν*," which he accordingly admits in the text. But Hermann in his later days was a reckless emendator. In the very next verse he gives *ἐπ' ἐρετμοῖς*, as if *ἐρετμοῖς* might not stand as the dative of place, '*at* the oars,' as we say. On *ἀμφῆρες* see Ion 1128. Herc. F. 243. Whether the poet here derived it from *ἐρέσσειν*, as he may have *πίτυλος εὐήρης* in Iph. T. 1050, may be doubted. Hesychius, quoted by Musgrave, *ἀμφήρεις νῆες, ἀμφοτέρωθεν*

παῖδές τ' ἐρετμοῖς ἥμενοι γλαυκὴν ἅλα
ῥοθίοισι λευκαίνοντες ἐζήτουν σ', ἄναξ.
ἤδη δὲ Μαλέας πλησίον πεπλευκότας
ἀπηλιώτης ἄνεμος ἐμπνεύσας δορὶ
ἐξέβαλεν ἡμᾶς τήνδ' ἐς Αἰτναίαν πέτραν,
ἵν' οἱ μονῶπες ποντίου παῖδες θεοῦ
Κύκλωπες οἰκοῦσ' ἄντρ' ἔρημ' ἀνδροκτόνοι.
τούτων ἑνὸς ληφθέντες ἐσμὲν ἐν δόμοις
δοῦλοι· καλοῦσι δ' αὐτὸν ᾧ λατρεύομεν
Πολύφημον. ἀντὶ δ' εὐίων βακχευμάτων
ποίμνας Κύκλωπος ἀνοσίου ποιμαίνομεν.
παῖδες μὲν οὖν μοι κλιτύων ἐν ἐσχάτοις
νέμουσι μῆλα νέα νέοι πεφυκότες,
ἐγὼ δὲ πληροῦν πίστρα καὶ σαίρειν στέγας
μένων τέταγμαι τάσδε, τῷ τε δυσσεβεῖ
Κύκλωπι δείπνων ἀνοσίων διάκονος.
καὶ νῦν τὰ προσταχθέντ' ἀναγκαίως ἔχει,

ὁρμώμεναι ἢ ἐρεσσόμεναι. The principal force lies in the ἀμφί, 'two-sided ship.'

17. ῥοθίοισι, with the *froth* stirred by the oars. Hel. 1268 (where see the note), ὥστ' ἐξορᾶσθαι ῥόθια χερσόθεν μόλις. Iph. T. 1387, λάβεσθε κώπης ῥόθιά τ' ἐκλευκαίνετε.

18. πεπλευκότας. This perfect occurs Hel. 405. 461, but πεπλωκότα *ib.* 532.

19. ἀπηλιώτης, *solanus*, was *due east*. For the Ionic form compare ἀντήλιος, Ion 1550.

21. μονῶπες W. Dindorf for μόνωπες.

27. Hermann prefers Scaliger's οὐ μοὶ to the old reading οὖν μοι. But the οὖν is not unimportant to the sense. He had just said that they were compelled to keep the flocks of the Cyclops; and now he adds, '*accordingly*, my children are tending the sheep in the furthest slopes.' —κλιτύων, for which the old editions give Κλυτίων, was recovered from the Florence MSS., and had before been restored by conjecture. The word occurs in Hipp. 226, πάρα γὰρ δροσερὰ πύργοις συνεχὴς κλιτὺς, ὅθεν σοι πῶμα γένοιτ' ἄν.

28. νεανίαι Pierson for νέα νέοι, a probable, but not necessary correction. Silenus was himself old (v. 2), and for that reason he is kept at home (μένων, v. 30), while the younger party take the more active out-door duties. For the *synizesis* see v. 7. So also Hel. 666, οὐκ ἐπὶ λέκτρα βαρβάρου νεανία (a double dochmiac), and Iph. Aul. 615.

29. Hermann gives πῖστρα, and the ι in πίνειν is certainly long by nature. The troughs for the sheep are meant, for it was the custom to give them drink on their return from pasture, or a little before it, Virg. Georg. iii. 335. With the duty of sweeping a house the idea of great indignity was associated; see Andr. 166. Hec. 363. Here Silenus exhibits not a broom, but an *iron scraper*, ἁρπάγη, an instrument more suited to the coagulated dirt and refuse of such an habitation. Perhaps it was a kind of rake, the teeth of which were adapted to *catching up* loose rubbish. Compare ἅρπη, Ion 192. The Aldine reading ἁρπαγῇ was corrected, as J. Barnes tells us, by Milton, and the right accent is given in the best MSS. Hermann quotes Bekker's Anecdota, p. 446, 10, ἅρπαγη, ὀξυτόνως ἡ ἁρπαγή· τὸ δὲ σκεῦος βαρυτόνως, ἵν' ᾖ ὄνομα.

30. τῷ τε Hermann and others with the best copies, for the Aldine τῷδε. The concurrence of τάσδε τῷδε is awkward, and it is easy to supply τέταγμαι again with διάκονος.

32. καὶ νῦν. This seems a formula, which has more than once occasioned

σαίρειν σιδηρᾷ τῇδε μ' ἁρπάγῃ δόμους,
ὡς τόν τ' ἀπόντα δεσπότην Κύκλωπ' ἐμὸν
καθαροῖσιν ἄντροις μῆλά τ' εἰσδεχώμεθα.
ἤδη δὲ παῖδας προσνέμοντας εἰσορῶ
ποίμνας. τί ταῦτα; μῶν κρότος σικιννίδων
ὅμοιος ὑμῖν νῦν τε χὥτε Βακχίῳ
κώμοις συνασπίζοντες Ἀλθαίας δόμους
προσῇτ' ἀοιδαῖς βαρβίτων σαυλούμενοι;

ΧΟΡΟΣ.

πᾶ μοι γενναίων πατέρων, στρ.

difficulty to critics. Iph. T. 1181, καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν (καὶ μὴν Monk). Aesch. Eum. 384, καὶ νῦν ὁρῶσα τήνδ' ὁμιλίαν χθονὸς ταρβῶ μὲν οὐδὲν (καινὴν δ' Hermann). Iph. T. 1416, καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον σοὶ καὶ πολίταις (ὃν νῦν, sc. ἐναντίος in v. sup.; Kirchhoff). It is used when some fact is alleged in attestation and confirmation of what has just been stated. Compare Soph. Aj. 3. Antig. 7. Here, since the MS. Pal. gives the variant ἔχοι, Kirchhoff would read either οὐκοῦν ἔχει or κἂν νῦν ἔχοι. He also punctuates καὶ νῦν, τὰ προσταχθέντ', ἀναγκαίως ἔχει σαίρειν κτλ.

36. προσνέμοντας, i. e. πλησίον νέμοντας.

37. τί ταῦτα; 'What is this?' The satyrs are seen frisking and dancing as they approach; and Silenus ironically asks them if they find themselves as merry as they used to do in better times. Photius: Σίκιννις, σατυρικὴ ὄρχησις, ἐμμέλεια δὲ τραγική· κόρδαξ δὲ κωμική, ὡς Ἀριστόξενος α' περὶ τραγικῆς ὀρχήσεως. He has the same words in v. Σήκιννις. W. Dindorf gives σικινίδων with the two Florence MSS., and so Kirchhoff with the MS. Pal.

39. κώμῳ Porson for κῶμοι. κώμοις Bothe, which is much better, both because Βακχίῳ is an independent dative, 'attending Bacchus in his revelries,' and because the final *s* was easily absorbed by the same letter following.

40. προσῇτ', for προσήειτε. So Barnes for προσῆτ'.—Hesychius and Photius, σαυλοῦσθαι, θρύπτεσθαι, ἁβρύνεσθαι. Aristophanes has σαυλοπρωκτιᾶν, Vesp. 1173. The story about Althaea is given by Hermann from Hyginus, fab. 129, who relates that Bacchus was enamoured of Althaea the wife of Oeneus, and as the latter tacitly assented to his treacherous wishes, he received from the god as a reward the method of cultivating the vine. Apollodorus merely says, i. 8, *init.*, Οἰνεὺς δὲ βασιλεύων Καλυδῶνος παρὰ Διονύσου φυτὸν ἀμπέλου πρῶτος ἔλαβε.

41. The chorus of satyrs now enters the orchestra. They have been tending the goats in the hills, and are bringing them home to the fold near Polyphemus' cave. After the manner of rustic shepherds, they address their goats, and conclude with a lament that they no longer enjoy the congenial society of Bacchus. The metre of this short parode is glyconean, most of the verses being of the form called *polyschematistic*, and commencing with an antispast, and some, as v. 45 and 50, being *acephalous*, or wanting the first syllable. The first verse has been given after Kirchhoff and Nauck, the interpolation in Flor. 2 of the antistrophic verse being probably due to a desire to adapt the metre to this. Hermann reads πᾶ μοι γέννα γενναίων πατέρων. The MSS. give πᾷ δή μοι γενναίων μὲν πατέρων, and in the next verse γενναίων τ' ἐκ τοκάδων, which does not agree with v. 56, δέξαι θηλαῖσι σποράς. The present editor has given τέκνον for τ' ἐκ, by which slight change the genitives gain a legitimate construction. For τέκνου τοκάδων we may compare τέκνου τοκεὺς in Aesch. Eum. 628.—The coryphaeus of the shepherd-satyrs calls to one of the goats, 'Whither away now, offspring of well-bred sires and well-bred dams, whither will you be off to the rocks? Is there not here a shelter from the breeze, and a grassy pasture, and is not eddying

γενναίων *τέκνον τοκάδων,
πᾶ δή μοι νίσει σκοπέλους;
οὐ τᾷδ' ὑπήνεμος αὔρα
καὶ ποιηρὰ βοτάνα,
διναὲν θ' ὕδωρ ποταμῶν
ἐν πίστραις κεῖται πέλας ἄν-
τρων, οὔ σοι βλαχαὶ τεκέων;
ψύττ', οὐ τᾷδ', οὐ τᾷδε νεμεῖ
κλιτὺν δροσεράν; ὠὴ,
ῥίψω πέτρον τάχα σου·
ὔπαγ' ὦ ὔπαγ' ὦ κεράστα
μηλοβότα στασιωρὸν
Κύκλωπος ἀγροβάτα.
σπαργῶντας μαστοὺς χάλασον· ἀντ. 55

river-water laid ready for you in troughs, near to the caves (i. e. penfolds), and are not your young ones bleating for you?' —The best copies give *νίσῃ*, the future of *νίσσομαι*.

48. *οὔ* Bothe, Dindorf, Kirchhoff, Hermann, after Casaubon, for *οὖ*, but the change is not necessary. Hermann added the interrogation at *τεκέων*, by which alone sense is restored to the passage.

49. MSS. and edd. vett. *ψύττα· οὐ τάδ' οὐ, οὐ τάδε νέμῃ*, which is obviously corrupt. One MS. (Flor. 2) has *οὐ τᾷδ' οὔ, οὐ τᾷδε*, which is close to what appears the genuine reading, *ψύττ', οὐ τᾷδ', οὐ τᾷδε νεμεῖ;* 'Off there! will you not feed here, I say, *here*, on the dewy hill?' The verse is thus *glyconeus polyschematistus*, and it agrees exactly with the three preceding. Before *κλιτὺν* (*κλιτὴν*) the MS. Flor. 2 adds *οὖτ' οὖν*, Aldus *οὔτ' αὖ*, which, as Kirchhoff perceived, arose from the loss of the remainder of the antistrophe (which was probably v. 49—54 repeated), and the attempt to adapt this to what was really a verse of the epode. Hermann's reading is altogether bad, *ψύττα, τάδ' οὐ σύ γ', οὐ τάδε νεμεῖ*, &c., if only on account of the superfluous *σύ*. Matthiae, followed by W. Dindorf, gives *ψύττ', οὐ τάδ' οὖν, οὐ τάδε νεμεῖ*, where the *οὖν* is as unlike the ordinary Greek usage as it can possibly be. We may add, that *τᾷδε*, 'here,' is alone consistent with the sense; cf. v. 43.—The word *ψύττα*, for which Theocritus in several places uses the dialectic variant *σίττα*, was a sibilant sound used by shepherds and goatherds in driving back a straying beast. Hence Photius has *ψύττα· ἐπὶ τοῦ ἀποδραμεῖν*. Hesychius, *ψιττάζων, ψιττὰ ἐπιφθεγγόμενος, ὅπερ ἐστὶ ποιμενικὸν ἐπίφθεγμα*. A similar word was *ψᾶ*, which Sophocles used in the *Ποιμένες* (frag. 461).

51. On the genitive *σου* see Bacch. 1100. Iph. T. 362. Hermann, supposing these verses to be antithetical with v. 65 seqq., has introduced violent changes. The metre and sense however are complete, and the man speaks both plainly and naturally when he says, 'Off with you, horned goat, to the fold-keeper (i. e. to himself) of the flock-pasturing meadow-treading Cyclops.' Scaliger proposed *στασίωρος*, which is no improvement. The accent was corrected by Bothe, who compares *πυλωρὸς, ἀρκωρὸς, κηπωρός*.

55. This is the reading of the Palatine MS. In Flor. 2 a later hand has interpolated *μοι τοὺς* before *μαστούς*. In the next verse *σποράδας* has now been given on conjecture for *σπορὰς*, Hermann having edited *σποράδων*. If the final short syllable be an objection, it is easy to read *τὰς* for *ἃς* in the next verse. Cf. Iph. T. 1236, where the MSS. give *ὃν* for *τόν*. The young kids here called *σποράδες* are distinct from the *ἀρνοί*, though inclosed in the same *σηκός*. For it was the custom to confine the young of different ages in separate pens, *χόρτοι*. Cf. Od.

δέξαι θηλαῖσι σποράδας,
ἃς λείπεις ἀρνῶν θαλάμοις.
ποθοῦσί σ' ἀμερόκοιτοι
βλαχαὶ σμικρῶν τεκέων.
εἰς αὐλάν ποτ' ἀμφιθαλεῖς
ποιηροὺς λείπουσα νομοὺς
Αἰτναίων εἴσει σκοπέλων ;
* * * *
οὐ τάδε Βρόμιος, οὐ τάδε χοροὶ ἐπῳδ.
Βάκχαι τε θυρσοφόροι,
οὐ τυμπάνων ἀλαλαγμοὶ,
κρήναις παρ' ὑδροχύτοις
οὐκ οἴνου χλωραὶ σταγόνες,
οὐδ' ἐν Νύσᾳ μετὰ Νυμφᾶν
Ἴακχον Ἴακχον ᾠδὰν
μέλπω πρὸς τὰν Ἀφροδίταν,
ἂν θηρεύων πετόμαν
Βάκχαις σὺν λευκόποσιν.

ix. 219, διακεκριμέναι δὲ ἔκασται Ἔρχατο· χωρὶς μὲν πρόγονοι, χωρὶς δὲ μέτασσαι, Χωρὶς δ' αὖθ' ἔρσαι, i. e. *first-born, middlings*, and *last-born*.

59. βλαχαί. The epithet agrees with this word rather than with τεκέων, just as in Aesch. Theb. 340 we have βλαχαὶ αἱματόεσσαι τῶν ἐπιμαστιδίων ἀρτιβρεφεῖς.—ἀμερόκοιτοι, 'calling for their midday rêpose.'

60—2. ἀμφιθαλεῖς and εἴσει are Seidler's admirable corrections of ἀμφιβαίνεις, or ἀμφιβάλεις, and εἴσω. The former corruption was evidently the result of the latter, by which the verb to the sentence had been lost. Translate, 'Will you at length leave your flourishing grassy pastures on the rocky heights of Aetna, and enter your fold?' We might also conjecture ἀμφιλαφεῖς, 'large,' 'ample pastures.' Without the slightest reason, L. Dindorf gives νομὰς for νομούς. Photius, νομὸν, νομὴν, βοσκήν.—λείπουσα is a variant in Flor. 2 for λιποῦσα.

63. On the use of τάδε, 'we have not Bacchus here,' &c., see Herc. 246. *Inf.* 204, οὐχὶ Διόνυσος τάδε, οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα. Thuc. vi. 77, δεῖξαι αὐτοῖς ὅτι οὐκ Ἴωνες τάδε εἰσὶν, οὐδ' Ἑλλησπόντιοι καὶ νησιῶται.

66. The comma usually placed at the end of this verse has been transferred to the preceding, for the reason given by Hermann, "non fontes aquae cum strepitu tympanorum, sed cum scaturiente vino conjungendi erant." The combined mention of the wine with the water is not only natural, but is confirmed by Bacch. 704—7.

68. οὐδ' ἐν Νύσᾳ Kirchhoff. MS. Pal. οὐδ' ἐννύσσα. Flor. 2, οὐ νύσσα.

69. Ἴακχον ᾠδὰν, a song of which the subject is Bacchus. Compare ἔλεγον οἷτον ἀείδειν, Iph. T. 1091. ἐπευφημήσατε παιᾶνα Ἄρτεμιν, Iph. A. 1469. W. Dindorf says, without much reason, "male Ἴακχον litera majuscula initiali excusum." Bothe also takes the word adjectively for ἰακχαῖον.—πρὸς τὰν Ἀφροδίταν can hardly mean any thing else than 'to Aphrodite,' i. e. addressed to her as a divinity of congenial power; cf. v. 169 seqq. Musgrave translates *propter venerem*, and he is followed by Bothe and W. Dindorf.

72. λευκόποσιν. So in Bacch. 665 and 863 the Bacchantes are described with λευκὸν κῶλον and λευκὸν πόδα. Nothing more, perhaps, is meant, than the custom of running barefooted over the meadows.

ὦ φίλος ὦ φίλε Βακ-
χεῖε, ποῖ οἰοπολεῖς
ξανθὰν χαίταν σείων;
ἐγὼ δ' ὁ σὸς πρόπολος
θητεύω Κύκλωπι
τῷ μονοδέρκτᾳ, δοῦλος ἀλαίνων
σὺν τᾷδε τράγου χλαίνᾳ μελέᾳ
σᾶς χωρὶς φιλίας.

ΣΕ. σιγήσατ', ὦ τέκν', ἄντρα δ' ἐς πετρηρεφῆ
ποίμνας ἀθροῖσαι προσπόλους κελεύσατε.

ΧΟ. χωρεῖτ'· ἀτὰρ δὴ τίνα, πάτερ, σπουδὴν ἔχεις;

ΣΕ. ὁρῶ πρὸς ἀκταῖς ναὸς Ἑλλάδος σκάφος,
κώπης τ' ἄνακτας σὺν στρατηλάτῃ τινὶ
στείχοντας ἐς τόδ' ἄντρον, ἀμφὶ δ' αὐχέσι
τεύχη φέρουσι κενά, βορᾶς κεχρημένοι,

73. The old reading Βακχεῖε is preserved by Kirchhoff and Hermann (except that he gives Βάκχειε), Matthiae editing Βάκχιε. The two versicles are now dactylic, though it is to be feared ὦ φίλος can hardly be genuine before ὦ φίλε. We may however compare Oed. Col. 1700, ὦ πάτερ, ὦ φίλος, and Troad. 1081, ὦ φίλος, ὦ πόσι μοι, in both which cases the nominative is associated with the vocative.—For σείων, a variant in MS. Flor. 2, the MS. Pal. gives σείεις, whence Kirchhoff infers that οἰοπόλος should be restored in the previous verse. The concluding verses are of a rather irregular metre, and they bear strong indications of having had an anapaestic arrangement, which might be restored thus:—

ὦ φίλε Βάκχιε, ποῖ δ' οἰοπολεῖς
τὰν σὰν ξανθὰν χαίταν σείων;
κἀγὼ πρόπολος σὸς θητεύω
τῷ μονοδέρκτᾳ, δοῦλος ἀλαίνων
σὺν τᾷδε τράγου χλαίνᾳ μελέᾳ
μέλεος χωρὶς φιλίας σᾶς.

76. πρόπολος Hermann tacitly for πρόσπολος. The form occurs in Aesch. Cho. 350, and elsewhere, and is here given by Kirchhoff from MS. Pal.

80. τράγου χλαίνα, the rustic jerkin of goat-skin called βαίτη by Theocritus. In the last verse the supplement μέλεος was proposed by Hermann. Hartung would read μέλεος in place of μελέᾳ.

82. Silenus, who (as we may conclude from v. 35) had been anxiously on the look-out for the return of the Cyclops, now hastens to announce a new arrival. A Greek ship is moored on the shore, and some Greek sailors are hastening towards the cave. The object of their visit is indicated by the empty vessels and water-jars they are bringing. The attendants are told to fold the goats quickly, lest the strangers should seize them as booty. This being done, Silenus volunteers to be the speaker to the new-comers, the chorus looking on in silence.

83. προσπόλους MSS. προσπόλοις Aldus.

84. χωρεῖτ'. This is addressed to the πρόσπολοι.

85. σκάφος, the hull. Iph. T. 1345, Ἑλλάδος νεὸς σκάφος. Aesch. Ag. 644, ναῦν ἀκήρατον σκάφος. For κώπης ἄνακτας compare ἐρετμῶν ἐπιστάτας, Hel. 1267. ψευδῶν ἄνακτες, Andr. 447. Alcest. 498, πέλτης ἄναξ. See the note on Aesch. Pers. 380.

88. φέρουσι Elmsley on Heracl. 801 for the Aldine φέροντας. This seems better than Canter's κεχρημένους. The MS. Pal. gives φέρονται, which Kirchhoff retains, believing it also to be the reading of Flor. 2. It is difficult however to defend the middle, in the sense of *sibi portant*.

κρωσσούς θ' ὑδρηλούς. ὦ ταλαίπωροι ξένοι.
τίνες ποτ' εἰσίν; οὐκ ἴσασι δεσπότην
Πολύφημον οἷός ἐστιν, ἄξενον στέγην
τήνδ' ἐμβεβῶτες καὶ Κυκλωπίαν γνάθον
τὴν ἀνδροβρῶτα δυστυχῶς ἀφιγμένοι.
ἀλλ' ἥσυχοι γίγνεσθ', ἵν' ἐκπυθώμεθα
πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον.

ΟΔΥΣΣΕΥΣ.

ξένοι, φράσαιτ' ἂν ναῦμα ποταμίου πόθεν
δίψης ἄκος λάβοιμεν, εἴτε τις θέλει
βορὰν ὀδῆσαι ναυτίλοις κεχρημένοις;
τί χρῆμα; Βρομίου πόλιν ἔοιγμεν εἰσβαλεῖν·
Σατύρων πρὸς ἄντροις τόνδ' ὅμιλον εἰσορῶ.
χαίρειν προσεῖπα πρῶτα τὸν γεραίτατον.

ΣΕ. χαῖρ', ὦ ξέν', ὅστις δ' εἶ φράσον, πάτραν τε σήν.

ΟΔ. Ἴθακος Ὀδυσσεύς, γῆς Κεφαλλήνων ἄναξ.

ΣΕ. οἶδ' ἄνδρα κρόταλον, δριμὺ Σισύφου γένος.

ΟΔ. ἐκεῖνος αὐτός εἰμι· λοιδόρει δὲ μή.

91. Kirchhoff suggests, *οἷός ἐστι, κἄξενον στέγην* κτλ.

93. *τὴν* for *τήνδ'* is Bothe's correction, approved by Hermann, Kirchhoff, and W. Dindorf. Though capable of explanation, *τήνδε* probably was copied from the preceding verse.

95. *πάρεισι—πάγον.* For the accusative see on Bacch. 5, *πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ.* El. 1278, *ἄρτι Ναυπλίαν παρὼν Μενέλαος.* It should be observed, that Homer does not specify Sicily as the land of the Cyclops. Euripides borrowed that idea apparently from post-Homeric writers on the eruptions of Etna, the workshop of Hephaestus and his one-eyed crew.

96. It is hardly necessary to say, with W. Dindorf, that *λάβοιμεν ἂν* is to be implied from *φράσαιτ' ἄν.* Optatives follow a well-known law of attraction; and an Attic writer would say either *φράζετε πόθεν λάβωμεν,* or *φράσαιτ' ἂν πόθεν λάβοιμεν,* with no other difference than that the latter phrase has a little more of courtesy in it.—*εἴτε* κτλ., 'or where we could buy food, if any one is willing to sell provisions to mariners in need of it.' On *ὀδᾶν* see v. 12.

100. Hermann thinks *Σατύρων* is a gloss, and that the genuine word was *οἷον.* For the form *ἔοιγμεν* see Heracl. 427.

101. The Attic form *εἶπα* is rare, though *εἶπας* is very common. The use of the aorist for the obsolete present may be compared with *εἶπον* for *κελεύω* in Med. 272, *ἠρόμην* for *ἐρωτῶ* in Herc. 177.

104. *κρόταλον.* So Rhes. 498, *ἔστι δ' αἱμυλώτατον κρότημ' Ὀδυσσεύς,* where see the note. For *δριμὺ* Hermann and Dindorf cite Eustathius, p. 1455, 34, *Εὐριπίδης γὰρ ἐπὶ συνετοῦ εἴρηκε τὸ δριμύ, ὡς λέγει Ἀριστοφάνης ὁ γραμματικός.* It is used on the same principle that the Latin 'insulsus' (in-salsus) means 'stupid,' i. e. not possessed of *sales,* or ready wit. Kirchhoff gives *κρόταλον δριμὺ, Σισύφου γόνον,* the last word, for *γένος,* being the reading of the Schol. on Ajac. 190, who quotes 102—4.

105. *αὐτὸς* L. Dindorf for *οὗτος.* There can be little doubt that he is right; *οὗτος* here could only stand for *ἐγώ,* which is not wanted, whereas *αὐτὸς ἐκεῖνος,* 'the very man,' is an Attic phrase. Compare

ΣΕ. πόθεν Σικελίαν τήνδε ναυστολῶν πάρει ;
ΟΔ. ἐξ Ἰλίου τε κἀπὸ Τρωικῶν πόνων.
ΣΕ. πῶς ; πορθμὸν οὐκ ᾔδεισθα πατρῴας χθονός ;
ΟΔ. ἀνέμων θύελλαι δεῦρό μ' ἥρπασαν βίᾳ.
ΣΕ. παπαῖ· τὸν αὐτὸν δαίμον' ἐξαντλεῖς ἐμοί.
ΟΔ. ἦ καὶ σὺ δεῦρο πρὸς βίαν ἀπεστάλης ;
ΣΕ. λῃστὰς διώκων, οἳ Βρόμιον ἀνήρπασαν.
ΟΔ. τίς δ' ἥδε χώρα, καὶ τίνες ναίουσί νιν ;
ΣΕ. Αἰτναῖος ὄχθος Σικελίας ὑπέρτατος.
ΟΔ. τείχη δὲ ποῦ 'στι καὶ πόλεως πυργώματα ;
ΣΕ. οὐκ εἰσ'· ἔρημοι πρῶνες ἀνθρώπων, ξένε.
ΟΔ. τίνες δ' ἔχουσι γαῖαν ; ἢ θηρῶν γένος ;
ΣΕ. Κύκλωπες ἄντρ' ἔχοντες, οὐ στέγας δόμων.
ΟΔ. τίνος κλύοντες ; ἢ δεδήμευται κράτος ;
ΣΕ. νομάδες· ἀκούει δ' οὐδὲν οὐδεὶς οὐδενός.
ΟΔ. σπείρουσι δ', ἢ τῷ ζῶσι, Δήμητρος στάχυν ;
ΣΕ. γάλακτι καὶ τυροῖσι καὶ μήλων βορᾷ.
ΟΔ. Βρομίου δὲ πῶμ' ἔχουσιν, ἀμπέλου ῥοάς ;
ΣΕ. ἥκιστα· τοιγὰρ ἄχορον οἰκοῦσι χθόνα.
ΟΔ. φιλόξενοι δὲ χῶσιοι περὶ ξένους ;
ΣΕ. γλυκύτατά φασι τὰ κρέα τοὺς ξένους φορεῖν.
ΟΔ. τί φῄς ; βορᾷ χαίρουσιν ἀνθρωποκτόνῳ ;
ΣΕ. οὐδεὶς μολὼν δεῦρ' ὅστις οὐ κατεσφάγη.

Aesch. Cho. 199, *καὶ γὰρ δύ' ἐστὸν τώδε περιγραφὰ ποδοῖν, αὐτοῦ τ' ἐκείνου καὶ ξυνεμπόρου τινός.* Bacch. 927, *αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὁρῶν.*

107. *τε* for *γε* Hermann.

108. *πορθμὸν χθονὸς*, the passage *to* your native land. So *γῆς πατρῴας νόστος*, Iph. T. 1066. For *ᾔδεισθα* Matthiae suggests *ᾔδησθα*. There was some uncertainty in these forms, *ᾔδη, ᾔδειν, ᾔδεμεν, ᾖδειμεν*, &c., with the Attics themselves, as is clear from the fact that the metre sometimes requires *ᾔδειν* both as the first and the third person. *Inf.* v. 649, the copies give *ᾔδειν* for *ᾔδη*.

110. *τὸν αὐτὸν—ἐμοί*. See v. 20.

112. *Βρόμιον*. Probably pronounced Βρόμιν, or nearly so. See on Electr. 314, Bacch. 260, and *inf.* 495. The same remark applies to Ἐριχθόνιος, which seems to have the value of only four syllables in Ion 21 and 999.

117. *ἦ* Kirchhoff, and also in v. 129.

118. *οἰκοῦντες* Nauck ap. Kirch.

119. *δεδήμευται, δημοτικόν ἐστι.* Oed. Col. 66, *ἄρχει τις αὐτῶν, ἢ 'πὶ τῷ δήμῳ λόγος ;*

120. *οὐδεὶς κτλ.*, 'no one obeys another in any thing.' The violation of the pause, though not without precedent in really tragic verses, is, as Hermann has observed in p. xv of his preface, in this play confined, (with the exception of 304,) like some other metrical irregularities, to the non-heroic characters, Silenus, the Satyrs, the Cyclops.

123. *ῥοὰς* Reiske for *ῥοαῖς*.

124. *ἄχορον*. There is a variant *ἄχαριν* in Flor. 2, but the other has been justly preferred by the recent editors, and W. Dindorf compares v. 156.

128. Hermann marks a lacuna after this, because he thinks Euripides could hardly have been so careless as to make

ΟΔ. αὐτὸς δὲ Κύκλωψ ποῦ 'στιν; ἢ δόμων ἔσω;
ΣΕ. φροῦδος πρὸς Αἴτνῃ θῆρας ἰχνεύων κυσίν.
ΟΔ. οἶσθ' οὖν ὃ δράσεις, ὡς ἀπαίρωμεν χθονός;
ΣΕ. οὐκ οἶδ', Ὀδυσσεῦ· πᾶν δέ σοι δρῴημεν ἄν.
ΟΔ. ὅδησον ἡμῖν σῖτον, οὗ σπανίζομεν.
ΣΕ. οὐκ ἔστιν, ὥσπερ εἶπον, ἄλλο πλὴν κρέας.
ΟΔ. ἀλλ' ἡδὺ λιμοῦ καὶ τόδε σχετήριον.
ΣΕ. καὶ τυρὸς ὀπίας ἐστὶ καὶ βοὸς γάλα.
ΟΔ. ἐκφέρετε· φῶς γὰρ ἐμπολήμασιν πρέπει.
ΣΕ. σὺ δ' ἀντιδώσεις, εἰπέ μοι, χρυσὸν πόσον;
ΟΔ. οὐ χρυσὸν, ἀλλὰ πῶμα Διονύσου φέρω.
ΣΕ. ὦ φίλτατ' εἰπὼν, οὗ σπανίζομεν πάλαι.
ΟΔ. καὶ μὴν Μάρων μοι πῶμ' ἔδωκε, παῖς θεοῦ.
ΣΕ. ὃν ἐξέθρεψα ταῖσδ' ἐγώ ποτ' ἀγκάλαις;
ΟΔ. ὁ Βακχίου παῖς, ὡς σαφέστερον μάθῃς.
ΣΕ. ἐν σέλμασιν νεώς ἐστιν, ἢ φέρεις σύ νιν;
ΟΔ. ὅδ' ἀσκὸς, ὃς κεύθει νιν, ὡς ὁρᾷς, γέρον.
ΣΕ. οὗτος μὲν οὐδ' ἂν τὴν γνάθον πλήσειέ μου.
ΟΔ. καὶ δὶς τόσον πῶμ' ὅσον ἂν ἐξ ἀσκοῦ ῥυῇ.

Ulysses inquire about a particular person of whom he had not heard a word. The fact is, the poet was treating of a subject so familiar to every one, that he did not think more detail was necessary. At the same time, we may allow that this was a fault in composition. Kirchhoff ingeniously proposes ὁ σὸς δὲ Κύκλωψ. It is possible, perhaps, to explain αὐτὸς, according to a comic usage, as equivalent to ἄναξ or δεσπότης.

131. δράσεις. Canter reads δρᾶσον. It does not follow, because the latter was the common idiom, that it was the invariable one. One variety of it occurs in Suppl. 932, ἀλλ' οἶσθ' ὃ δρᾶν σε βούλομαι τούτων πέρι; See on Med. 600, οἶσθ' ὡς μετεύξει; Iph. T. 759, ἀλλ' οἶσθ' ὃ δράσω; See Donaldson, Gr. Gr. § 524.

132. πᾶν, *quodvis*, 'any thing.'

135. σχετήριον is perhaps ἅπαξ λεγόμενον for κώλυμα.

136. τυρὸς ὀπίας, cheese coagulated with ὀπὸς, the juice of fig-leaves or young shoots. Athenaeus, xiv. 22, p. 658 C, quotes this verse with the title of the play, but with the singular variant Διὸς γάλα. Bothe rather absurdly says, "potest intelligi lac, quali nutritus est Jupiter puer, ope Amaltheae, i. e. lac caprinum."

137. φῶς γὰρ κτλ. The sense is, 'a man ought to see goods before he buys them.'

141. Μάρων. From Od. ix. 196, ἀτὰρ αἴγεον ἀσκὸν ἔχον μέλανος οἴνοιο, ἡδέος, ὅν μοι ἔδωκε Μάρων, Εὐάνθεος υἱὸς, Ἰρεὺς Ἀπόλλωνος.

142. ταῖσδ'. The early edd. give παῖδ', which Hermann prefers, but Kirchhoff shows that it was a correction of the Aldine editor, who found ταῖδ' in his copy (one of the Paris transcripts from Flor. 2).

145. "Tenendum est, ὡς ὁρᾷς non ad ὃς κεύθει νιν, sed ad ὅδ' ἀσκὸς referendum esse: hic, ut vides, utrem habeo, qui vinum continet." *Hermann.* Kirchhoff gives εἰσορᾷς, γέρον, with Nauck.

147. καὶ Boissonade for ναί, which is here out of place. Ulysses had said in v. 139, πῶμα Διονύσου φέρω, and he here adds, καὶ διπλάσιον ἐκείνου, ὅσον ἂν ῥυῇ. The subjunctive is used, because the quantity contained in the skin is yet to be a matter of experience. Kirchhoff marks the loss of two verses. The construction would certainly be simpler, if we suppose

ΣΕ. καλήν γε κρήνην εἶπας, ἡδεῖάν τ' ἐμοί.
ΟΔ. βούλει σε γεύσω πρῶτον ἄκρατον μέθυ;
ΣΕ. δίκαιον· ἦ γὰρ γεῦμα τὴν ὠνὴν καλεῖ.
ΟΔ. καὶ μὴν ἐφέλκω καὶ ποτῆρ' ἀσκοῦ μέτα.
ΣΕ. φέρ' ἐγκάναξον, ὡς ἀναμνησθῶ πιών.
ΟΔ. ἰδού. ΣΕ. παπαιάξ, ὡς καλὴν ὀσμὴν ἔχει.
ΟΔ. εἶδες γὰρ αὐτήν; ΣΕ. οὐ μὰ Δί', ἀλλ' ὀσφραίνομαι.
ΟΔ. γεῦσαί νυν, ὡς ἂν μὴ λόγῳ 'παινῇς μόνον.
ΣΕ. βαβαί· χορεῦσαι παρακαλεῖ μ' ὁ Βάκχιος.
ἆ ἆ.
ΟΔ. μῶν τὸν λάρυγγα διεκάναξέ σου καλῶς;
ΣΕ. ὥστ' εἰς ἄκρους γε τοὺς ὄνυχας ἀφίκετο.
ΟΔ. πρὸς τῷδε μέντοι καὶ νόμισμα δώσομεν.

δώσεις δέ μοι to have preceded, to which the answer would be,

ναί.
καὶ δὶς τόσον πῶμ' κτλ.

148. ἡδεῖαν δ' most of the editors, which is said to be found in 2 MSS. Aldus has ἡδεῖάν γ', with the best copies.

149. βούλει σε γεύσω may be compared with θέλεις μείνωμεν in Soph. El. 80, and the more common Latin idiom *vin' faciam?* For γεύειν τινά τι, to give a man a taste of something, compare Herod. vii. 46, ὁ δὲ θεὸς γλυκὺν γεύσας τὸν αἰῶνα, φθονερὸς ἐν αὐτῷ εὑρίσκεται ἐών.

151. ἐφέλκω. The cup is regarded as an ἐφολκίς (Andr. 200) because it was tied to the skin like a boat taken in tow by a vessel. The word ποτῆρ, for ποτήριον, occurs also in the pro-satyric drama *Alcestis*, v. 756.

152. ἐγκάναξον, i. e. ἔγχει, is Pierson's correction of ἐκπάναξον. After Casaubon, Bothe defends the vulgate, as if 'to knock out wine' could be a comic expression for pouring it out. At all events, it would be but poor wit: and it is more likely that the rare verb ἐγκανάσσειν misled transcribers, as in v. 158 the edd. vett. and Hesychius give διεκάνεξε for -αξε. A better explanation would be, that ἐκπατάσσειν may have been technically used for detaching the cup from the wine-skin, to which it seems, from the word ἐφέλκω, to have been tied; as we might say, 'jerk it off.' However, the emendation is sufficiently supported by Ar. Equit. 105, ὕθι νυν, ἄκρατον ἐγκάναξόν μοι πολύν. Possibly ἐκκάναξον may be right.—ὡς ἀναμνησθῶ κτλ., 'that I may remember that I have drunk;' that an impression of the satisfaction may remain on my mind.

153. καλὴν ὀσμήν. Though the joke, if such be meant, in this passage, is not very brilliant, 'Did you *see* the smell, that you should call it καλή?'—'No, I only *smell* it;'—still it is better to accept it (and Euripides was not an Aristophanes by nature) than Hermann's bold alteration, γεῦσιν ὡς καλὴν ἔχει. In fact, it is not less absurd to ask, 'did you see the taste?' than to ask 'did you see the smell?' In favour of the latter indeed is the remarkable expression of Theocritus, i. 149, who is speaking of a newly-cut wooden bowl, θᾶσαι, φίλος, ὡς καλὸν ὄσδει (quoted by Frank ap. Herm.). Much of the difficulty would be removed by reading εἶδες γὰρ αὐτὸν, scil. τὸν οἶνον.

155. γεῦσαί νυν, ὡς κτλ. This has been corrupted into γεῦσαι μύρων in a passage in Bekker's Anecdota, p. 87, where the author and play are named, Εὐριπίδης Κύκλωπι. The most curious part of the quotation is, that the grammarian must have found γεῦσαι μύρων in his copy, for he cites it as an instance of γεύεσθαι meaning ὀσφραίνεσθαι. Neither Hermann nor Boissonade, who quote the extract, seem to have perceived this. The latter therefore makes a wrong use of it, in defending his reading γεῦσιν for ὀσμὴν above.

160. νόμισμα, *money*, Soph. Ant. 296.

ΣΕ. χάλα τὸν ἀσκὸν μόνον· ἔα τὸ χρυσίον.
ΟΔ. ἐκφέρετέ νυν τυρεύματ' ἢ μήλων τόκον.
ΣΕ. δράσω τάδ', ὀλίγον φροντίσας γε δεσποτῶν.
ὡς ἐκπιὼν γ' ἂν κύλικα μαινοίμην μίαν,
πάντων Κυκλώπων ἀντιδοὺς βοσκήματα,
ῥίψας τ' ἐς ἅλμην λευκάδος πέτρας ἄπο,
ἄπαξ μεθυσθεὶς καταβαλών τε τὰς ὀφρῦς.
ὡς ὅς γε πίνων μὴ γέγηθε μαίνεται·
ἵν' ἔστι τουτί τ' ὀρθὸν ἐξανιστάναι,
μαστοῦ τε δραγμὸς, καὶ παρεσκευασμένου
ψαῦσαι χεροῖν λειμῶνος, ὀρχηστύς θ' ἅμα,
κακῶν τε λῆστις. εἶτ' ἐγὼ οὐκ ὠνήσομαι
τοιόνδε πῶμα, τὴν Κύκλωπος ἀμαθίαν
κλαίειν κελεύων καὶ τὸν ὀφθαλμὸν μέσον;
ΧΟ. ἄκου', Ὀδυσσεῦ, διαλαλήσωμέν τί σοι·
ΟΔ. καὶ μὴν φίλοι γε προσφέρεσθε πρὸς φίλον.

163. *φροντίσας γε*. Hermann says *γε* is "plane aliena ab hoc loco," and reads *τῶν δεσποτῶν*. If the play were a real tragedy, and the speaker not a Silenus, one might believe that he was right. Cf. v. 336.

164. The reading of the best MSS., *γ' ἂν*, suggests *κἂν*, which would rather improve the sense. The same copies have *μαινοίμην* for the Aldine *βουλοίμην*, and Kirchhoff is undoubtedly right in restoring *ἐκπιὼν* for *ἐκπιεῖν*. He also gives *μὴ ἀντιδοὺς* with Hartung, and *ῥίψας* in the next for *ῥίψαι*, and *λισσάδος* for *λευκάδος*, also after Hartung. The *μὴ* however is not required for the sense, which is *δοὺς βοσκήματα ἀντὶ μιᾶς κύλικος*. Cf. v. 192. Of course, if the reading of v. 164 be right, as given above, *ῥίψας* for *ῥίψαι* follows of necessity. Supply (not *αὐτὰ*, but) *ἐμαυτὸν*, as in Hel. 1325, *ῥίπτει δ' ἐν πένθει πέτρινα κατὰ δρία πολυνιφέα*. He would give all the flocks of all the Cyclopes for a single cup, and then, to escape the punishment, he would throw himself into the sea.—*καταβαλὼν*, smoothing my wrinkled brows under the influence of wine,—a specific for the *σκυθρωποὶ*, Alcest. 797.

169—71. This passage, openly indecent as it is, is not without its value as indicating one essential element of satyric plays. The characters of satyrs could hardly have been sustained without this feature, and the populace were doubtless willing enough to applaud it. There is a rather curious fragment, or at least a close parody on a satyric chorus, in Arist. Plut. 290—315, which amply bears out this remark.—*τουτί τ' ὀρθὸν* Seidler for *τουτὶ τοὐρθόν*.—*παρεσκευασμένου*, i. e. *ἑτοίμου*. Hermann's reading *παρεσκεπασμένου* is most injudicious. Not dissimilar is the use of *ἑτοιμάζειν* in Suppl. 454.

172. *εἶτ' ἐγὼ κτλ.* 'If then others take delight in these things, shall not *I*, Silenus, purchase (with my master's goods) such a draught?' The old reading was *ἐγὼ κυνήσομαι*, but a Paris MS. is said to give in the margin, *οὕτως ἦν ἐν τῷ παλαιῷ, ἐγὼ υκηνήσομαι*, which refers to Flor. 2. The reading in the text is after Kirchhoff according to Tyrwhitt's correction.

175. *διαλαλήσωμεν*, the hortative conjunctive for *βουλόμεθα διαλαλῆσαι*. The Aldine and early edd. give *διαλαλήσομεν*, and they also assign this verse, and the part of the chorus as far as v. 187, to Silenus. Tyrwhitt perceived that Silenus had left the stage at v. 174, to fetch some young lambs for the strangers, and therefore that the intermediate dialogue must be between the chorus and Ulysses.

176. *καὶ μὴν —γε*. 'Well then, speak, as you are friends meeting in company with friends.'

ΧΟ. ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν ;
ΟΔ. καὶ πάντα γ' οἶκον Πριαμιδῶν ἐπέρσαμεν.
ΧΟ. οὔκουν, ἐπειδὴ τὴν νεᾶνιν εἴλετε,
ἅπαντες αὐτὴν διεκροτήσατ' ἐν μέρει,
ἐπεί γε πολλοῖς ἥδεται γαμουμένη ;
τὴν προδότιν, ἢ τοὺς θυλάκους τοὺς ποικίλους
περὶ τοῖν σκελοῖν ἰδοῦσα καὶ τὸν χρύσεον
κλοιὸν φοροῦντα περὶ μέσον τὸν αὐχένα
ἐξεπτοήθη, Μενέλεων ἀνθρώπιον
λῷστον λιποῦσα. μηδαμοῦ γένος ποτὲ
φῦναι γυναικῶν ὤφελ', εἰ μὴ 'μοὶ μόνῳ.
ΣΕ. ἰδοὺ τάδ' ὑμῖν ποιμνίων βοσκήματα,
ἄναξ Ὀδυσσεῦ, μηκάδων ἀρνῶν τροφαί,
πηκτοῦ γάλακτός τ' οὐ σπάνια τυρεύματα.
φέρεσθε, χωρεῖθ' ὡς τάχιστ' ἄντρων ἄπο,
βότρυος ἐμοὶ πῶμ' ἀντιδόντες εὐίου.
ΧΟ. οἴμοι· Κύκλωψ ὅδ' ἔρχεται· τί δράσομεν ;
ΟΔ. ἀπολώλαμεν τἄρ', ὦ γέρον· ποῖ χρὴ φυγεῖν ;
ΣΕ. εἴσω πέτρας τῆσδ', οὗπερ ἂν λάθοιτέ γε.
ΟΔ. δεινὸν τόδ' εἶπας, ἀρκύων μολεῖν ἔσω.
ΣΕ. οὐ δεινόν· εἰσὶ καταφυγαὶ πολλαὶ πέτρας.

180. διακροτεῖν, though here evidently *a vox nequam*, is not very clear as to sense. The suggestion of Florens Christianus, as quoted by Barnes, is ingenious, διεκορήσατ' ἐν μέρει. Cf. Arist. Thesm. 480, ὅσπερ με διεκόρευσεν οὖσαν ἑπτέτιν.

182. θυλάκους, the wide Persian trousers, probably called 'bags' by a common joke among the Greeks, since Aristophanes applies to them the very same term, Vesp. 1087. The same irony is shown in the contemptuous term for a gold chain, as if it were a badge of servitude. W. Dindorf writes κλῳὸν here; and in v. 235, the copies appear to give that Attic form. Compare Troad. 991, ὃν γ' εἰσιδοῦσα βαρβάροις ἐσθήμασι χρυσῷ τε λαμπρὸν, ἐξεμαργώθης φρένας.

188. ποιμνίων Scaliger for ποιμένων.

191. φέρεσθε, take them as your own, carry them off for yourselves.

193. Hermann gives this verse to the chorus, L. Dindorf to Silenus, whereas the old copies assign it to Ulysses. There is not, perhaps, much force in the objection, that Ulysses could not have recognized the Cyclops whom he had never seen, since he had heard some account of him at v. 118 seqq. But the γὰρ in the next verse (for which however we should read τἄρ', 'then truly') indicates the speech of a person in reply. There is a further argument, arising from the numerical equality of verses in this and the following passage as far as v. 269. The chorus, at v. 179, speaks *nine* verses, answering to the *nine* of the Cyclops at v. 203. Between these, Silenus speaks *five* lines, then follow *five* of the στιχομυθία, and *five* of Ulysses. Then the speeches proceed in a series of *eight* and *nine* verses, or some multiple of either, as far as v. 276. The antithetical composition of this passage has been pointed out in p. xxiii of the Preface to vol. ii.

197. καταφυγαὶ, retreats, hiding-places. See Suppl. 267. Iph. A. 915. *inf.* 295.

ΟΔ. οὐ δῆτ'· ἐπεὶ τᾶν μεγάλα γ' ἡ Τροία στένοι,
εἰ φευξόμεσθ' ἕν' ἄνδρα, μυρίον δ' ὄχλον
Φρυγῶν ὑπέστην πολλάκις σὺν ἀσπίδι.
ἀλλ' εἰ θανεῖν δεῖ, κατθανούμεθ' εὐγενῶς,
ἢ ζῶντες αἶνον τὸν πάρος γ' εὖ σώσομεν.
ΚΥ. ἄνεχε, πάρεχε, τί τάδε; τίς ἡ ῥᾳθυμία;
τί βακχιάζετ'; οὐχὶ Διόνυσος τάδε,
οὐ κρόταλα χαλκοῦ τυμπάνων τ' ἀράγματα.
πῶς μοι κατ' ἄντρα νεόγονα βλαστήματα;
ἢ πρός τε μαστοῖς εἰσὶ χὐπὸ μητέρων
πλευρὰς τρέχουσι, σχοινίνοις τ' ἐν τεύχεσι
πλήρωμα τυρῶν ἐστιν ἐξημελγμένον;
τί φατε; τί λέγετε; τάχα τις ὑμῶν τῷ ξύλῳ
δάκρυα μεθήσει· βλέπετ' ἄνω καὶ μὴ κάτω.
ΧΟ. ἰδού, πρὸς αὐτὸν τὸν Δί' ἀνακεκύφαμεν,
καὶ τἄστρα καὶ τὸν Ὡρίωνα δέρκομαι.

200. *ὑπέστην*. On the accusative after this word see Herc. 1350.

202. *ἢ ζῶντες κτλ.* 'Or, if we survive, at least we will maintain our former reputation.' The γ' is omitted in MS. Pal. Kirchhoff conjectures *τὸν πάροιθ' ἐκσώσομεν*. With these words Ulysses and his companions retire within the recesses of the rock. Though *ἀρκύων ἔσω* in v. 196 might seem to imply that they took refuge in the Cyclops' cave, this was clearly not the case; for at v. 222 the Cyclops espies them lurking under a rock which but partially concealed them. Hence *καταφυγαὶ* above does not mean *μυχοὶ ἄντρου*, but merely nooks and corners in the rugged rock, which of course was represented on the proscenium.

203. The Cyclops advances, and seeing the Satyrs apparently remiss and not engaged in any actual duty, he harshly chides them.—This verse was rightly given to the Cyclops by Tyrwhitt. The old copies attribute it to Silenus. On the formula *ἄνεχε, πάρεχε*, which properly means, 'lend the light here,' see Troad. 308. Hermann's explanation is, "hinc adhibita ad minandum, ut quis velut lumen attolli jubeat, ut clare videat quid agatur, castigaturus aliquem." If so, it will answer to our "Let me see what is going on here."—On *οὐ τάδε*, 'we have not Bacchus here,' see v. 63. The old copies give *οὐ Διόνυσος* or *Διώνυσος*, corrected by Musgrave.

206. *πῶς*, scil. *ἔχει*. Hel. 873, *Ἑλένη, τί τἀμὰ πῶς ἔχει θεσπίσματα;*

207. *ἢ* Hermann for *ἢ*, and *τε* for *γε* L. Dindorf, *χὐπὸ* for *ἢ χ' ὑπὸ* Musgrave, all which corrections appear to be confirmed by the MS. Pal. The *σχοίνινα τεύχη* were rush baskets or milk-holders, so completely woven as to hold liquor, an art which some savage tribes still practise. —*πλήρωμα τυρῶν*, the complement or full quantity required for cheese, and therefore to be set aside in the rush vats. The sense is, 'Is the milk that has been drained from the goats already set up in the proper vessels?' Aesch. Cho. 885, *οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα*.

213. *Ὡρίωνα*. For the short *ῐ* see Ion 1153. For *τἄστρα* Hermann adduces another reading *τά τ' ἄστρα* from two grammarians. This will stand, if we translate, 'I see both the stars and Orion,' so that this verse follows the other without a copulative.—The Satyrs had held their heads down as if for shame; now, when bidden to look the speaker in the face, *ὀρθοῖς ὄμμασι*, they jerk them up, both actions being done with a comic exaggeration.

ΚΥ. ἄριστόν ἐστιν εὖ παρεσκευασμένον;
ΧΟ. πάρεστιν. ὁ φάρυγξ εὐτρεπὴς ἔστω μόνον.
ΚΥ. ἦ καὶ γάλακτός εἰσι κρατῆρες πλέῳ;
ΧΟ. ὥστ' ἐκπιεῖν γέ σ', ἢν θέλῃς, ὅλον πίθον.
ΚΥ. μήλειον ἢ βόειον ἢ μεμιγμένον;
ΧΟ. ὃν ἂν θέλῃς σύ· μὴ 'μὲ καταπίῃς μόνον.
ΚΥ. ἥκιστ'· ἐπεί τοι κἀν μέσῃ τῇ γαστέρι
πηδῶντες ἀπολέσαιτ' ἂν ὑπὸ τῶν σχημάτων.
ἔα· τίν' ὄχλον τόνδ' ὁρῶ πρὸς αὐλίοις;
λῃσταί τινες κατέσχον ἢ κλῶπες χθόνα.
ὁρῶ γέ τοι τούσδ' ἄρνας ἐξ ἄντρων ἐμῶν
στρεπταῖς λύγοισι σῶμα συμπεπλεγμένους,
τεύχη τε τυρῶν συμμιγῆ, γέροντά τε
πληγαῖς πρόσωπον φαλακρὸν ἐξῳδηκότα.
ΣΕ. ὤμοι, πυρέσσω συγκεκομμένος τάλας.
ΚΥ. ὑπὸ τοῦ; τίς ἐς σὸν κρᾶτ' ἐπύκτευσεν, γέρον;
ΣΕ. ὑπὸ τῶνδε, Κύκλωψ, ὅτι τὰ σ' οὐκ εἴων φέρειν.
ΚΥ. οὐκ ἦσαν ὄντα θεόν με καὶ θεῶν ἄπο;

219. ὃν ἂν θέλῃς, whatever sort you may choose. The masculine accusative may refer back either to κρατῆρ or πίθος. Barnes observes that μήλειον ἢ βόειον agrees with πίθον rather than with γάλα. Casaubon proposed ὅ γ' ἂν θέλῃς, Florens Christianus ὡς ἂν θέλῃς. Perhaps, οἷον θέλῃς σύ.—The πίθος was a large jar of crockery, and was used perhaps for other purposes than for holding wine, though the joke may here consist in the intentional use of 'wine-jars' for 'milk-bowls.'

220. ἐπεί τοι κἀν the present editor for ἐπεί γ' ἂν ἐν. Others have proposed ἐπεί μ' ἄν, ἐπεί γε μ', and ἐπεί τἂν, but ἐπεί τοι καὶ is the regular combination, e. g. Med. 677. Heracl. 507. 744, and so perhaps in v. 198 *sup.*, we should read ἐπεὶ τἂν μεγάλα χὴ Τροία στένοι.

222. τίν' ὄχλον. Polyphemus here casts his eye on Silenus, Ulysses, and his comrades, who are standing partly concealed near the lambs that have just been delivered to them, with their legs tied together with osiers. The treacherous ingenuity of Silenus, who comes forward and at once informs against his new friends as pirates, pretending to have been sorely beaten by them in defending his master's property, makes a really comical scene. Clever however as he is, he is no match for a Ulysses. The latter, for once in the way, tells the plain truth, which, though his statement is corroborated by the chorus, is disbelieved. After a rhetorical display of pleading and replying, a kind of writing so usual in Euripides (285 and 316 seqq.), Ulysses, failing to appease the Cyclops, plans his escape in concert with the chorus, who, as they had complained at v. 23, were forced against their will to serve the Cyclops.

223. κατέσχον, 'touched at.' See Heracl. 83. Hel. 1206, ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κατέσχε γῆν; *Inf.* 348, ἐς ἀνδρὸς ἀνοσίου γνώμην κατέσχον. This verse should perhaps be read with an interrogation.

227. πρόσωπον. Musgrave proposes μέτωπον, because 'the face' is not properly bald; and W. Dindorf assents to the conjecture. The objection however is hypercritical in a comic scene. We might fairly reply that the πρόσωπον rather than the μέτωπον would be swelled by blows.

ΣΕ. ἔλεγον ἐγὼ τάδ'· οἱ δ' ἐφόρουν τὰ χρήματα,
καὶ τόν γε τυρὸν οὐκ ἐῶντος ἤσθιον,
τούς τ' ἄρνας ἐξεφοροῦντο· δήσαντες δέ σε
κλῳῷ τριπήχει κατὰ τὸν ὀμφαλὸν μέσον
τὰ σπλάγχν' ἔφασκον ἐξαμήσεσθαι βίᾳ,
μάστιγί τ' εὖ τὸ νῶτον †ἀποθλίψειν σέθεν,
κἄπειτα συνδήσαντες ἐς θἀδώλια
τῆς νηὸς ἐμβαλόντες ἀποδώσειν τινὶ
πέτρους μοχλεύειν, ἢ εἰς μυλῶνα καταβαλεῖν.
ΚΥ. ἄληθες; οὔκουν κοπίδας ὡς τάχιστ' ἰὼν
θήξεις μαχαίρας, καὶ μέγαν φάκελον ξύλων
ἐπιθεὶς ἀνάψεις; ὡς σφαγέντες αὐτίκα
πλήσουσι νηδὺν τὴν ἐμὴν ἀπ' ἄνθρακος
θερμὴν ἑλόντος δαῖτ' ἄτερ κρεανόμων,
τὰ δ' ἐκ λέβητος ἑφθὰ καὶ τετηκότα·
ὡς ἔκπλεώς γε δαιτός εἰμ' ὀρεσκόου·
ἅλις λεόντων ἐστί μοι θοινωμένῳ
ἐλάφων τε, χρόνιος δ' εἶμ' ἀπ' ἀνθρώπων βορᾶς.

232. *ἐφόρουν*, 'they *went on* plundering.'

234. Musgrave proposed *ἐξεφροῦντο*, which, Hermann says, "Recte repudiavit Matthiae." But we have the middle *εἰσεφρούμην* in Troad. 647, and though *διεφοροῦντο* may be either middle or passive in Bacch. v. 746, the occurrence of the active *ἐφόρουν* just above is rather against the vulgate here.

235. *ὀμφαλόν* Hermann after Scaliger for *ὀφθαλμόν*, which is manifestly absurd. The mention of *σπλάγχνα* in the next verse is decisive. They threatened, says Silenus, to tie you fast round the middle with a strait-waistcoat, and so cut out your vitals. Cf. Prom. 71, ἀλλ' ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε.—*ἐξαμήσεσθαι* Duport for —*ασθαι*.

237. *ἀποθλίψειν*, the reading of all the copies, can hardly be right, since *ἀποθλίβειν* is 'to squeeze off,' as a man might be said to pinch off a piece from any ripe fruit. Hermann however retains it, recording the conjectures of Casaubon, *ἀποδρύψειν*, and Ruhnken, *ἀπολέψειν*, which latter is adopted by W. Dindorf.

239. The Ionic *νηὸς* for *νεὼς* is to be noticed. Cf. Iph. T. 1385.—*ἀποδώσειν*, "venditurus esse," Portus. So Thucyd. vi. 62, *τὰ ἀνδράποδα ἀπέδοσαν*. Perhaps however the poet wrote *ἀποδόσθαι*, as *ἐξαμήσασθαι* above, the infinitive of the aorist being quite legitimate after verbs of promising, hoping, &c. If *ἀποδώσειν* be right, it may mean 'make a present of him to somebody.'

240. *ἢ 's μυλῶνα* Ruhnken for *ἢ πυλῶνα*, which Bothe alone attempts to defend, "vel te ad januam detrudere." 'To throw a man into the stone-quarries or the mill' is a phrase suitable for describing the hardest treatment of a slave.

241. *κοπὶς*, which in Electr. 837 means a peculiar form of knife, is here an epithet, perhaps deriving its sense simply from *κόπτειν*.

245. *ἄτερ κρεανόμων* Dobree and Hermann (independently, as it would seem) for *τῷ κρεανόμῳ*. "Sine coquis et diribitoribus, hoc est sine ambagibus se homines assatos devoraturum dicit." *Herm.* —*τὰ δὲ*, 'and other parts (taken) out of the flesh-pot boiled and well macerated.'

247. *εἶμ' ὀρεσκόου* H. Stephens for *ἱμεροσκόου*.

ΣΕ. τὰ καινά γ' ἐκ τῶν ἠθάδων, ὦ δέσποτα,
ἡδίον' ἐστίν. οὐ γὰρ αὖ νεωστί γε
ἄλλοι πρὸς ἄντρα †ταῦτ' ἀφίκοντο ξένοι.
ΟΔ. Κύκλωψ, ἄκουσον ἐν μέρει καὶ τῶν ξένων.
ἡμεῖς βορᾶς χρῄζοντες ἐμπολὴν λαβεῖν
σῶν ἆσσον ἄντρων ἤλθομεν νεὼς ἄπο.
τοὺς δ' ἄρνας ἡμῖν οὗτος ἀντ' οἴνου σκύφου
ἀπημπόλα τε κἀδίδου, πιεῖν λαβὼν,
ἑκὼν ἑκοῦσι, κοὐδὲν ἦν τούτων βίᾳ.
ἀλλ' οὗτος ὑγιὲς οὐδὲν ὢν φησὶν λέγει,
ἐπεί γ' ἐλήφθη σοῦ λάθρα πωλῶν τὰ σά.
ΣΕ. ἐγώ; κακῶς γὰρ ἐξόλοι'. ΟΔ. εἰ ψεύδομαι.
ΣΕ. μὰ τὸν Ποσειδῶ τὸν τεκόντα σ', ὦ Κύκλωψ,
μὰ τὸν μέγαν Τρίτωνα καὶ τὸν Νηρέα,
μὰ τὴν Καλυψὼ τάς τε Νηρέως κόρας,
μά θ' ἱρὰ κύματ' ἰχθύων τε πᾶν γένος,
ἀπώμοσ', ὦ κάλλιστον, ὦ Κυκλώπιον,
ὦ δεσποτίσκε, μὴ τὰ σ' ἐξοδᾶν ἐγὼ
ξένοισι χρήματ'. ἢ κακῶς οὗτοι κακοὶ
οἱ παῖδες ἀπόλοιντ', οὓς μάλιστ' ἐγὼ φιλῶ.

251. *οὐ γὰρ αὖ.* 'For not again, lately at least, have other strangers come to your cave.' The *αὖ* implies, as Hermann explains it, that such strangers had indeed arrived on one occasion a long time ago, but none since. W. Dindorf gives *οὐ γὰρ οὖν* after Reiske. Dobree proposed *καὶ γὰρ οὐ κτλ.*, which is perhaps the best for the context, as *οὐ νεωστὶ* is a natural combination. We might also read, *οὔ τι γὰρ νεωστί γε κτλ.*

252. *ταῦτ'* is Barnes' correction of *τὰ σ'*, Hermann preferring *τὰ σά γ'* after L. Dindorf, and so Kirchhoff has given. But *γε* is quite unmeaning. Hermann even reads, with much less necessity, in v. 288, *πρὸς ἄντρα τὰ σά γ' ἀφιγμένους ξένους.* Here the true reading is very doubtful. Perhaps *ἀφίκοντο* was a gloss on some less common word, like *θαμίζουσιν* or *θαμίζονται.*

253. *τούτων* Barnes for *τούτῳ.*—*ὑγιὲς οὐδέν*, see Bacch. 262.

260. *ἐπεί γ' ἐλήφθη* Heath for *ἐπεὶ κατελήφθη.* Although a few verses occur in the play where the anapaest is admitted (as in 242), this seems only to be done in the non-heroic characters. Here *ἐπεί γ'* suits the sense better than Hermann's interrogative *ἐπεὶ οὐκ ἐλήφθη; κτλ.* Compare *sup.* v. 181. Hipp. 955, where *ἐπεί γ' ἐλήφθης* occurs in precisely the same sense, 'Since you are now caught.' Hel. 556, *ἴστημ', ἐπεί γε τοῦδ' ἐφάπτομαι τόπου.*

261. *γ' ἄρ'* Kirchhoff for *γάρ.*

265. *τά θ' ἱερὰ κύματ'* Hermann for the vulg. *μά θ' κτλ.* He contends that *μά τε* is an improbable combination, and that the article is required with *ἱερά.* The list of sea-gods and goddesses whom Silenus volubly invokes, crowned by the comic *ὑποκόρισμα* of calling his huge master *δεσποτίσκος* and *Κυκλώπιον*, is humorous enough. The satyric drama did not, like tragedy, disdain the use of diminutives, in which Comedy also largely indulged. Compare *ἀνθρώπιον*, v. 185; *ἀνθρωπίσκος*, v. 316.

ΧΟ. αὐτὸς ἔχ'. ἔγωγε τοῖς ξένοις τὰ χρήματα
περνάντα σ' εἶδον· εἰ δ' ἐγὼ ψευδῆ λέγω,
ἀπόλοιθ' ὁ πατήρ μου, τοὺς ξένους δὲ μὴ ἀδίκει.
ΚΥ. ψεύδεσθ'· ἔγωγε τῷδε τοῦ Ῥαδαμάνθυος
πλέον πέποιθα καὶ δικαιότερον λέγω.
θέλω δ' ἐρέσθαι· πόθεν ἐπλεύσατ', ὦ ξένοι;
ποδαποὶ, τίς ὑμᾶς ἐξεπαίδευσεν πόλις;
ΟΔ. Ἰθακήσιοι μὲν τὸ γένος, Ἰλίου δ' ἄπο
πέρσαντες ἄστυ πνεύμασιν θαλασσίοις
σὴν γαῖαν ἐξωσθέντες ἥκομεν, Κύκλωψ.
ΚΥ. ἦ τῆς κακίστης οἳ μετήλθεθ' ἁρπαγὰς
Ἑλένης Σκαμάνδρου γείτον' Ἰλίου πόλιν;
ΟΔ. οὗτοι, πόνον τὸν δεινὸν ἐξηντληκότες.
ΚΥ. αἰσχρὸν στράτευμά γ', οἵτινες μιᾶς χάριν
γυναικὸς ἐξεπλεύσατ' ἐς γαῖαν Φρυγῶν.
ΟΔ. θεοῦ τὸ πρᾶγμα· μηδέν' αἰτιῶ βροτῶν.
ἡμεῖς δέ σ', ὦ θεοῦ ποντίου γενναῖε παῖ,
ἱκετεύομέν τε καὶ λέγομεν ἐλευθέρως,
μὴ τλῇς πρὸς ἄντρα σοὺς ἀφιγμένους †φίλους
κτανεῖν, βοράν τε δυσσεβῆ θέσθαι γνάθοις·
οἳ τὸν σὸν, ὦναξ, πατέρ' ἔχειν ναῶν ἕδρας
ἐρρυσάμεσθα γῆς ἐν Ἑλλάδος μυχοῖς.

270. *αὐτὸς ἔχε.* If the reading be genuine, this means, 'Keep the imprecation for yourself.' It is obvious to suggest *οὗτος ἔχ'*, 'You there,' i. e. Silenus, 'stop your protestations of innocence.'

273. *τῷδε* for *τοῦδε* Canter, and in the next verse *πλέον* for *πολλὰ* Hermann. Matthiae gives *πλείω*, Kirchhoff would prefer *μᾶλλον*. The corruption may have arisen from a false reading *πέπονθα*, which Aldus and others have for *πέποιθα*. But perhaps the words have been transposed, and the right reading may be, *πολλὰ τῷδ' ἐγὼ πέποιθ' ἀεὶ, δικαιότερόν τε τοῦ Ῥαδαμάνθυος λέγω.*

279. *ἐξωσθέντες.* Cf. Rhes. 322, *ἐξώστης Ἄρης—μέγας πνέων.*

280. *μετήλθετε ἁρπαγὰς—πόλιν* is a short way of saying; *ἤλθετε πόλιν τιμωρούμενοι τὰς ἁρπαγάς*, 'to punish Troy for carrying off Helen.' Cf. Orest. 413, *ὡς ταχὺ μετῆλθόν σ' αἷμα μητέρος θεαί.*

288. *σοὺς φίλους.* Hermann gives *τὰ σά γ' ἀφιγμένους* (see above, v. 252), because the strangers, though they did not come with hostile intent, still did not come as *φίλοι Κύκλωπος.* Kirchhoff edits *σοὺς ἀφιγμένους ξένους*, supposing *φίλους* to be the usual gloss on the word. We might also read *σοί γ'—φίλους.*

291. *ἐρρυσάμεσθα* Matthiae for *εἰρυσάμεσθα.* The argument of Ulysses is, that the Cyclops owes gratitude to the Greeks both directly, for having rescued the temples of Poseidon at Taenarus, Malea, Sunium, and Geraestus, from destruction by foreign invaders, and indirectly, because the Cyclops inhabits a Greek island, and so shares in the general credit which the Greeks have earned. For *ναῶν* Matthiae, W. Dindorf, and Bothe give *νεῶν ἕδρας*, supposing harbours of refuge to be meant, which would be under the special tutelage of Poseidon. This is perhaps

ἱρός τ' ἄθραυστος Ταινάρου μένει λιμὴν,
Μαλέας τ' ἄκροι κευθμῶνες, ἥ τε Σουνίου
δίας Ἀθάνας σῶς ὑπάργυρος πέτρα,
Γεραίστιοί τε καταφυγαὶ, τά θ' Ἑλλάδος
* * * * *
δύσφορά γ' ὀνείδη Φρυξὶν οὐκ ἐδώκαμεν·
ὧν καὶ σὺ κοινοῖ· γῆς γὰρ Ἑλλάδος μυχοὺς
οἰκεῖς ὑπ' Αἴτνης τῇ πυριστάκτῳ πέτρᾳ.
νόμος δὲ θνητοῖς, εἰ λόγους ἀποστρέφει,
ἱκέτας δέχεσθαι ποντίους ἐφθαρμένους,
ξενιά τε δοῦναι καὶ πέπλοις ἐπαρκέσαι,
οὐκ ἀμφὶ βουπόροισι πηχθέντας μέλη
ὀβελοῖσι νηδὺν καὶ γνάθον πλῆσαι σέθεν.
ἅλις δὲ Πριάμου γαῖ' ἐχήρωσ' Ἑλλάδα,

rather confirmed by *ἐν μυχοῖς γῆς*, in the nooks and bays of Hellas; only, a safe bay almost implied a temple to the god of the sea, where the vows of the saved mariners might be duly rendered. That Poseidon was specially worshipped at Taenarus is well known. Compare Ar. Ach. 510, *καὐτοῖς ὁ Ποσειδῶν οὑπὶ Ταινάρῳ θεὸς σείσας ἅπασιν ἐμβάλοι τὰς οἰκίας*. Malea, as being a corresponding promontory in the same neighbourhood, was likely to have been equally honoured. Both Sunium and Geraestus are known as dedicated to Poseidon, from Ar. Equit. 559, *δεῦρ' ἔλθ' ἐς χορὸν, ὦ χρυσοτρίαιν', ὦ Δελφίνων μεδέων, Σουνιάρατε, ὦ Γεραίστιε παῖ Κρόνου*. At Sunium was likewise a temple of Athena, who presided over the neighbouring silver-mines at Laurium, and probably had a subterranean *cella* or treasury at Sunium. See the note on Hec. 1008.—Musgrave's reading Σουνίῳ, adopted by W. Dindorf, is rejected by Hermann; and it is clearly not necessary. The meaning is, 'the rock of Sunium sacred to Jove-born Athena.' Pausan. Attic. *in init.*, *τῆς ἠπείρου τῆς Ἑλληνικῆς, κατὰ νήσους τὰς Κυκλάδας καὶ πέλαγος τὸ Αἰγαῖον, ἄκρα Σούνιον πρόκειται γῆς τῆς Ἀττικῆς· καὶ λιμήν τε παραπλεύσαντι τὴν ἄκραν ἐστὶ, καὶ ναὸς Ἀθηνᾶς Σουνιάδος ἐπὶ κορυφῇ τῆς ἄκρας. πλέοντι δὲ ἐς τὸ πρόσω Λαύριόν τε ἐστι, ἔνθα ποτὲ Ἀθηναίοις ἦν ἀργύρου μέταλλα, καὶ νῆσος ἔρημος οὐ μεγάλη, Πατρόκλου καλουμένη*.

295. Hermann's suspicion, that something has been lost after this verse, is not entertained by Kirchhoff, who places a full stop at *καταφυγαὶ*, and gives *τὰ δ' Ἑλλάδος δύσφορά γ' ὀνείδη*, proposing also *δύσφροσιν* and *Φρυξὶν ἐξεπράξαμεν*. This however is a rather serious change, though *δύσφορα* has more authority than *δύσφορα*. One might suspect that the speeches of Ulysses and the Cyclops had the same number of verses (see on v. 193). Originally it may have run somehow thus:—

τά θ' Ἑλλάδος
τεμένη τά θ' ἱερὰ καὶ θεῶν τὰ πόλλ' ἔδη,
ὧν δεῖ σε πάντων νῦν, ἄναξ, μνήμην ἔχειν.
τὸ σὸν γὰρ ἡμεῖς ἐξεσώσαμεν κλέος,
δύσφρονά τ' ὀνείδη Φρυξὶν οὐκ ἐδώκαμεν. *

The meaning ought to be, *οὐκ ἐδώκαμεν τὸν σὸν πατέρα Φρυξὶν δυσφρόνως ὀνειδίζειν*.

297. *κοινοῖ* Seidler for *κοινοῦ*, and in the next verse *Αἴτνης* Hermann for *Αἴτνη*.

299. The old reading, *νόμοις δὲ θνητοῖς εἰς λόγους ἀποστρέφῃ*, has been successfully emended by Hermann after Musgrave, who gave *νόμος* and proposed *ἐπιστρέφῃ*. By *λόγοι* the arguments on the score of justice and requital of benefits are meant. He now appeals to him on the ground of religious obligation. W. Dindorf reads, after Matthiae, *εἰς λόγους ἀποστρέφου*, which H. Stephens pretended to have found in his MSS., 'according to

πολλῶν νεκρῶν πιοῦσα δορυπετῆ φόνον,
ἁλόχους τ' ἀνάνδρους γραῦς τ' ἄπαιδας ὤλεσε
πολιούς τε πατέρας. εἰ δὲ τοὺς λελειμμένους
σὺ συμπυρώσας δαῖτ' ἀναλώσεις πικράν,
ποῖ τρέψεταί τις; ἀλλ' ἐμοὶ πιθοῦ, Κύκλωψ,
πάρες τὸ μάργον σῆς γνάθου, τὸ δ' εὐσεβὲς
τῆς δυσσεβείας ἀνθελοῦ· πολλοῖσι γὰρ
κέρδη πονηρὰ ζημίαν ἠμείψατο.

ΣΕ. * * * * *
παραινέσαι σοι βούλομαι· τῶν γὰρ κρεῶν
μηδὲν λίπῃς τοῦδ'· ἢν τε τὴν γλῶσσαν δάκῃς,
κομψὸς γενήσει καὶ λαλίστατος, Κύκλωψ.

ΚΥ. ὁ πλοῦτος, ἀνθρωπίσκε, τοῖς σοφοῖς θεός·
τὰ δ' ἄλλα κόμποι καὶ λόγων εὐμορφίαι.
ἄκρας δ' ἐναλίας ἃς καθίδρυται πατὴρ
χαίρειν κελεύω· τί τάδε προὐστήσω λόγῳ;
Ζηνὸς δ' ἐγὼ κεραυνὸν οὐ φρίσσω, ξένε,
οὐδ' οἶδ' ὅ τι Ζεύς ἐστ' ἐμοῦ κρείσσων θεός.
οὔ μοι μέλει τὸ λοιπόν. ὡς δ' οὔ μοι μέλει
ἄκουσον· ὅταν ἄνωθεν ὄμβρον ἐκχέῃ,

the laws of humanity turn away from your cruel intention to the plea of reason.'

304. ἐχήρωσ' Ἑλλάδα. Here is a clear violation of the final pause, and it is the only instance in the play of a metrical licence occurring in a speech of Ulysses. As remarked in the introductory note, no such rigid restrictions were observed by the other characters.

312. ἠμείψατο, 'bring in return.'

314. ἦν τε. Hermann and others give ἢν δὲ on the conjecture of Lenting, which would be more probable if the Aldine τῶν μὲν κρεῶν had any authority; but the MSS. reading is τῶν γὰρ κρεῶν. It is probable that a verse has been lost, as thus:—

Κύκλωψ, τὰ λῷστα τῶνδε τῶν ξένων πέρι
παραινέσαι σοι βούλομαι· τῶν γὰρ κρεῶν κτλ.

In τῶν γὰρ κρεῶν there is an allusion to v. 302—3. The sense is, 'Of his flesh (about which he has said so much) leave not a single atom; and if you bite off a piece of his tongue, you will become as eloquent as he is.'—λαλίστατος, the superlative of λάλος, like φίλιστος from φίλος. Ruhnken observed that the gloss of Hesychius, ἀλίστατος, σοφώτατος, must be corrected from this passage.

317. θεός. Aesch. Cho. 50, τὸ δ' εὐτυχεῖν, τόδ' ἐν θεοῖς θεός τε καὶ θεοῦ πλέον. Hel. 560, θεὸς γὰρ καὶ τὸ γιγνώσκειν φίλους. The Cyclops means to deride the argument derived from the reverence shown by the Greeks to the shrine of the gods. Compare *inf.* v. 337.

318. καθίδρυται, the same in sense as κάθηται or θάσσει, and hence the accusative. Hermann chooses to read ἃς κάθ' ἵδρυται. We might as well give αἷς καθίδρυται, if change were necessary.—ἄκρας, enumerated above, v. 292 seqq.

319. προὐστήσω, 'why have you put forward *these* arguments so prominently, as if they would influence *me*?'

322. οὔ μοι μέλει τὸ λοιπὸν seems to mean, 'I do not care for him (Zeus) besides,' or for what he can do to me.

ἐν τῇδε πέτρᾳ στέγν' ἔχων σκηνώματα,
ἢ μόσχον ὀπτὸν ἤ τι θήρειον δάκος
δαινύμενος, εὖ τέγγων τε γαστέρ' ὑπτίαν
ἐπεκπιὼν γάλακτος ἀμφορέα, πέπλον
κρούω Διὸς βρονταῖσιν εἰς ἔριν κτυπῶν.
ὅταν δὲ βορέας χιόνα Θρῄκιος χέῃ,
δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν
καὶ πῦρ ἀναίθων, χιόνος οὐδέν μοι μέλει.
ἡ γῆ δ' ἀνάγκῃ, κἂν θέλῃ κἂν μὴ θέλῃ,
τίκτουσα ποίαν τἀμὰ πιαίνει βοτά.
†ἀγὼ οὔτινι θύω πλὴν ἐμοὶ, θεοῖσι δ' οὔ,
καὶ τῇ μεγίστῃ γαστρὶ τῇδε δαιμόνων·
ὡς τοὐμπιεῖν γε καὶ φαγεῖν τοὐφ' ἡμέραν,
Ζεὺς οὗτος ἀνθρώποισι τοῖσι σώφροσιν,
λυπεῖν δὲ μηδὲν αὐτόν· οἳ δὲ τοὺς νόμους
ἔθεντο ποικίλλοντες ἀνθρώπων βίον,
κλαίειν ἄνωγα· τὴν *δ' ἐμὴν ψυχὴν ἐγὼ
οὐ παύσομαι δρῶν εὖ κατεσθίων τέ σε.

324. ἔχων Hermann for ἔχω.

326. εὖ τέγγων τε, 'and well drenching,' is Reiske's emendation for ἐν στέγοντι. Fix (ap. Kirch.) proposed ἐκτείνων τε. Hermann, retaining this, and thinking the following ἐπεκπιὼν would require εὖ τέγξας, marks the loss of one verse after this; and certainly it is not improbable (see above, v. 295) that this ῥῆσις originally contained a multiple of eight (thirty-two) verses, since Ulysses and Silenus before spoke in eight each (v. 253 seqq.). There is this objection to the vulgate ἐν στέγοντι, even if it could mean 'under shelter,' that it is a mere repetition of στέγν' ἔχων σκηνώματα.

327. πέπλον κρούω. Barnes appears to be right in explaining *oppedo*. Cf. Ar. Nub. 293, καὶ βούλομαι ἀνταποπάρδειν πρὸς τὰς βροντάς. Musgrave proposed, and W. Dindorf and Bothe approve, πέδον κρούω, i. e. χορεύω. Hartung (ap. Kirch.) would read πίθον, 'the (empty) jar.' But the coarse wit is appropriate enough to the speaker, who desired to show his contempt for Ζεύς.

330. περιβαλὼν, the *nominativus pendens*, as if οὐ φροντίζω had followed.

332—3. This distich is quoted by Plutarch, De defectu Orac. p. 435, 13. Another reading, φύουσα for τίκτουσα, is adduced from Athenagoras, Legat. p. 103 (cited by Hermann: p. 28 as given by Kirchhoff).

334. τἀ δ' οὔτι θύω seems probable for ἃ 'γὼ οὔ τινι θύω. Hermann gives ἃ 'γὼ οὔτι θύω, but such a crasis is incredible, not to say that ἐγὼ is not wanted where there is no emphasis on the person. Barnes proposes to omit the οὐ, which is not altogether improbable; ἃ 'γὼ τίνι θύω πλὴν ἐμοί; the anapaest being no objection in a ῥῆσις of the Cyclops.

336. τοὐμπιεῖν γε Reiske for τοῦ πιεῖν γε. Hermann gives τε for γε, but see on v. 163.—τὸ ἐφ' ἡμέραν, like τὸ κατ' ἦμαρ, on which see Ion 122.—Ζεὺς κτλ., cf. v. 316. This is said, in illustration of his γαστὴρ being μεγίστη δαιμόνων, i. e. a Ζεὺς both to himself and to all wise men who think with him.

339. ποικίλλοντες, making intricate, divesting of its natural simplicity.

340. The δὲ was added by Barnes.

341. κατεσθίων γέ σε Hermann, 'namely, by eating you,' or, 'at least so far as eating you is concerned.' W. Dindorf gives σὲ emphatic. Kirchhoff, "malim κατεσθίω τε σέ."

ξένιά τε λήψει τοιάδ', ὡς ἄμεμπτος ὤν,
πῦρ καὶ πατρῷον τόδε, λέβητά θ', ὃς ζέσας
σὴν σάρκα διαφόρητον ἀμφέξει καλῶς.
ἀλλ' ἕρπετ' εἴσω, τῷ κατ' αὔλιον θεῷ
ἵν' ἀμφὶ βωμὸν στάντες εὐωχῆτέ με.

ΟΔ. αἰαῖ. πόνους μὲν Τρωικοὺς ὑπεξέδυν
θαλασσίους τε, νῦν δ' ἐς ἀνδρὸς ἀνοσίου
γνώμην κατέσχον ἀλίμενόν τε καρδίαν.
ὦ Παλλὰς, ὦ δέσποινα Διογενὲς θεὰ,
νῦν νῦν ἄρηξον· κρείσσονας γὰρ Ἰλίου
πόνους ἀφῖγμαι κἀπὶ κινδύνου βάθρα.
σύ τ', ὦ φαεννῶν ἀστέρων οἰκῶν ἕδρας,
Ζεῦ Ξένι', ὅρα τάδ'· εἰ γὰρ αὐτὰ μὴ βλέπεις,
ἄλλως νομίζει Ζεὺς, τὸ μηδὲν ὤν, θεός.

ΧΟ. εὐρείας φάρυγος, ὦ Κύκλωψ,

342. *ξένια δὲ* Fix (ap. Kirch.).

343. *πατρῷον τόδε*, and *τε* for *γε*, is Hermann's correction for *τόνδε*, which not only is doubtful for the metre (though see on v. 334), but supposes Polyphemus to point to some caldron given him by his father Poseidon. He means however, pointing to the sea, 'my father's element yonder,' viz. water. "Res ipsa monstrat," adds Hermann, "dona hospitalia, quae promittit Cyclops, esse ignem et aquam, quique per ignem et aquam concoquat Ulixem, lebetem."

344. *διαφόρητον* Scaliger for *δυσφόρητον*. The correction is ingenious, and Hermann and Kirchhoff are clearly right in adopting it. Cf. Bacch. 739, *ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν*.

345. *τῷ κατ' αὔλιον θεῷ*, sc. *γαστρί*. Cf. v. 335. So Bothe; but Hermann thinks the Cyclops means himself.—Polyphemus here enters his cave.

346. *βωμὸν* H. Stephens for *κῶμον*.

349. *κατέσχον*, I have come ashore. See v. 223. From the same metaphor he borrows *ἀλίμενον*, meaning inhospitable, offering no safe refuge. Reiske proposed *ὠμὴν* for *γνώμην*.

354. On *Ξένιος Ζεὺς*, the avenger of violated hospitality, see Aesch. Ag. 61. 353. The old punctuation, *Ζεῦ, ξένι' ὅρα τάδ'*, was corrected by Canter.

355. *Ζεὺς* Hermann for the Aldine *Ζεῦ*, with the best MSS. The sense is, you are indeed *Ζεὺς*, but not *Ζεὺς θεὸς*, if you permit this injustice.

356. Polyphemus being within his cave (which is represented on the stage), the chorus, who are by no means his well-wishers, tell him to take his fill of his horrible fare, and deprecate the having any share in such a banquet. The address to the Cyclops is not said so much in irony (as Bothe supposes) as in disgust; this is clear, for Ulysses and his companions are being taken with the Cyclops into his den (cf. v. 345), and Ulysses, who at v. 375 returns from within it after a considerable interval (the narrative requires some hours at least), must be supposed to speak v. 347 seqq. as a soliloquy while he moves off the stage. Hermann considers this short ode to consist of three parts; the strophe sung by those satyrs who had just returned from lighting the fire in the cave; the mesode and antistrophe by the two other portions who had remained. As his scheme seems plausible, even though it requires rather violent changes, the antistrophe to it is here appended. In the strophe he supplies *θερμὰ* after *ἀνθρακιᾶς*.

νηλὴς, ὦ τλᾶμον, ὅστις μάταν
ἐφεστίους ἱκτῆρας ἐκθύεις δόμων,
ἑφθά τε δαινύμενος μυσαροῖσιν ὀδοῦσιν
κόπτων, βρύκων,
θέρμ' ἀπ' ἀνθράκων κρέα,

ἀναστόμου τὸ χεῖλος· ὡς ἕτοιμά σοι
ἐφθὰ καὶ ὀπταλέ' ἀνθρακιᾶς ἄπο
χναύειν, βρύκειν,
κρεοκοπεῖν μέλη ξένων,
δασυμάλλῳ ἐν αἰγίδι κλινομένῳ.
μή μοι μὴ προδίδου·
μόνος μόνῳ κόμιζε πορθμίδος σκάφος.
χαιρέτω μὲν αὖλις ἥδε,
χαιρέτω δὲ θυμάτων
ἀποβώμιος ἂν ἔχει θυσίαν
Κύκλωψ Αἰτναῖος ξενικῶν
κρεῶν κεχαρμένος βορᾷ·
νηλὴς, ὦ πλᾶμον, ὅστις
†δωμάτων ἐφεστίους ξένους

after which he marks the loss of three verses.

Ibid. *φάρυγος* Hermann for *φάρυγγος*, which appears to be a form of the late Attic. It occurs also in the old copies in v. 410 and 592, in both places contrary to the metre. He also gives *ἰὼ* for *ὦ*, calling the metre a molossus followed by two cretics.

358. Kirchhoff proposes *ὀπταλέ'* for *ὀπτὰ καὶ*, and this has been adopted, the MS. Pal. giving *ὀπτᾶ*, which implies some compendium.—*χναύειν*, *Anglice*, *to gnaw*. The old reading was *ἀποχναύειν*, corrected by Musgrave. Hermann says Porson preferred *ἀνθρακιᾶς ἀπολαύειν*, a phrase which occurs in Ar. Equit. 730.—*βρύκειν* Casaubon for *βρύχειν*, and so *infra* v. 372 *βρύκων*. Soph. Trach. 987, *ἡ δ' αὖ μιαρὰ βρύκει, φεῦ*. Ar. Lysist. 367, *βρύκουσά σου τοὺς πλεύμονας καὶ τἄντερ' ἐξαμήσω*.

360. *κρεοκοπεῖν* L. Dind. for *κρεωκοπεῖν*, the form which the MSS. also give in Aesch. Pers. 465.

361. *κλινομένῳ* is Reiske's correction, adopted with praise by Hermann, for *καινόμενα*. One cannot say that it is quite satisfactory; nor is Bothe's *καινομένων* better, by which he refers *ἐν αἰγίδι* to *κρεωκοπεῖν*, 'to cut up the flesh of slain guests in a hide in place of a dish.' This critic too often fails to notice the natural and logical *order* of words. The custom of cooking food in a raw hide is supposed to be meant, which Barnes tells us was in use with the Scotch soldiers of the middle ages. The meaning is, 'in a thickly-haired goat-skin laid on the ground,' and perhaps the epithet implies that the food to be cooked was laid upon the hairy surface. Bothe objects that the cookery of the Cyclops was done in a *χάλκεος λέβης*, v. 392; but he clearly speaks here of *grilled* meat as distinct from *boiled*.

362. *μή μοι κτλ.* "Sententia haec est; *ne mihi prode haec:* id est, fac ne frustra hinc apparaverimus: *solus soli tibi confer hanc celocem;* quod est, solus soli tibi ingere quas nos aversamur carnes humanas." *Hermann.* Others take it literally to mean, 'Bring up the ship that we two alone may escape.' Matthiae too thought that the words were addressed to some other than the Cyclops. They appear to contain a proverb, 'be your own steersman, for we will not interfere with you.'

364. *χαιρέτω*, 'I will have nothing to do with it;' *ἀποπέμπομαι*, *ἀποπτύω*. The meaning of what follows appears to be, *χαιρέτω δὲ θυσία ἣν ἔχει Κύκλωψ ἀποβώμιος θυμάτων*, i. e. who offers no other sacrifices to the gods, and therefore is *ἄθεος*, as Hesychius explains it, perhaps from this passage.

370. *ξένους* Matthiae for *ξενικοὺς*, after Bothe, who however afterwards omitted the word as a gloss, as Hermann also has done. No reliance can be placed on the integrity of the passage. It would be

ἱκτῆρας ἐκθύει δόμων,
κόπτων, βρύκων,
ἐφθά τε δαινύμενος μυσαροῖσιν ὀδοῦσιν
[ἀνθρώπων] θέρμ' ἀπ' ἀνθράκων κρέα.
ΟΔ. ὦ Ζεῦ, τί λέξω δεῖν' ἰδὼν ἄντρων ἔσω,
κοὐ πιστὰ, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν;
ΧΟ. τί δ' ἔστ', Ὀδυσσεῦ; μῶν τεθοίναται σέθεν
φίλους ἑταίρους ἀνοσιώτατος Κύκλωψ;
ΟΔ. δισσούς γ' ἀθρήσας κἀπιβαστάσας χεροῖν,
οἷ σαρκὸς εἶχον εὐτραφέστατον πάχος.
ΧΟ. πῶς, ὦ ταλαίπωρ', ἦτε πάσχοντες τάδε;
ΟΔ. ἐπεὶ πετραίαν τήνδ' ἐσήλθομεν στέγην,
ἀνέκαυσε μὲν πῦρ πρῶτον, ὑψηλῆς δρυὸς
κορμοὺς πλατείας ἐσχάρας βαλὼν ἔπι,
τρισσῶν ἁμαξῶν ὡς ἀγώγιμον βάρος.
ἔπειτα φύλλων ἐλατίνων χαμαιπετῆ
ἔστησεν εὐνὴν πλησίον πυρὸς φλογί.

easy to make two senarii, *νηλὴς ὁ τλάμων, ὅς γε δωμάτων ξένους ἐφεστίους ἱκτῆρας ἐκθύει δόμων*, i. e. 'gets rid of' by sacrifice out of the house,' &c. But *δόμων* after *δωμάτων* is suspicious. Kirchhoff's arrangement of the antistrophe is very probable:—

νηλής, ὦ τλᾶμον, ὅστις δόμων
ἐφεστίους ἱκτῆρας ἐκθύεις ξένους
ἐφθά τε δαινύμενος μυσαροῖσί τ' ὀδοῦσιν
κόπτων, βρύκων,
θέρμ' ἀπ' ἀνθράκων κρέα.

After which he proposes to repeat v. 364—8.

374. Hermann's opinion is probable, that *ἀνθρώπων* is only a various reading of *ἀνθράκων*. W. Dindorf would read *ἀνδρῶν*.

375. Barnes well observes on this scene, that although the early escape of Ulysses from the cave, and without any of his companions, is contrary to the narrative of Homer, still the economy of the drama required a descriptive speech of what had already happened, and the development of a plot to be afterwards carried out in conjunction with the chorus. All this is easy enough to accept, if we suppose Ulysses to have crept out through some chink while the Cyclops was engaged in singing (v. 425). And it was better to make Ulysses come out alone, and afterwards to liberate his captive companions, than to represent all as escaping together by stealthy means, in which case flight rather than vengeance would have been their immediate care.

376. *οὐκ ἔργοις* Kirchhoff.

377. *τεθοίναται* Reiske for the vulg. *μῶν γε θοινᾶται*.

379. *ἐπιβαστάσας*, 'taking into his hands to feel the weight of them.' The same idea of carefully inspecting an animal destined for the butcher's knife is kept up in *ἀθρήσας*.—*εὐτραφέστατον* W. Dindorf and others after Scaliger. Hermann and Kirchhoff retain the old reading *εὐτρεφέστατον* (Aldus *ἐντρ.*), referring to Lobeck on Phrynichus, p. 577.

382. *στέγην* Musgrave for *χθόνα*. "Usitata vocabula facile in scribendo commutantur memoriae errore." *Herm.*

383. *δρυός*. The olive-tree is probably here meant. See on v. 615.

387. *ἔστησεν*, 'he set it near the fire.' If we suppose that this was a *στιβὰς* or mattress already made, and the position of which he merely shifted, it will be altogether needless to read *ἔνησεν*, with Hermann and Dindorf, after Reiske, or *ἔστρωσεν* after Pierson. It is more sur-

κρατῆρα δ' ἐξέπλησεν ὡς δεκάμφορον,
μόσχους ἀμέλξας, λευκὸν εἰσχέας γάλα.
σκύφος δὲ κισσοῦ παρέθετ' εἰς εὖρος τριῶν
πήχεων, βάθος δὲ τεσσάρων ἐφαίνετο,
[καὶ χάλκεον λέβητ' ἐπέζεσεν πυρὶ,]
ὀβελούς τ' ἄκρους μὲν ἐγκεκαυμένους πυρὶ,
ξεστοὺς δὲ δρεπάνῳ τἄλλα, παλιούρου κλάδων,
Αἰτναῖά τε σφαγεῖα πελέκεων γνάθοις.
ὡς δ' ἦν ἕτοιμα πάντα τῷ θεοστυγεῖ
Ἅιδου μαγείρῳ, φῶτε συμμάρψας δύο
ἔσφαζ' ἑταίρων τῶν ἐμῶν ῥυθμῷ τινὶ

prising that Hermann should adopt this, because he transposes 393—4 to follow this verse, and thus makes to depend, by a sort of *zeugma*, on ἔνησεν, an accusative that would naturally and easily have depended on ἔστησεν. Such transposition is by no means necessary. We cannot pretend to say whether the Cyclops boiled the pot before he got his spits ready, or conversely. At present both 392 and 393 end with πυρὶ, and the *homoeoteleuton* is suspicious, not to say, that ὀβελοὺς must now refer back to παρέθετο. It is more likely that the intervening verse (392) should follow 385, or 395, after either of which it would come very appropriately. He first lights a fire, and then he sets a pot to boil upon it. It has here been inclosed in brackets because, whether genuine or not, it is clearly out of its place as it stands. Lobeck on Ajac. v. 40 (ed. 1) proposed, as Hermann tells us, ἐπέστησεν for ἐπέζεσεν, which would go far to remove the difficulty; only, he would properly be said ἐπιστῆσαι λέβητα, but παραστῆσαι ὀβελούς.

388. δεκάμφορον. Holding some ninety English gallons.

390. σκύφος κισσοῦ. See on Alcest. 756.

394. Scaliger's emendation, τἄλλα for γ' ἀλλὰ, and κλάδων for κλάδῳ, is obviously right, and it is strange that Barnes should be content with such a senarius as he gives in his text, ξεστοὺς δρεπάνῳ οὔ γ' ἀλλὰ παλιούρου κλάδῳ. The meaning is, 'having the tips hardened in the fire (so as to pierce the flesh, ἀκροπόροι ὀβελοὶ, Od. iii. 463), and the other parts roughly dressed with a bill-hook.' As for ὀβελοὺς παλιούρου κλάδων, it merely means 'made of hard wood.' Whatever the tree was, it was thorny, and doubtless of the hard grain which our similar trees, the black-thorn, white-thorn, crab, &c. possess. Virgil, Ecl. v. 39, 'Carduus et spinis surgit paliurus acutis,' '*Christ-thorn*.' The custom of using wooden spits is also recorded Georg. ii. 396, 'pinguiaque in verubus torrebimus exta colurnis.'

395. Αἰτναῖά τε σφαγεῖα. As this verse stands, it can only mean, 'and Sicilian blood-pots for the axe's edge,' i. e. to catch the blood of the victim when struck. See Electr. 800, οἱ μὲν σφαγεῖον ἔφερον, οἱ δ' ῆρον κανᾶ. It is the Homeric ἀμνίον, Od. iii. 444, where the πέλεκυς or sacrificial axe is also mentioned, v. 442,—the one, it should be observed, in close connexion with the other, as here. Kirchhoff gives γνάθους, the accusative in apposition; in which case σφαγεῖον must bear the unusual sense of 'an instrument of slaughter.' Hermann transposes the verse after 399, and reads

τὸν μὲν λέβητος εἰς κύτος χαλκήλατον,
Αἰτναῖ' ἄτε σφαγεῖα, πελεκέων γνάθοις,

so that γνάθοις depends on ἔσφαζε. Still, one may question if Euripides would have written εἰς λέβητος κύτος ἅτε σφαγεῖα, nor is it so clear as Hermann contends, that after v. 399, "aliquid amplius dici et significantius debuit, quam illud nudum τὸν μὲν" κτλ.

398. ἔσφαζ' appears to be the reading of all the old copies. ἐσφάξε *vulgo*, from Barnes' edition. As *two* were slain, and with a certain deliberate method, as ῥυθμῷ τινὶ implies, the imperfect is the proper tense. Homer has σὺν δὲ δύω

τὸν μὲν λέβητος ἐς κύτος χαλκήλατον,
τὸν δ' αὖ, τένοντος ἁρπάσας ἄκρου ποδὸς,
παίων πρὸς ὀξὺν στόνυχα πετραίου λίθου
ἐγκέφαλον ἐξέρρανε, καὶ καθαρπάσας
λάβρῳ μαχαίρᾳ σάρκας ἐξώπτα πυρὶ,
τὰ δ' ἐς λέβητ' ἐφῆκεν ἕψεσθαι μέλη.
ἐγὼ δ' ὁ τλήμων δάκρυ' ἀπ' ὀφθαλμῶν χέων
ἐχριμπτόμην Κύκλωπι κἀδιακόνουν·
ἄλλοι δ' ὅπως ὄρνιθες ἐν μυχοῖς πέτρας
πτήξαντες εἶχον, αἷμα δ' οὐκ ἐνῆν χροΐ.
ἐπεὶ δ' ἑταίρων τῶν ἐμῶν πλησθεὶς βορᾶς
ἀνέπεσε φάρυγος αἰθέρ' ἐξιεὶς βαρὺν,
εἰσῆλθέ μοί τι θεῖον· ἐμπλήσας σκύφος
Μάρωνος αὐτῷ τοῦδε προσφέρω πιεῖν,
λέγων τάδ'· Ὦ παῖ ποντίου θεοῦ, Κύκλωψ,
σκέψαι τόδ' οἷον Ἑλλὰς ἀμπέλων ἄπο
θεῖον κομίζει πῶμα, Διονύσου γάνος.
ὁ δ' ἔκπλεως ὢν τῆς ἀναισχύντου βορᾶς
ἐδέξατ' ἔσπασέν *τ' ἄμυστιν ἑλκύσας,
κἀπήνεσ' ἄρας χεῖρα, φίλτατε ξένων,

μάρψας ὥστε σκύλακας ποτὶ γαίῃ Κόπτ', ἐκ δ' ἐγκέφαλος χαμάδις ῥέε, δεῦε δὲ γαῖαν, Od. ix. 289.

401. στόνυχα Scaliger for γ' ὄνυχα. Hesychius, στόνυχες, τὰ εἰς ὀξὺ λήγοντα. Bothe, who defends ὄνυχα by τρητὸς ὄνυξ πετραῖος in a verse of Nonnus, forgets that the γε is utterly indefensible.

402. ἐξέρρανε, 'dashed out,' with the notion of bespattering the rock with blood-drops. Soph. Trach. 781, κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου κρατὸς διασπαρέντος αἵματός θ' ὁμοῦ, i. e. fragments of bone from the top of the head being scattered about.—For καθαρπάσας we should have expected διαρπάσας, or even διαρταμῶν (Eur. El. 816), especially as ἁρπάσας occurred just above. Possibly here some verse has dropped out, by which αὐτοὺς was left to be supplied after καθαρπάσας, e. g. τὰς μὲν διαιρῶν τοῖν τρισαθλίοιν ἀκμῇ λάβρου μαχαίρας σάρκας ἐξώπτα πυρὶ, τὰ δ' ἐς λέβητ' κτλ.

404. τὰ δ' Heath for τάδ'. The *limbs* are opposed to the more fleshy parts; the one he boiled, the other he roasted. The article falls under the usage noticed on Herc. 1039.

406. κἀδιακόνουν Hermann and W. Dindorf for καὶ διηκόνουν. The latter form appears to belong to the late Attic.

407. Kirchhoff gives ἄλλοι, an unusual crasis.

410. φάρυγος. See on v. 356. The use of αἰθὴρ for 'breath' is to be noticed. The Greeks generally use it exclusively of the bright air, e. g. Herc. 1090. Athenaeus quotes this verse, p. 23 E, with ἐξανιεὶς, whence Porson here read ἐξανεὶς.

412. αὐτῷ τοῦδε L. Dindorf for αὐτοῦ, τῷδε κτλ. This is an acute emendation. Ulysses appears on the stage with a wine-skin, which he holds up as he speaks. Compare Electr. 499.

416. ἔκπλεως, *satiatus*, Hermann, who compares v. 247. In the next verse τε was added by Barnes.—ἄμυστιν ἑλκύσας, 'having drained it at a draught.' See Rhes. 419. *Inf.* 572.

καλὸν τὸ πῶμα δαιτὶ πρὸς καλῇ δίδως.
ἡσθέντα δ' αὐτὸν ὡς ἐπῃσθόμην ἐγὼ,
ἄλλην ἔδωκα κύλικα, γιγνώσκων ὅτι
τρώσει νιν οἶνος καὶ δίκην δώσει τάχα.
καὶ δὴ πρὸς ᾠδὰς εἶρπ'. ἐγὼ δ' ἐπεγχέων
ἄλλην ἐπ' ἄλλῃ σπλάγχν' ἐθέρμαινον ποτῷ.
ᾄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς
ἄμουσ', ἐπῄχει δ' ἄντρον. ἐξελθὼν δ' ἐγὼ
σιγῇ σὲ σῶσαι κἄμ', ἐὰν βούλῃ, θέλω.
ἀλλ' εἶπατ' εἴτε χρῄζετ' εἴτ' οὐ χρῄζετε
φεύγειν ἄμικτον ἄνδρα καὶ τὰ Βακχίου
ναίειν μέλαθρα Ναΐδων νυμφῶν μέτα.
ὁ μὲν γὰρ ἔνδον σὸς πατὴρ τάδ' ἤνεσεν.
ἀλλ' ἀσθενὴς γὰρ κἀποκερδαίνων ποτοῦ,
ὥσπερ πρὸς ἰξῷ τῇ κύλικι λελημμένος
πτέρυγας ἀλύει· σὺ δὲ, νεανίας γὰρ εἶ,
σώθητι μετ' ἐμοῦ, καὶ τὸν ἀρχαῖον φίλον
Διόνυσον ἀνάλαβ', οὐ Κύκλωπι προσφερῆ.

ΧΟ. ὦ φίλτατ', εἰ γὰρ τήνδ' ἴδοιμεν ἡμέραν,
Κύκλωπος ἐκφυγόντες ἀνόσιον κάρα.
[ὡς διὰ μακροῦ γε τὸν σίφωνα τὸν φίλον

424. *ἐθέρμαινον.* Alcest. 758, *ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλὸξ οἴνου.* The obvious idea that drinking-songs are unsuited to grief, occurs in the same prosatyric play, Alcest. 761, *ὁ μὲν γὰρ ᾔδε,— οἰκέται δ' ἐκλαίομεν δέσποιναν.* The coincidence is still further to be traced in *ἄμουσ' ὑλακτῶν, ibid.* 760.

426. *ἐπῃχεῖ* Kirchhoff after Barnes, on account of the preceding *ᾄδει*, which seems to describe what the Cyclops is now doing after his feast.

430. *Ναΐδων* Casaubon for *Δαναΐδων*, "cum Graecis puellis," Portus. The emendation is satisfactory, since Nymphs, satyrs, and Bacchus, were inseparable companions. In Hel. 187 we have *Νύμφα τις οἷα Ναΐς.* Hermann mentions *μαινάδων* as a plausible conjecture.

431. *ὁ ἔνδον πατήρ.* Silenus, who had been foremost in his treachery to the Greeks, acquiesced in and approved of the conduct of the Cyclops. Cf. 314, and for the appellation *πατὴρ*, 82 and 84.

432. *ἀποκερδαίνων*, making the best of the drink that is before him; not losing the chance of taking his fill; with the additional notion of *ἀπολαύων, ἐπαυρόμενος*, suffering the consequences of it. Silenus, says Ulysses, is old and weak, and besides, has lost his reason by drink, so that he cannot assist us in our escape.

434. *ἀλύει*, is beside himself. Cf. Aesch. Theb. 386. Hermann rejects, and perhaps with good reason, the elegant reading of Musgrave, *πτέρυγα σαλεύει.* The vulgate means, 'having his wings caught by the cup, like a bird sticking to bird-lime.' In fact, *ἀλύειν* is the right word for a man not only doting but 'fuddled' with wine. *Σαλεύειν*, connected with *ἅλς*, always bears some notion of a ship tossed by a storm. Bothe, aware of this, renders *σαλεύει* "fluctuatur, timet."

439—40. Few verses are more perplexing than this unmetrical distich. For first, *χηρεύειν* ought to govern a genitive

χηρεύομεν τόνδ' οὐκ ἔχομεν καταφαγεῖν.]
ΟΔ. ἄκουε δή νυν ἣν ἔχω τιμωρίαν
θηρὸς πανούργου σῆς τε δουλείας φυγήν.
ΧΟ. λέγ'· ὡς Ἀσιάδος οὐκ ἂν ἥδιον ψόφον
κιθάρας κλύοιμεν ἢ Κύκλωπ' ὀλωλότα.
ΟΔ. ἐπὶ κῶμον ἕρπειν πρὸς κασιγνήτους θέλει
Κύκλωπας ἡσθεὶς τῷδε Βακχίου ποτῷ.
ΧΟ. ξυνῆκ', ἔρημον ξυλλαβὼν δρυμοῖσί νιν
σφάξαι μενοινᾷς ἢ πετρῶν ὦσαι κάτω.
ΟΔ. οὐδὲν τοιοῦτον, δόλιος ἡ Ἐπιθυμία.
ΧΟ. πῶς δαί; σοφόν τοί σ' ὄντ' ἀκούομεν πάλαι.
ΟΔ. κώμου μὲν αὐτὸν τοῦδ' ἀπαλλάξαι, λέγων
ὡς οὐ Κύκλωψι πῶμα χρὴ δοῦναι τόδε,
μόνον δ' ἔχοντα βίοτον ἡδέως ἄγειν.
ὅταν δ' ὑπνώσσῃ Βακχίου νικώμενος,
ἀκρέμων ἐλαίας ἐστὶν ἐν δόμοισί τις,
ὃν φασγάνῳ τῷδ' ἐξαποξύνας ἄκρον
ἐς πῦρ καθήσω· κᾆθ' ὅταν κεκαυμένον
ἴδω νιν, ἄρας θερμὸν ἐς μέσην βαλὼν
Κύκλωπος ὄψιν ὄμματ' ἐκτήξω πυρί.

in the sense of 'to be without;' like the Homeric ἀνδρῶν χηρεύει, and hence Scaliger proposed θηρεύομεν. However, this difficulty is fairly met by explaining σίφων *membrum virile*, and comparing χηρεύσει λέχος, Alcest. 1089, like ὀρφανεύειν παῖδας, *ibid.* 297. Secondly, the ι in σίφων is long, so that here we have a false quantity, which Hermann gets rid of by reading τὸν φίλον σίφωνα δή. Thirdly, οὐκ ἔχομεν καταφαγεῖν is the reading of the copies; and though οὐκ ἔχοντες or οὐκ ἔχοντε καταφυγεῖν is plausible enough, it is only an uncertain makeshift. Hermann gives οὐκ ἔχομεν γὰρ καταφυγὴν, in the meaning that the σίφων has no καταφυγὴ, *vir eget femina*. Fourthly, not only is this distich a gratuitous piece of obscenity, but the chorus *ought* to speak only *two* lines, uniformly with the order of the following dialogue, and as it does at vv. 212, 377, and in *three* lines twice consecutively at 469, 473, and also at 270, 596, 632, but in no instance in *four*. From all these reasons we may fairly conclude that the two verses are spurious. Matthiae and Bothe only make bad worse by reading, partly on Scaliger's suggestion, τὸν δ' οὐκ ἔχομεν κατεκφυγεῖν, a compound that does not elsewhere occur.

443. Ἀσιάδος, as a peculiar instrument of the Bacchic worship, imported from the east (Bacch. 13—19).

447. δρυμοῖσι Tyrwhitt for ῥυθμοῖσι. The poet would hardly have used ῥυθμοῖσι for the common word δεσμοῖσι. H. Stephens pretended to have found ῥυτῆρσι, *loris*, in his MSS., and Bothe has adopted it. The syntax ἔρημον δρυμοῖσι, 'alone in the thicket,' (the dative of place,) seems very plausible, and Kirchhoff believes it is the reading in MS. Pal.

449. ἡ Ἐπιθυμία. Hermann has ἡ προθυμία, with Musgrave. Neither word seems exactly applicable: ἡ Ἐπιβουλία, which he also proposes, would be better.

451. ἀπαλλάξαι. Supply ἐν νῷ ἔχω from the context, or μενοινῶ from v. 448.

454. ὑπνώσσῃ Hermann for ὑπνώσῃ. Aesch. Eum. 121, ὄζεις; ὑπνώσσεις;

459. ὄμματα. The plural for the singular, as in v. 470.

ναυπηγίαν δ' ὡσεί τις ἁρμόζων ἀνὴρ
διπλοῖν χαλινοῖν τρύπανον κωπηλατεῖ,
οὕτω κυκλώσω δαλὸν ἐν φαεσφόρῳ
Κύκλωπος ὄψει, καὶ συναυανῶ κόρας.
ΧΟ. ἰοῦ ἰοῦ.
γέγηθα, μαινόμεσθα τοῖς εὑρήμασιν.
ΟΔ. κἄπειτα καὶ σὲ καὶ φίλους γέροντά τε
νεὼς μελαίνης κοῖλον ἐμβήσας σκάφος
διπλαῖσι κώπαις τῆσδ' ἀποστελῶ χθονός.
ΧΟ. ἔστ' οὖν ὅπως ἂν ὥσπερ ἐκ σπονδῆς θεοῦ
κἀγὼ λαβοίμην τοῦ τυφλοῦντος ὄμματα
δαλοῦ; φόνου γὰρ τοῦδε κοινωνεῖν θέλω.
ΟΔ. δεῖ γοῦν· μέγας γὰρ δαλός· οὖ ξυλλήπτέον.

461. *κωπηλατεῖ*. The word is used in reference to the motion to and fro, which propels the drill alternately this way and that round its axis. Cf. *δαλοῦ κώπην*, v. 484. This method is still in common use among rude artists. Translate, 'And as a man in putting together shipwrights' work plies a drill by a double thong,' i. e. each hand holding and alternately drawing one end of it. The passage is closely taken from Od. ix. 384,

ὡς ὅτε τις τρυπῷ δόρυ νήϊον ἀνὴρ
τρυπάνῳ, οἳ δέ τ' ἔνερθεν ὑποσσείουσιν ἱμάντι
ἀψάμενοι ἑκάτερθε, τὸ δὲ τρέχει ἐμμενὲς αἰεί·
ὡς τοῦ ἐν ὀφθαλμῷ πυρὶήκεα μοχλὸν ἐλόντες
δινέομεν.

464. *ἰοῦ*. So Hermann for *ἰού*. There is this difference between the words, that *ἰοῦ* denotes joy (*hurrah!*), *ἰοὺ* annoyance or disappointment (*oh dear!*). Hence Photius rightly has *ἰού· σχετλιαστικὸν ἐπίρρημα, ἀντὶ τοῦ οἴμοι*. Rightly too in Ar. Nub. 1, we read *ἰοὺ ἰού*, but in Agam. 25, *ἰοῦ ἰοῦ*. See *inf.* v. 576.

466. *γέροντά τε*, i. e. Silenus. Before, v. 432, he seemed determined to leave him to his fate. Cf. Iph. T. 742, *πείσω σφε, καὐτὴ ναὸς εἰσβήσω σκάφος*, scil. *αὐτόν*.

468. *διπλαῖσι κώπαις*. The natural meaning is, 'with a pair of oars.' Hermann's explanation seems very far-fetched, 'with twice the number of oars that are commonly used in getting a ship into deep water;' or, in simpler phrase, 'with double speed.' Perhaps, like *δικρότοισι κώπαις* in Iph. T. 408, it may refer to the two *banks* of oars in a bireme. We should rather have expected *πάσαισι κώπαις*. Written by mistake, ΠΑ for ΠΑ may have been patched up by adding ΔΙ at the beginning.

469. *ὥσπερ ἐκ σπονδῆς* cannot mean 'as from the lustral-water at the sacrifice of a god,' as in Herc. F. 928, *μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν, εἰς χέρνιβ' ὡς βάψειεν*, Ἀλκμήνης τόκος, for the *χέρνιψ* is entirely distinct from the *σπονδή*. Bothe's interpretation, "*tanquam ex foedere divino*," "*tanquam id me facturum promiserim in foedere de hac re feriendo*," seems very far-fetched. Kirchhoff proposes *ὥσπερ ἐν σπονδαῖς*. Perhaps the sense is *utpote jam facta libatione*, and in *φόνου κοινωνεῖν* there is an allusion to *θυσίας κοινωνεῖν*, as in El. 637, *ὅθεν γ' ἰδών σε δαιτὶ κοινωνὸν καλεῖ*. He pretends that the libation has been made by the Cyclops himself (cf. v. 417 seqq.), and so every thing has been duly done before the victim is immolated.

472. *δεῖ γοῦν*. The meaning is, 'You not only *may*, but you *must*.'—*οὖ* is Reiske's correction for *ὄν*, and he is probably right. Cf. Ion 331, *τίς; εἰ πόνου μοι ξυλλάβοι, χαίροιμεν ἄν*. He remarks that a fuller stop than a comma should be placed at *δαλὸς*, the sense being 'the brand is large; therefore you must help to hold it.' He might have added, that in Barnes' edition there is a full stop after *δαλός*.

ΧΟ. ὡς κἂν ἁμαξῶν ἑκατὸν ἀραίμην βάρος,
εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου
ὀφθαλμὸν ὥσπερ σφηκιὰν ἐκτρίψομεν.
ΟΔ. σιγᾶτέ νυν· δόλον γὰρ ἐξεπίστασαι·
χὤταν κελεύω, τοῖσιν ἀρχιτέκτοσι
πείθεσθ'· ἐγὼ γὰρ ἄνδρας ἀπολιπὼν φίλους
τοὺς ἔνδον ὄντας οὐ μόνος σωθήσομαι.
καίτοι φύγοιμ' ἄν, κἀκβέβηκ' ἄντρου μυχῶν·
ἀλλ' οὐ δίκαιον ἀπολιπόντ' ἐμοὺς φίλους,
ξὺν οἷσπερ ἦλθον δεῦρο, σωθῆναι μόνον.
ΗΜ. α'. ἄγε, τίς πρῶτος; τίς δ' ἐπὶ πρώτῳ
ταχθεὶς δαλοῦ κώπην ὀχμάσας
Κύκλωπος ἔσω βλεφάρων ὥσας
λαμπρὰν ὄψιν διακναίσει;
ΗΜ. β'. σίγα σίγα. καὶ δὴ μεθύων
ἄχαριν κέλαδον μουσιζόμενος
σκαιὸς ἀπῳδὸς καὶ κλαυσόμενος

473. *ἀραίμην* Matthiae for *ἀρούμην*, which has the *α* short, as in the Homeric *κῦδος ἄροιο* &c.—*τοῦ κακῶς ὀλουμένου*, as remarked on Heracl. 874, where it also occurs, is a comic rather than a tragic phrase.

475. *ἐκτρίψομεν*. There is another reading *ἐκθρύψομεν*, whence Scaliger conjectured *ἐκθλίψομεν*, but it is a less appropriate word. The MS. Pal. has *ἐκτρύψομεν*.

476. *ἐξεπίστασαι* MSS. *ἐξεπίστασθε* edd., which arose from the preceding plural *σιγᾶτε*.

479. *σωθήσομαι*, i. e. *οὐ θέλω μόνος σωθῆναι*.

480. *καίτοι κτλ.* 'And yet I might escape if I chose, and I am already outside of the cave.' This is said with a pause, as if to deliberate.

483. Instead of the whole chorus, to which the MS. Pal. assigns 483—502, the MS. Flor. 2 distributes 487—502 between two hemichoria. Matthiae makes the first hemichorium speak here. They ask, who is ready to act first with Ulysses, and the other part, hearing a drunken strain within the cave, and well knowing the customs of the Cyclops, announces that he is about to come forth. This anapaestic *προῳδὸς* is followed by a monostrophic song in three parts, all of the same metre, (Anacreontic or Ionic a minore,) and each consisting of eight verses. The purport of the song is to delude the Cyclops by encouraging him to sing and dance; and he freely responds in the same style to their alluring sensuousness.

Ibid. ἐπὶ πρώτῳ, next after the first.—*δαλοῦ κτλ.*, 'having firmly grasped the handle of the brand.' The metaphor is from rowing; cf. v. 461. Electr. 816, *ὅστις ταῦρον ἁρταμεῖ καλῶς, ἵππους τ' ὀχμάζει.* 'To make fast' is the primary notion of this verb. The MSS. give *δαλῶ*, corrected by Stephens.

486. After this the MSS. add the stage-note (*παρεπιγραφὴ*), *ᾠδὴ ἔνδοθεν*.

488. In *μουσίζεσθαι*, a very expressive word, there is the same disparaging estimate of his musical powers; 'doing the musical,' as one might say.

490. *ἀπῳδὸς* may be compared with *ἀπόμουσος*. Hermann, who reads *σκαιὸς, ἀπῳδὸς κατακλαυσόμενος*, "*stultus, qui dissimilem cantum ejulaturus sit*," cites Bekker's Anecdota, p. 441, 12, *ἀπῳδόν, τὸ· τῆς ᾠδῆς ἀλλότριον*. But *σκαιὸς* is *stupid* rather than *foolish*, and implies

χωρεῖ πετρίνων· ἔξω μελάθρων.
φέρε νιν κώμοις παιδεύσωμεν
τὸν ἀπαίδευτον.
πάντως μέλλει τυφλὸς εἶναι.
ΗΜ. α΄. μάκαρ ὅστις εὐιάζει
βοτρύων φίλαισι πηγαῖς
ἐπὶ κῶμον ἐκπετασθείς,
φίλον ἄνδρ' ὑπαγκαλίζων,
ἐπὶ δεμνίοισί τ' ἄνθος
χλιδανῆς ἔχων ἑταίρας
μυρόχριστος λιπαρὸς βό-
στρυχον, αὐδᾷ δὲ, θύραν τίς οἴξει μοι;
ΚΥ. παπαπαῖ, πλέως μὲν οἴνου,
γάνυμαι δὲ δαιτὸς †ἤβῃ,
σκάφος, ὁλκὰς ὡς, γεμισθεὶς
ποτὶ σέλμα γαστρὸς ἄκρας.
ὑπάγει μ' ὁ χόρτος εὔφρων
ἐπὶ κῶμον ἦρος ὥραις,
ἐπὶ Κύκλωπας ἀδελφούς.

his utter ignorance how to sing a *κῶμος*. As here (see v. 493) *σκαιὸς* and *ἀπαίδευτος* are combined in Ar. Vesp. 1183. Of such pupils it was doubtless the custom to say *οὐχὶ κλαύσεται; οὐκ οἰμώξεται;* &c., and so the phrase may be compared with *τοῦ κακῶς ὀλουμένου* above. There is the allusion common in such passages (*sup.* v. 425) to the contradiction between songs of joy and lamentations.

495. *μάκαρ ὅστις* Hermann for *μακάριος ὅς*. The change is slight, it restores the metre, and is supported by Bacch. 73, *ὦ μάκαρ ὅστις εὐδαίμων τελετὰς θεῶν εἰδὼς κτλ.*—*εὐιάζειν* is to sing *εὖϊα*, a Bacchic cry (Bacch. 157), another form of *εὐάζειν*.

497. *ἐκπετασθεὶς* seems here to mean literally, 'stretched out at full length,' *ἐκταθεὶς*, 'for a revel.'

499. *δεμνίοισί τ' ἄνθος* W. Dindorf for *δεμνίοις τε ξανθόν*. This is much more probable than Hermann's *ἐπὶ δεμνίοις τε κάλλος*. For *ἄνθος*, used of female bloom or beauty, compare Soph. Trach. 548, *ὧν ἀφαρπάζειν φιλεῖ ὀφθαλμὸς ἄνθος*.—*χλιδανὸς* is used of delicate young women in Aesch. Pers. 546.

501. *μυρόχριστος*. Bacch. 235, *ξανθοῖσι βοστρύχοισιν εὔοσμος κόμην*. For *λιπαρὸς* it does not seem necessary to read, with Scaliger, *λιπαρόν*. The sense is, 'sleek as to his hair from being anointed with fragrant unguent;' or perhaps, in the order of the words, 'unguent-smeared, sleek as to his locks.'

502. *θύραν τίς οἴξει*, apparently a cant phrase for *τίς χαριεῖται μοι*, 'who will admit me to her favours?'

503. *παπαπαῖ* Lenting for *πᾶ πᾶ πᾶ*.—*δαιτὸς ἤβῃ*, i. e. *ἀκολασίᾳ*, as Hermann explains it, from Hesychius. The old reading however is *ἤβης*, corrected by Lobeck. The word is probably corrupt. Read, *γάνυμαι δὲ, δαιτὸς ἤδη—γεμισθεὶς*, where *ἤδη* implies that he has just finished a good dinner.—*σκάφος κτλ.*, 'freighted in my hold, like a merchant-ship, to my belly's top bench.' Aesch. Ag. 981, *οὐκ ἔδυ πρόπας δόμος, πτημονᾶς γέμων ἄγαν, οὐδ' ἐπόντισε σκάφος*.

507. *ὁ χόρτος*. If the article be right, *εὔφρων* must stand for *εὐφρόνως*, 'the grass kindly invites me to the comus in the season of spring.' Similarly Soph. Trach. 936, *κἀνταῦθ' ὁ παῖς δύστηνος οὔτ' ὀδυρμάτων ἐλείπετ' οὐδὲν κτλ.*

φέρε μοι, ξεῖνε, φέρ' ἀσκὸν ἔνδος μοι. 510
ΗΜ. β'. καλὸν ὄμμασιν δεδορκὼς
καλὸς ἐκπερᾷ μελάθρων.
* * φιλεῖ τις ἡμᾶς.
λύχνα δαΐ' ἀμμένει σὸν
χρόα, κοὐ τέρεινα νύμφα, 515
δροσερῶν ἔσωθεν ἄντρων.
στεφάνων δ' οὐ μία χροιὰ
περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.
ΟΔ. Κύκλωψ, ἄκουσον, ὡς ἐγὼ τοῦ Βακχίου
τούτου τρίβων εἶμ', ὃν πιεῖν ἔδωκά σοι. 520
ΚΥ. ὁ Βάκχιος δὲ τίς; θεὸς νομίζεται;
ΟΔ. μέγιστος ἀνθρώποισιν ἐς τέρψιν βίου.
ΚΥ. ἐρυγγάνω γοῦν αὐτὸν ἡδέως ἐγώ.
ΟΔ. τοιόσδ' ὁ δαίμων· οὐδένα βλάπτει βροτῶν.
ΚΥ. θεὸς δ' ἐν ἀσκῷ πῶς γέγηθ' οἴκους ἔχων; 525

512. *καλὸς* Scaliger and Hermann for *καλόν*. In the next verse he supplies the lacuna by *φίλος ὢν φιλεῖ τις ἡμᾶς*. Both are highly probable.

514—5. This passage is corrupt in the copies. The early editions give *λύχνα δ' ἀμμένα δαΐα, σὸν χρόα, χ'ὡς τέρεινα νύμφα*. But the MSS. appear to have *ἀμμένει*. That *δαΐα* is genuine and the Aldine *ἀμμένα* (which should be *ἠμμένα*, 'lighted') a mere corruption of *ἀμμένει*, seems pretty clear, if only from the MSS. readings. According to the emendation given above, the sense is quite simple and consistent; 'a hostile brand awaits your body, and not a delicate bride.' Hermann gives *λύχνα δ' ἀμμένει διαὶ σὸν χρόα σ' ὡς τέρεινα νύμφα κτλ.* "*lucernae te propter formam tuam expectant; nam intus est in antro tenera sponsa.*" W. Dindorf's reading is a little better, *λύχνα δ' ἠμμέν' ἀμμένει σὸν χρό', ἄγ' ὦ τέρεινα νύμφα*.—For the neuter form *λύχνα* a grammarian in Bekker's Anecdota, p. 106, 8, is cited: *λύχνα, οὐδετέρως. Ἡρόδοτος δευτέρῳ, Εὐριπίδης Κύκλωπι.*

517. *χροία* Barnes, *χροιὰ* W. Dindorf, for *χρόα*. The words are ambiguous, and mean that in place of a crown of myrtle and roses a ring of gory hue shall encircle his brows. The exact purport of *ἐξομιλήσει* is obscure. Any thing or person may be said *ὁμιλεῖν* if he or it is attached to a certain locality. An instance of *ἐξομιλεῖν* in the same sense is given in the Lexicons from Xen. Ages. xi. 4. See on Iph. A. 735.

520. *πιεῖν* H. Stephens for *πιών*. Hermann gives *τοῦ Βακχίου θεοῦ τρίβων εἶμ'*, and in the next verse *τις θεὸς*, 'is he considered a god?' Certainly, when Ulysses says, '*I* am well versed (if you are not) in the nature of this Bacchus whom I give you to drink,' it is an illogical reply to ask, 'Why, what god is Bacchus considered to be?' Hermann, in fact, alters the first line to suit the second, and the second to suit the first. The difficulty is much more easily got over by putting a question at *τίς*. 'Who then is this Bacchus? is he a god?'—The same confusion between the god and the thing of which he is the patron and giver, has been noticed on Bacch. 284.

524. *οὐδένα βλάπτει*. If he did harm, he would not be *ἡδὺς*, which is a sort of compromise between *φίλος* in reference to the god, and *ἡδὺς* in reference to the taste of wine. Cf. Bacch. 135, *ἡδὺς ἐν οὔρεσιν, ὅταν ἐκ θιάσων δρομαίων πέσῃ πεδόσε*.

525. *οἴκους* Canter for *οἴνους*, and in the next verse *τιθῇ* for *τιθεῖ* Porson, the Attic form being *τίθησι*. The MS. Pal. has *ὅπου τιθεὶς ἐνθάδ'*, whence Kirchhoff conjectures that *τις* is an interpolation, and he would read either *ὅπου τιθῇς νιν*, or *ὅπου τιθῇς, ἐνταῦθά γ'*, and *εὐμενὴς* for *εὐπετής*. But the latter word means

ΟΔ. ὅπου τιθῇ τις, ἐνθάδ' ἐστὶν εὐπετής.
ΚΥ. οὐ τοὺς θεοὺς χρὴ σῶμ' ἔχειν ἐν δέρμασιν.
ΟΔ. τί δ', εἴ σε τέρπει γ' ; ἢ τὸ δέρμα σοι πικρόν ;
ΚΥ. μισῶ τὸν ἀσκόν· τὸ δὲ ποτὸν φιλῶ τόδε.
ΟΔ. μένων νυν αὐτοῦ πῖνε κεὐθύμει, Κύκλωψ.
ΚΥ. οὐ χρή μ' ἀδελφοῖς τοῦδε προσδοῦναι ποτοῦ ;
ΟΔ. ἔχων γὰρ αὐτὸς τιμιώτερος φανεῖ.
ΚΥ. διδοὺς δὲ τοῖς φίλοισι χρησιμώτερος.
ΟΔ. πυγμὰς ὁ κῶμος λοίδορόν τ' ἔριν φιλεῖ.
ΚΥ. μεθύω μέν, ἔμπας δ' οὔτις ἂν ψαύσειέ μου.
ΟΔ. ὦ τᾶν, πεπωκότ' ἐν δόμοισι χρὴ μένειν.
ΚΥ. ἠλίθιος ὅστις μὴ πιὼν κῶμον φιλεῖ.
ΟΔ. ὃς δ' ἂν μεθυσθείς γ' ἐν δόμοις μείνῃ, σοφός.
ΚΥ. τί δρῶμεν, ὦ Σειληνέ ; σοὶ μένειν δοκεῖ ;
ΣΕ. δοκεῖ· τί γὰρ δεῖ συμποτῶν ἄλλων, Κύκλωψ ;
ΚΥ. καὶ μὴν λαχνῶδές γ' οὖδας ἀνθηρᾷ χλόῃ.

'contented,' 'easily satisfied,' *εὔκολος*. Aesch. Suppl. 988, *εὐπετῇ τάδε*, 'either of these alternatives may satisfy you.'

527. *σῶμα* is the reading of the old copies, retained by Kirchhoff and Hermann. Others give *δῶμ' ἔχειν*, the conjecture of Pierson, in reference to *ἐν ἀσκῷ οἴκους ἔχων*, v. 525. No confusion is more common than that of *σῶμα* and *δῶμα*, so that this is a case where context should have greater weight than MSS. Either word gives a good sense; but the Cyclops had already said that 'a god should not dwell in a wine-skin,' and therefore it is more probable that he here says, 'he ought not to have his body clothed in leather,' than that he merely repeats the same sentiment. To a Greek this joke would be the more intelligible, because the dress of the Bacchants was a fawn-skin.

528. The *γε* belongs to *εἰ*, in the usual sense of *si modo*, 'provided that.'

531. *προσδοῦναι ποτοῦ*. Hel. 700, *Μενέλαε, κἀμοὶ προσδότω* (or *προσδίδου*) *τῆς ἡδονῆς*. Suppl. 350, *τοῦ λόγου προσδούς*.

534. "Athenaeus, ii. p. 36 D, *κατὰ γὰρ τὸν Εὐριπίδην, πληγὰς ὁ κῶμος λοίδορόν θ' ὕβριν φέρει*." W. Dind.

535. Reiske's reading *μεθύω μέν*, for *μεθύωμεν*, adopted by Bothe, is decidedly an improvement. Ulysses, of course, wishes the Cyclops to drink all the wine himself, and therefore he speaks of the danger arising from drunken brawls with others. The Cyclops replies, that drunk as he is, he is able to defend himself; and then Ulysses commences with the next point that he has at heart, to get the Cyclops alone within his cave. But there is no meaning here in the hortative subjunctive, 'let us get drunk,' nor is it aptly followed by *ἔμπας δ' κτλ*.

537. *κῶμον*. This implied the going forth from the place of the banquet; and hence Aeschylus says of the unusual comus of the Erinyes that *πεπωκὼς βρότειον αἷμα*, it nevertheless *ἐν δόμοις μένει*, Agam. 1160.

541. *ἀνθηρᾷ χλόῃ* is Kirchhoff's correction for *ἀνθηρᾶς χλόης*. It is not clear whether *καὶ μὴν*—*γε* expresses assent to stay, 'well, certainly, the turf is soft with flowery verdure,' or whether the particles are objective, 'well, but,' &c., and so allege a reason for leaving a less pleasant place where they are sitting. Probably the former is the correct sense. Silenus adds an additional argument, that the sun is warm in front of the cave.—*τοὖδας* was the old reading, corrected by Porson.

ΣΕ. καὶ πρός γε θάλπος ἡλίου πίνειν καλόν.
ΚΥ. * * * * *
ΣΕ. κλίθητί νύν μοι πλευρὰ θεὶς ἐπὶ χθονός.
ΚΥ. [ἰδού·]
τί δῆτα τὸν κρατῆρ' ὄπισθέ μου τίθης; 545
ΣΕ. ὡς μὴ παριών τις καταλάβῃ.
ΚΥ. πίνειν μὲν οὖν
κλέπτων σὺ βούλει· κάτθες αὐτὸν ἐς μέσον.
σὺ δ', ὦ ξέν', εἰπὲ τοὔνομ' ὅ τι σε χρὴ καλεῖν.
ΟΔ. Οὖτιν· χάριν δὲ τίνα λαβών σ' ἐπαινέσω;
ΚΥ. πάντων σ' ἑταίρων ὕστατον θοινάσομαι. 550
ΟΔ. καλόν γε τὸ γέρας τῷ ξένῳ δίδως, Κύκλωψ.
ΚΥ. οὗτος, τί δρᾷς; τὸν οἶνον ἐκπίνεις λάθρα;
ΣΕ. οὐκ, ἀλλ' ἔμ' οὗτος ἔκυσεν, ὅτι καλὸν βλέπω.
ΚΥ. κλαύσει, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε.
ΣΕ. ναὶ μὰ Δί', ἐπεί μού φησ' ἐρᾶν ὄντος καλοῦ. 555
ΚΥ. ἔγχει· πλέων δὲ τὸν σκύφον δίδου μόνον.
ΣΕ. πῶς οὖν κέκραται; φέρε διασκεψώμεθα.

542. Kirchhoff rightly observes, that a verse spoken by the Cyclops has been lost.

544. *ἰδού*. This word is given in the Aldine, but omitted in MS. Pal. and two of the transcripts from Flor. 2.

545. A bowl (*κρατὴρ*) or 'mixer' is, according to the universal Greek custom, set ready for the wine; but, instead of placing it in the middle, Silenus indulges in a practical joke by placing it behind the Cyclops, that the master of the feast may not witness the double potations of his servant.

546. Hermann, Kirchhoff, and W. Dindorf approve Reiske's correction *παριὼν* for *παρών*. And the sense clearly is (if *καταλάβῃ* be right), 'that no passer-by may come upon it' (i. e. find us engaged in drinking, and so claim a share, by the laws of hospitality). But *παρὼν* could only refer to some one then present; and this might indeed express a fear that the Cyclops would drink all the contents, but then *καταλάβῃ* cannot mean 'snatch it away.' The reading of MS. Pal. is *καταβάλῃ*, 'that no one may overturn it,' and Kirchhoff prefers this. It is hardly a question of MS. authority, the words being generally confused with each other.

547. *κάτθες*. Scaliger proposed *κατάθες*. The other form seems defended by *κατθανεῖν*.

549. *Οὖτιν*. The joke, it is needless to say, is from Od. ix. 355 seqq., *δός μοι ἔτι πρόφρων, καί μοι τεὸν οὔνομα εἰπὲ, αὐτίκα νῦν, ἵνα τοι δῶ ξείνιον, ᾧ κε σὺ χαίρῃς*. What follows is from v. 369, *Οὖτιν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἑτάροισιν, τοὺς δ' ἄλλους πρόσθεν· τὸ δέ τοι ξεινήιον ἔσται*. Hence Hermann appears to be right in giving *ὕστατον* for *ὕστερον* in v. 550. The next verse Lenting would assign to Silenus.

556. Hermann reads, *ἔγχει, πλέων δὲ τὸν σκύφον. δίδου μόνον, infunde, sed plenum scyphum*. So also Kirchhoff has edited. The vulgate might indeed stand, but we should rather have expected *μόνον δὲ τὸν σκύφον δίδου πλέων*.

557. *πῶς κέκραται*, in what proportion of wine to water. He pretends to *look* at it, as if that would decide the question, but in reality makes the action a pretext for *tasting* it.

ΚΥ. ἀπολεῖς· δὸς οὕτως.
ΣΕ. ναὶ μὰ Δί' οὐ πρὶν ἄν γε σὲ
στέφανον ἴδω λαβόντα, γεύσωμαί τ' ἔτι.
ΚΥ. ὠνοχόος ἄδικος.
ΣΕ. *οὐ μὰ Δί' ἀλλ' ὦνος γλυκύς.
ἀπομυκτέον δέ σοί γ', ὅπως λήψει πιεῖν.
ΚΥ. ἰδού, καθαρὸν τὸ χεῖλος αἱ τρίχες τέ μου.
ΣΕ. θές νυν τὸν ἀγκῶν' εὐρύθμως, κἆτ' ἔκπιε,
ὥσπερ μ' ὁρᾷς πίνοντα χὤσπερ οὐκ ἐμέ.
ΚΥ. ἃ ἃ, τί δράσεις; ΣΕ. ἡδέως ἠμύστισα.
ΚΥ. λάβ', ὦ ξέν', αὐτὸς οἰνοχόος τέ μου γενοῦ.
ΟΔ. γιγνώσκεται γοῦν ἡ ἄμπελος τῇμῇ χερί.
ΚΥ. φέρ' ἔγχεόν νυν. ΟΔ. ἐγχέω, σίγα μόνον.
ΚΥ. χαλεπὸν τόδ' εἶπας, ὅστις ἂν πίνῃ πολύν.
ΟΔ. ἰδοὺ λαβὼν ἔκπιθι καὶ μηδὲν λίπῃς.
ΚΥ. * * * * *
ΟΔ. συνεκθανεῖν [δὲ] σιγῶντα χρὴ τῷ πώματι.

558. οὕτως, at once, without delay in examining it.—ναὶ μὰ Δί', affirmative in v. 555, here is strangely combined with a following negation, so that the whole formula means, 'No, by Zeus! not till,' &c.—πρὶν ἄν γε σὲ Hermann for πρὶν ἂν σέ γε, the best MSS. giving πρὶν ἄν γέ σε. Silenus makes an ingenious excuse for not rendering the cup. The Cyclops must first get his myrtle crown, and *he* must take one more taste, lest the mixture should not please his master's palate. Kirchhoff gives γεύσωμαί τέ τι after Nauck.

560. ἄδικος, 'unfair,' i.e. in taking more than his share.—οὐ μὰ Δί' Hermann for μὰ Δί', (οὐ μὰ Δί' Aldus.) Silenus here denies that he is unfair, and facetiously lays the blame on the excellence of the wine.

561. ἀπομυκτέον, 'you must wipe your mouth.' Another excuse for a little more delay.—σοί γ' perhaps σοὐστ', i.e. σοί ἐστι.

564. χὤσπερ οὐκ ἐμέ. 'And as now you do *not* see me,' because the cup has been drained at a draught, ἄμυστιν. The editors do not notice a difficulty which certainly exists in the emphatic ἐμὲ following the enclitic με. Probably we should read χὤσπερ οὐκέτι. (So Nauck also proposed, and Kirchhoff has anticipated σοί 'στ', suggested above.) Bothe's explanation, though far-fetched, certainly meets the objection; "significare videtur Satyrum aliquem, qui itidem bibit vinum clam Cyclope."

565. ἠμύστικα W. Dindorf against the copies. Cf. v. 417. Translate, 'I drank it off at a draught, and pleasant it was.'

566. τέ μοι Dobree. τέ μου W. Dindorf. σύ μοι Hermann. The old reading was λαβὼν and γε μου. The sense seems obvious, 'take it, stranger, and be my wine-server yourself.' To which Ulysses replies, that the grape is no stranger to his hand, and therefore he will best know how to deal with it. The synizesis ἡ ἄμπελος, for which some write ἄμπελος, is like μὴ εἰδέναι, μὴ ἀδικεῖν, μὴ ἀμαθὴς &c.

569. τόδε, τὸ σιγᾶν μεθύοντα.—πίνῃ, 'is engaged in drinking.' Fix acutely proposes πίῃ, 'who shall have drunk.'

571. σπῶντα Casaubon for σιγῶντα. The meaning of ἐκθανεῖν, as Hermann remarks, sometimes is 'to be near to death,' an hyperbole for any excessive excitement. So the suitors are said γέλῳ ἐκθανεῖν, Od. xviii. 100. Here then the meaning is, if Casaubon be right in his conjecture, 'one ought to drink till one's senses fail together with the wine.' Compare

ΚΥ. παπαῖ, σοφόν γε τὸ ξύλον τῆς ἀμπέλου.
ΟΔ. κἂν μὲν σπάσῃ γε δαιτὶ πρὸς πολλῇ πολὺν
τέγξας ἄδιψον νηδύν, εἰς ὕπνον βαλεῖ·
ἢν δ' ἐκλίπῃς τι, ξηρανεῖ σ' ὁ Βάκχιος.
ΚΥ. ἰοὺ ἰού,
ὡς ἐξένευσα μόγις· ἄκρατος ἡ χάρις·
ὁ δ' οὐρανός μοι συμμεμιγμένος δοκεῖ
τῇ γῇ φέρεσθαι, τοῦ Διός τε τὸν θρόνον
λεύσσω τὸ πᾶν τε δαιμόνων ἁγνὸν σέβας.
οὐκ ἂν φιλήσαιμ'· αἱ Χάριτες πειρῶσί με.
ἅλις Γανυμήδην τόνδ' ἔχων ἀναπαύσομαι
κάλλιστα νὴ τὰς Χάριτας. ἥδομαι δέ πως
τοῖς παιδικοῖσι μᾶλλον ἢ τοῖς θήλεσιν.
ΣΕ. ἐγὼ γὰρ ὁ Διός εἰμι Γανυμήδης, Κύκλωψ;
ΚΥ. ναὶ μὰ Δί', ὃν ἁρπάζω γ' ἐγὼ 'κ τοῦ Δαρδάνου.

σπάσῃ just below, and ἔσπαπεν, v. 417. As however the preceding lines inculcated τὸ σιγᾶν, we should perhaps read συνεκθανεῖν σιγῶντα, 'without saying a word.' And this, according to Barnes, was Scaliger's view of the passage. It is not improbable that a verse of the Cyclops has been lost (cf. v. 542) in which the question was asked, 'And in what way (by ἄμυστις or otherwise) must I drink this?' Ulysses would then reply, 'You must hold your tongue, and let your senses fail as the wine fails.'

572. σοφὸν τὸ ξύλον. 'Ah! a clever tree was that, which bore the grape!'—'Aye!' replies Ulysses, 'and if you only drink plenty of it after a plentiful meal, moistening your stomach when not thirsty (i. e. not waiting until you are so), it will throw you into slumber.' Dobree would read σπάσῃς, but this is not necessary; we have ἢν ἐκσπάσωμαί γ' ὃν μετέρχομαι βόλον, &c. It is singular that the Greeks said σπᾶν and ἕλκειν ποτῆρα, just as drinkers now say, 'take a *pull* at the cup.' The phrase descends from very ancient times, when a bowl placed in the middle was *drawn* towards each drinker, or even perhaps *tugged* out of his neighbour's hands. The word was afterwards improperly used of the *contents* of a cup. βαλεῖ, sc. ὁ οἶνος, is Musgrave's reading for βαλεῖς. In Aesch. Ag. 1143, for ἐγὼ δὲ θερμόνους τάχ' ἐν πέδῳ βαλῶ, Dr. Badham ingeniously proposes θερμὸν ῥοῦν, 'my warm life-blood,' in his preface to the Helena, p. 18.

575. ξηρανεῖ. The joke seems to be, 'if you don't dry the cup, the god will dry up you.' Theocr. viii. 70, αὔαισιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων (al. αὐταῖσιν).—For ἰοὺ ἰού see v. 464.

576. ἐξένευσα, 'I have got out of it,' viz. my head out of the cup. A common figure, apart from comic expression. Hipp. 470, ἐς δὲ τὴν τύχην πεσοῦσ' ὅσην σὺ πῶς ἂν ἐκνεῦσαι δοκεῖς; Iph. T. 1186, σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως. This speech is a clever imitation of the incoherent ideas of a drunken man. Compare Bacch. 918. 'Both the sky and the earth,' he says, 'seem to be turning round together! I see Zeus and all the gods above there.—*Kiss* you! not I.—There's the Graces making advances to me, but I won't.—Here is dear old Silenus, *my* Ganymede, and better than all the rest, male and female together.' (He hugs him.)

586. ἐκ τοῦ Δαρδάνου. From the house of Dardanus, the ancestor of Ganymede. Musgrave compares ἐκ Τροφωνίου φέρεις, Ion 405. Hermann reads ἐκ τῆς Δαρδάνου, showing from Strabo, p. 587, that Ganymede was, according to some accounts, carried off by Zeus from the heights of Dardanus. With these words the Cyclops throws his arms round Sile-

ΣΕ. ἀπόλωλα, παῖδες· σχέτλια πείσομαι κακά.
ΧΟ. μέμφει τὸν ἐραστὴν κἀντρυφᾷς πεπωκότι;
ΣΕ. οἴμοι· πικρότατον οἶνον ὄψομαι τάχα.
ΟΔ. ἄγε δή, Διονύσου παῖδες, εὐγενῆ τέκνα,
ἔνδον μὲν ἀνὴρ τῷδ' ὕπνῳ παρειμένος
τάχ' ἐξ ἀναιδοῦς φάρυγος ὠθήσει κρέα.
δαλὸς δ' ἔσωθεν αὐλίων ὠθεῖ καπνόν.
παρηυτρέπισται δ' οὐδὲν ἄλλο πλὴν πυροῦν
Κύκλωπος ὄψιν· ἀλλ' ὅπως ἀνὴρ ἔσει.
ΧΟ. πέτρας τὸ λῆμα κἀδάμαντος ἕξομεν.
χώρει δ' ἐς οἴκους, πρίν τι τὸν πατέρα παθεῖν
ἀπάλαμνον, ὥς σοι τἀνθάδ' ἐστὶν εὐτρεπῆ.
ΟΔ. Ἥφαιστ' ἄναξ Αἰτναῖε, γείτονος κακοῦ,

nus' waist, and tries to carry him off into his cave.

588. *πεπωκότι* Casaubon for *πεπωκότα*, and also *κἀντρυφᾷς* for *κἀντρυφαῖς*. Hermann and Kirchhoff retain the accusative, supposing *ἐντρυφᾷς* to be added *ἐν μέσῳ*. Compare v. 121. But it is more likely that the dative would have been changed in consequence of the corruption *ἐν τρυφαῖς*, 'in his enjoyments.' The sense is, 'do you give yourself airs against your lover because he is drunk?' i.e. when you are so as well as he.—*μέμφει*, 'are you dissatisfied with?' The chorus refuse to help, pretending that he is too nice in rejecting such a lover.

589. *οἶνον*. So the MSS., but Aldus has *ὕπνον*, a reading which Hermann thinks may be genuine, provided v. 588 be given to the Cyclops. In the old copies both are assigned to the chorus. Silenus says he shall soon have reason to repent having encouraged the Cyclops to drink.—Both now retire within the cave, and there is a brief pause.

591. *τῷδ' ὕπνῳ*, 'in sleep, as you see there.' He points to the spot where the Cyclops is laid, and by his cautious voice and motion indicates that he now sleeps. Those who give *τῷ δ' ὕπνῳ—ὠθήσει* κτλ., introduce a reading which violates the true use of the article. A colon should perhaps be placed at *παρειμένος*, the next clause being a new sentence. Hermann gives *ὥσθ' ὕπνῳ* κτλ., a very improbable reading.

594. *παρευτρεπίζειν*, which occurs also in Iph. T. 725, has here been wrongly explained to mean "nothing has been left undone in our preparations, except to burn," &c. The meaning is, 'it (the *δαλὸς*) has been got ready for no other purpose than to burn the Cyclops' eye.' Kirchhoff did not perceive this when he wrote "scribendum *πάντ' εὐτρέπισται κοὐδέν*."

596. By *ἀδάμας* the ancients probably meant *basalt*. Hesiod attaches to it the same epithet, *πολιός*, 'dark-grey,' which Homer gives to iron. The colour of both substances is in fact identical. Blomfield, in explaining, *ἀδαμάντινα δεσμὰ*, Prom. 6, (possibly a spurious verse,) 'iron shackles,' does not make sufficient allowance for a poetical expression. As with our own poets, *adamant* came to signify an ideal material, typical of extreme hardness.

597. *παθεῖν* MSS., *μαθεῖν* edd., and the words are constantly confused. Except the Paris MS., which has *ἀπάλαγμον*, the rest have *ἀπαλλαγμὸν*, emended by Canter. The word is a euphemism for *ὕβριν*. Cf. 582 seqq. The chorus wishes Ulysses to enter the cave at once, in time to save Silenus from the threatened indignities.

598. *τἀνθάδ'* Scaliger for *τἀνθένδ'*, and the best MSS. are said to give *τἀνθάδ'*. Hermann gives *τἀνθένδε σοὐστὶν*, on account of the Aldine reading *ὡς σοὶ τἀνθένδ'* for *ὥς σοι* κτλ. The chorus would thus mean, 'what is next to be done, is ready prepared to your hand.'

λαμπρὸν πυρώσας ὅμμ', ἀπαλλάχθηθ' ἅπαξ,
σύ τ', ὦ μελαίνης Νυκτὸς ἐκπαίδευμ', Ὕπνε,
ἄκρατος ἐλθὲ θηρὶ τῷ θεοστυγεῖ,
καὶ μὴ 'πὶ καλλίστοισι Τρωικοῖς πόνοις
αὐτόν τε ναύτας τ' ἀπολέσητ' Ὀδυσσέα
ὑπ' ἀνδρὸς, ᾧ θεῶν οὐδὲν ἢ βροτῶν μέλει.
ἢ τὴν τύχην μὲν δαίμον' ἡγεῖσθαι χρεών,
τὰ δαιμόνων δὲ τῆς τύχης ἐλάσσονα.

ΧΟ. λήψεται τὸν τράχηλον
ἐντόνως ὁ καρκίνος
τοῦ ξένων δαιτυμόνος· πυρὶ γὰρ τάχα
φωσφόρους ὀλεῖ κόρας·
ἤδη δαλὸς ἠνθρακωμένος
κρύπτεται εἰς σποδιὰν, δρυὸς ἄσπετον ἔρνος.
ἀλλ' ἴτ' ὦ, μόρον πράσσετ' ὦ,
μαινομένου 'ξέλετ' ὦ βλέφαρον
Κύκλωπος, ὡς πίῃ κακῶς.
κἀγὼ τὸν φιλοκισσοφόρον Βρόμιον
ποθεινὸν εἰσιδεῖν θέλω,
Κύκλωπος λιπὼν ἐρημίαν.
ἆρ' ἐς τοσόνδ' ἀφίξομαι;

ΟΔ. σιγᾶτε πρὸς θεῶν, θῆρες, ἡσυχάζετε,

600. ἀπαλλάχθητι ἅπαξ, 'rid yourself of him at once and for ever.' Hephaestus, as the presiding god of Etna, is invoked to assist them in getting rid of one who is a pest to the island and a discredit to the place. Hermann calls this interpretation (which is Matthiae's) *permira*, and explains it πυρώσας ἀπαλλάχθητι ἅπαξ τοῦ πυρῶσαι. One can hardly believe that this latter is what the poet meant.

602. ἄκρατος, 'in full force;' subduing the senses like strong wine.

604. ναύτας τε. As if he had said, αὐτὸν σὺν ναύταισιν Ὀδυσσέα. The Florence MSS. give αὐτήν τε. Hermann conjectures Ὀδυσσέως. Perhaps, αὐτήν τε ναῦν σύν τ' ἀπολέσητ' Ὀδυσσέα. And the MS. Pal. has ναῦς τ'.

605. οὐ βροτῶν Hermann. On the use of ὑπὸ see Med. 486.

609. ὁ καρκίνος, 'the tongs.' Photius, καρκίνος, πυράγρα. They mean, of course, the brand, and they speak of his *neck* only in allusion to his greedy φάρυγξ. This in fact is indicated by what follows; '*for* it will destroy (or perhaps, 'he will lose') his light-conveying eyes by fire.'

615. δρυός. Any tree was called δρῦς, (πᾶν ξύλον, Hesych., quoted by Musgrave.) See above, v. 383. 455. So in Soph. Trach. 766, πιείρας δρυὸς must be explained in the same manner of the unctuous olive-wood, which was used for making pyres, *ib.* v. 1197, compared with Virg. Georg. ii. 305.

616.—8. This passage has been given according to the elegant conjecture of Kirchhoff, Hermann having before proposed μαινομένου. The old reading was, ἀλλ' ἴτω Μάρων | πρασσέτω μαινόμενος |. ἐξελέτω βλέφαρον κτλ. The repetition of ὦ in mutual exhortation adds much to the force of the passage. Cf. v. 659.

624. θῆρες. Though Hesychius has θῆρας, τοὺς σατύρους, it is likely that a

συνθέντες ἄρθρα στόματος· οὐδὲ πνεῖν ἐῶ,
οὐ σκαρδαμύσσειν, οὐδὲ χρέμπτεσθαί τινα,
ὡς μὴ 'ξεγερθῇ τὸ κακὸν, ἔς τ' ἂν ὄμματος
ὄψις Κύκλωπος ἐξαμιλληθῇ πυρί.

ΧΟ. σιγῶμεν ἐγκάψαντες αἰθέρα γνάθοις.

ΟΔ. ἄγε νυν ὅπως ἅψεσθε τοῦ δαλοῦ χεροῖν
ἔσω μολόντες· διάπυρος δ' ἐστὶν καλῶς.

ΧΟ. οὔκουν σὺ τάξεις οὕστινας πρώτους χρεὼν
καυτὸν μοχλὸν λαβόντας ἐκκαίειν τὸ φῶς
Κύκλωπος, ὡς ἂν τῆς τύχης κοινώμεθα;

ΗΜ. α'. ἡμεῖς μέν ἐσμεν μακρότερον πρὸ τῶν θυρῶν
ἑστῶτες ὠθεῖν ἐς τὸν ὀφθαλμὸν τὸ πῦρ.

ΗΜ. β'. ἡμεῖς δὲ χωλοί γ' ἀρτίως γεγενήμεθα.

ΗΜ. α'. ταὐτὸν πεπόνθατ' ἆρ' ἐμοί· τοὺς γὰρ πόδας
ἑστῶτες ἐσπάσθημεν οὐκ οἶδ' ἐξ ὅτου.

ΟΔ. ἑστῶτες ἐσπάσθητε; ΗΜ. β'. καὶ τά γ' ὄμματα
μέστ' ἐστὶ κόνεως ἥμιν ἢ τέφρας ποθέν.

certain degree of contempt is implied in the term, just as women are bid to hold their tongues as *θρέμματ' οὐκ ἀνασχετά*, Aesch. Theb. 168.

626. *σκαρδαμύσσειν κτλ.*, 'nor to wink, nor yet to sneeze.' Ar. Equit. 292, *βλέψον εἴς μ' ἀσκαρδάμυκτος*.

628. *ἐξαμιλληθῇ*, a favourite word with Euripides. The notion is, 'to destroy by a strong effort,' as in Hel. 1471, *ὃν ἐξαμιλλησάμενος—ἔκανε Φοῖβος*. Portus well renders it, *fuerit expugnata igni*.

633. *καυστὸν* Scaliger, *καυτὸν* Hermann, for *καὶ τόν*. These three verses appear to be spoken by the leader of the chorus. "Coryphaeus, ut suam gregisque sui virtutem jactet, primo quaerit, quos primos aggredi Cyclopem velit Ulixes, sperans alios quam se delectum iri. Jam hemichoriis praetexentibus aliquid, quo sese periculo substrahant, se quoque dicit claudum factum esse, quo simul sibi quoque excusationem muniat, sed tamen quasi ea non usurus. Quin perseverat in ostentatione fortitudinis suae, quum refutat illos, qui *ἑστῶτες ἐσπάσθημεν* dicunt. Jam vero quum ut ignavos contemni ab Ulixe Satyros videt, defendit se et gregem suum, atque ut dissimulet formidinem, incantatione se effecturum ait id, quod manibus suis facere non audet. Itaque his, quae coryphaeus dicit, chori nomen adscripsi." Hermann; who assigns *ταὐτὸν—ἐμοὶ* (v. 638) and the first half of v. 640 to the chorus. But thus HM. α'. is wrongly made to account for the pretended malady of HM. β'.—Kirchhoff edits *ἐκκάειν* with MSS. Pal. and Flor. 2.

635. *μακρότερον* Musgrave for *μακρότεροι*. The sense is, *πορρωτέρω ἢ ὥστε ὠθεῖν*. Here begins a series of ludicrous excuses for not taking any active part in so dangerous an entertainment. Hermann places a comma after *μακρότερον*.

636. *πρὸς* Hermann with Aldus. *ἐς* Dind. Matth. Kirch. with the two Florence MSS.

640. *ἑστῶτες κτλ.* '*Sprained* while you were *standing*!' i. e. an accident possible to those only who are in active motion. In the old copies this half verse is rightly given to Ulysses.

641. *μέστ' ἐστὶν ἡμῶν κόνιος* Scaliger for *μέτεστιν ἡμῶν κόνεως*. The transposition in the text is Hermann's. Kirchhoff gives *μέστ' ἐστὶν ἡμῶν κόνεος*.

ΟΔ. ἄνδρες πονηροὶ κοὐδὲν οἵδε σύμμαχοι.
ΧΟ. ὁτιὴ τὸ νῶτον τὴν ῥάχιν τ' οἰκτείρομεν,
καὶ τοὺς ὀδόντας ἐκβαλεῖν οὐ βούλομαι
τυπτόμενος, αὖτη γίγνεται πονηρία;
ἀλλ' οἶδ' ἐπῳδὴν Ὀρφέως ἀγαθὴν πάνυ,
ὡς αὐτόματον τὸν δαλὸν ἐς τὸ κρανίον
στείχονθ' ὑφάπτειν τὸν μονῶπα παῖδα γῆς.
ΟΔ. πάλαι μὲν ᾔδη σ' ὄντα τοιοῦτον φύσει,
νῦν δ' οἶδ' ἄμεινον. τοῖσι δ' οἰκείοις φίλοις
χρῆσθαί μ' ἀνάγκη. χειρὶ δ' εἰ μηδὲν σθένεις,
ἀλλ' οὖν ἐπεγκέλευέ γ', ὡς εὐψυχίαν
φίλων κελευσμοῖς τοῖσι σοῖς κτησώμεθα.
ΧΟ. δράσω τάδ'. ἐν τῷ Καρὶ κινδυνεύσομεν.
κελευσμάτων δ' ἕκατι τυφέσθω Κύκλωψ.
ἰὼ ἰὼ, γενναιότατοι,
ὠθεῖτε, σπεύδετε,
ἐκκαίετε τὴν ὀφρὺν
θηρὸς τοῦ ξενοδαίτα.
τύφετ' ὦ, καίετ' ὦ
τὸν Αἴτνας μηλονόμον.
τόρνευ', ἕλκε, μηδέ σ' ἐξοδυνηθεὶς

642. ἄνδρες Matth. Dind. The meaning is, 'wretched fellows, and good for nothing these as helpers.'

648. παῖδα γῆς. So called, as Hermann supposes, either because Hesiod (Theog. v. 139) makes Earth the mother of the Cyclopes, or from his vast form and portentous aspect. According to Homer, Polyphemus was the son of Poseidon and the nymph Thoösa, Od. i. 71—3.

649. ᾔδη Heath for ᾔδειν. See v. 108.

650. οἰκείοις φίλοις, my own comrades; ἑταίροι v. 398.

654. ἐν τῷ Καρί. This proverb means, 'we will let others incur the risk in place of ourselves:' literally, 'we will incur the danger in the person of the Carian,' whom we regard as more worthless than ourselves. The Carians, according to Aelian, Hist. An. xii. 30, quoted by Musgrave, were the first mercenary troops; and hence they were commonly selected as a 'forlorn hope,' when any service was to be performed which might have cost the lives of better men.

656. γενναιότατοι Hermann for —τα. The neuter might be used adverbially; but he observes with truth, "aliquid faceti habet ejusmodi appellatio, qua generosi vocantur, quos chorus stulta temeritate se periculo objicere putat."—These verses, as the oft-repeated ὦ proves, are the κελεύσματα of the Satyrs, and doubtless were shouted at the top of their voices.

658. Hermann omits τὴν, which at least he says should be written τάν.

659. τύφετ' ὦ seqq. for τυφέτω, καιέτω, Musgrave. Cf. v. 616.

661. ἕλκε, i. e. τὸν δαλὸν, draw it to and fro; the contrary to ὠθεῖν, in expressing the manner of turning the brand round in the socket. This and the next verse, being in the singular, appear to be addressed to Ulysses. Kirchhoff conjectures μή σ' ἐξ ὀδύνης συθείς.—μὴ δέ σ' Hermann for μή σ', the two Florence MSS. giving δ' for σ'.—μάταιον is interpreted σχέτλιον, μέλεον. But it seems

δράσῃ τι μάταιον.
ΚΥ. ὤμοι, κατηνθρακώμεθ' ὀφθαλμοῦ σέλας.
ΧΟ. καλός γ' ὁ παιάν· μέλπε μοι τόνδ', ὦ Κύκλωψ.
ΚΥ. ὤμοι μάλ', ὡς ὑβρίσμεθ', ὡς ὀλώλαμεν.
ἀλλ' οὔτι μὴ φύγητε τῆσδ' ἔξω πέτρας
χαίροντες, οὐδὲν ὄντες· ἐν πύλαισι γὰρ
σταθεὶς φάραγγος τάσδ' ἐναρμόσω χέρας.
ΧΟ. τί χρῆμ' ἀϋτεῖς, ὦ Κύκλωψ; ΚΥ. ἀπωλόμην.
ΧΟ. αἰσχρός γε φαίνει. ΚΥ. κἀπὶ τοῖσδέ γ' ἄθλιος.
ΧΟ. μεθύων κατέπεσες ἐς μέσους τοὺς ἄνθρακας;
ΚΥ. Οὔτίς μ' ἀπώλεσ'. ΧΟ. οὐκ ἄρ' οὐδείς *σ' ἠδίκει.
ΚΥ. Οὔτίς με τυφλοῖ βλέφαρον. ΧΟ. οὐκ ἄρ' εἶ τυφλός.
ΚΥ. ὡς δὴ σύ. ΧΟ. καὶ πῶς σ' οὔτις ἂν θείη τυφλόν;
ΚΥ. σκώπτεις· ὁ δ' Οὔτις ποῦ 'στιν; ΧΟ. οὐδαμοῦ, Κύκλωψ.
ΚΥ. ὁ ξένος, ἵν' ὀρθῶς ἐκμάθῃς, μ' ἀπώλεσεν,
ὁ μιαρὸς, ὅς μοι δοὺς τὸ πῶμα κατέκλυσεν.
ΧΟ. δεινὸς γὰρ οἶνος καὶ παλαίεσθαι βαρύς.
ΚΥ. πρὸς θεῶν, πεφεύγασ' ἢ μένουσ' εἴσω δόμων;
ΧΟ. οὗτοι σιωπῇ τὴν πέτραν ἐπήλυγα

to be used παρ' ὑπόνοιαν, in the sense of αἰσχρὸν, in reference to the Cyclops' treatment of Silenus, v. 582 seqq.

667. ἐν πύλαισι. Od. ix. 417, αὐτὸς δ' εἰνὶ θύρῃσι καθέζετο, χεῖρε πετάσσας. —ἐναρμόσω, I will plant my arms firmly against the entrance; literally, I will insert them as a bar placed before the door. So Phoen. 1413, σφονδύλοις τ' ἐνήρμοσεν. Perhaps τῆσδ' would be better than τάσδ', since he would point towards the narrow entrance rather than to his own arms. By φάραγξ the actual entrance or cleft in the rock is meant; cf. Prom. v. 15. Probably at these words the Cyclops comes forth out of the cave, and stands close by it while the following dialogue is being carried on.

670. αἰσχρὸς, 'ugly.'

672. The σε was added by Matthiae.

674. ὡς δὴ σύ. 'As *you* say' (but not as is really the case). It seems easier to supply λέγεις than to interpret ὡς δὴ σὺ, with Hermann, *sic tu sis caecus*. This is not the meaning of the formula, which implies irony and contempt, not imprecation. So Aesch. Ag. 1611, ὡς δὴ σύ μοι τύραννος Ἀργείων ἔσει. Androm. 235, ὡς δὴ σὺ σώφρων, τἀμὰ δ' οὐχὶ σώφρονα. W. Dindorf thinks the whole verse spurious, and Kirchhoff would read ὀλεῖς σὺ or ὀλῇ σὺ, neither of which is necessary, nor even probable.

677. κατέκλυσε Canter, κατέκλασεν Musgrave, for κατέκαυσε. The former, which involves no change but Λ for Α, is preferred by Kirchhoff, Hermann, and W. Dindorf. We have in Tro. 995, τὴν Φρυγῶν πόλιν — ἤλπισας κατακλύσειν. On the other hand, Musgrave quotes μέθῃ κατακεκλασμένος from Plutarch. The reply of the chorus would seem to imply that some verb had here been used which was borrowed from the wrestling-school, e. g. κατέλασεν or κατέβαλεν.

680. ἐπήλυγα λαβόντες, 'having got the rock as a cover to them.' As this scene, where the Cyclops and his torturers were represented as scampering about in all directions,—the one party pursuing, groping, stumbling, the other eluding, lurking, suddenly slipping from

λαβόντες ἑστήκασι. ΚΥ. ποτέρας τῆς χερός;
ΧΟ. ἐν δεξιᾷ σου. ΚΥ. ποῦ;
ΧΟ. πρὸς αὐτῇ τῇ πέτρᾳ.
ἔχεις; ΚΥ. κακόν γε πρὸς κακῷ· τὸ κρανίον
παίσας κατέαγα.
ΧΟ. καί σε διαφεύγουσί γε.
ΚΥ. οὐ τῇδ'; ἐπεὶ τῇδ' εἶπας. ΧΟ. οὐ ταύτῃ λέγω.
ΚΥ. πῇ γάρ; ΧΟ. περιάγουσίν σε πρὸς τἀριστερά.
ΚΥ. οἴμοι· γελῶμαι· κερτομεῖτέ μ' ἐν κακοῖς.
ΧΟ. ἀλλ' οὐκέτ', ἀλλὰ πρόσθεν οὗτός ἐστί σου.
ΚΥ. ὦ παγκάκιστε, ποῦ ποτ' εἶ;
ΟΔ. τηλοῦ σέθεν·
φυλακαῖσι φρουρῶ σῶμ' Ὀδυσσέως τόδε.
ΚΥ. πῶς εἶπας; ὄνομα μεταβαλὼν καινὸν λέγεις;
ΟΔ. ὅπερ γ' ὁ φύσας ὠνόμαζ' Ὀδυσσέα.
δώσειν δ' ἔμελλες ἀνοσίου δαιτὸς δίκας·
κακῶς γὰρ ἂν Τροίαν γε διεπυρωσάμην,
εἰ μή σ' ἑταίρων φόνον ἐτιμωρησάμην.

his very grasp,—must have been acted in full sight of the spectators, we must conclude that after the Cyclops had come out of his cave, the rest had stolen away also, and were now hiding themselves under a projecting crag. See on v. 195.—As the form of the adjective appears rather doubtful, it seems likely we should read *τῆς πέτρας ἐπηλύγην* or *τὴν ἠλύγην*, Hesych. *ἐπήλυγας, ἐπίπροσθεν*. (Perhaps *ἐπήλυγα*, from the present passage.) Photius, *ἠλύγη, σκιὰ, σκέπη· καὶ ἐπηλυγησάμενος παρὰ Πλάτωνι* (p. 207 B) *τὸ προβαλόμενος, καὶ ἐπισκιασάμενος*.

681. *ποτέρας τῆς χερός;* 'On which hand?' See on Herc. 938. The article is rather singularly used, on the analogy of *ὅλην τὴν πόλιν, πᾶσα ἡ γῆ* &c.

684. *κατέαγα* (*κατάγνυμι*), an Aristophanic word, e. g. Acharn. 1180.—Hermann reads *διαφεύγουσί γε;* with a question. But this is neither necessary to the context, nor suited to the *γε*. The sense is, 'yes, and there is another *κακὸν πρὸς κακῷ*, viz. that you have missed your victims after all.' The Cyclops runs forward a few steps, and asks, 'have they not gone *this* way? you said that they had.' There is a very similar stage scene in Rhes. 675 seqq.

686. *περιάγου κεῖσε* Nauck (ap. Kirch.).

688. *οὗτις* Hartung (ap. Kirch.), who gives the verse to Ulysses.

689. *τηλοῦ σέθεν.* Probably Ulysses is suddenly seen at the top of the rock, out of the reach of the Cyclops, who at v. 706 threatens to ascend after him, *ἄνω δ' ἐπ' ὄχθον εἶμι*. This confirms the explanation of the stage arrangements given in Suppl. 987, where Evadne appears, ready to throw herself from a steep rock, and her father Iphis attempts in a similar manner to regain her by climbing after her, v. 1068. The words *φυλακαῖσι φρουρῶ* might seem to indicate that he had got into some place of security, inaccessible to the monster's huge bulk. It would have added to the drollery of the passage, if he suddenly looked out of some narrow aperture. It should be observed too that he jocosely talks of himself keeping guard over *Ὀδυσσεύς*.

692. *ὠνόμαζε*. On the use of the imperfect see on Iph. A. 416.

695. On *τιμωρεῖσθαι τινά τι* see Alcest. 733.—*διεπυρώσαμεν* is the correction of Fix for *—άμην*, which would mean, 'I *had it* burned throughout.' (For the

ΚΥ. αἰαῖ· παλαιὸς χρησμὸς ἐκπεραίνεται.
τυφλὴν γὰρ ὄψιν ἐκ σέθεν σχήσειν μ' ἔφη
Τροίας ἀφορμηθέντος. ἀλλὰ καὶ σέ τοι
δίκας ὑφέξειν ἀντὶ τῶνδ' ἐθέσπισε
πολὺν θαλάσσῃ χρόνον ἐναιωρούμενον.
ΟΔ. κλαίειν σ' ἄνωγα· καὶ δέδραχ' ὅπερ λέγω,
ἐγὼ δ' ἐπ' ἀκτὰς εἶμι, καὶ νεὼς σκάφος
ἥσω 'πὶ πόντου Σικελὸν ἔς τ' ἐμὴν πάτραν.
ΚΥ. οὐ δῆτ', ἐπεί σε τῆσδ' ἀπορρήξας πέτρας
αὐτοῖσι σὺν ναύταισι συντρίψω βαλών.
ἄνω δ' ἐπ' ὄχθον εἶμι, καίπερ ὢν τυφλὸς,
δι' ἀμφιτρῆτος τῆσδε προσβαίνων †ποδί.
ΧΟ. ἡμεῖς δὲ συνναῦταί γε τοῦδ' Ὀδυσσέως
ὄντες τὸ λοιπὸν Βακχίῳ δουλεύσομεν.

order to fire Troy, given by Talthybius, see Troad. 1260.) The active however is more probable. Kirchhoff further conjectures καλῶς for κακῶς, and this better suits the γε.

697. ἐκ σέθεν. Od. ix. 508, ἔσκε τις ἐνθάδε μάντις ἀνὴρ ἠύς τε μέγας τε, Τήλεμος Εὐρυμίδης, ὃς μαντοσύνῃ ἐκέκαστο. —Ὅς μοι ἔφη τάδε πάντα τελευτήσεσθαι ὀπίσσω, χειρῶν ἐξ Ὀδυσῆος ἀμαρτήσεσθαι ὀπωπῆς. There is no definite mention of Telemus here: and Kirchhoff may be right in supposing something to have been lost.

701. δέδραχ' ὅπερ λέγω. These words are obscure. We can only explain them, ταῦτα οὐ μόνον λόγος ἐστὶν, ἀλλὰ καὶ ἔργα. Kirchhoff proposes κοὐ δέδοιχ' ὅπερ λέγει, but this is hardly a correct use of ὅπερ. Nevertheless, ἐγὼ δὲ in the next verse indicates some other person as the subject of λέγειν. Otherwise we should expect, καὶ νῦν ἐπ' ἀκτὰς εἶμι. Aldus has καὶ δέδορχ' ὅπως λέγω, which seems to be an alteration by the editor (Musurus). If we read either λέγει, i. e. Telemus, or λέγεις, viz. θεσπίσαι τὸν Τήλεμον, much of the difficulty would be removed. Or a verse may be wanting, which made the full sense to be, 'I have both done what I say (viz. at v. 695) and you shall never again injure strangers,' κοὐ μήποτ' αὖθις ταῦτά γ' ἐργάσει ξένους.

704. ἀπορρήξας, sc. μέρος τι. Od. ix. 481, ἧκε δ' ἀπορρήξας κορυφὴν ὄρεος μεγάλοιο. Theocr. vii. 152, τὸν κρατερὸν Πολύφαμον, ὃς ὤρεσι νᾶας ἔβαλλε. Euripides somewhat modifies the statement in making him threaten to hurl merely a fragment of rock. Kirchhoff would read τήνδ'—πέτραν.—ἄνω ἐπ' ὄχθον, see v. 689. He speaks of reaching the summit to command an elevated position for aiming at the ships.

705. συνναύταισι Porson, (and so Canter,) as *inf.* 708. The change is quite unnecessary; cf. Ion 32, αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει.

707. δι' ἀμφιτρῆτος. Probably we must supply πέτρας, since ἀμφιτρὴς is clearly an adjective in Soph. Phil. 16, where it means a cave with an opening at each end. Kirchhoff also thinks πέτρας should be substituted for ποδί. Rather nearer to the MSS. would be ὁδοῦ. One might fancy that the poet here had in view the subterranean ascent to the top of the acropolis from the grotto of Aglauros at the foot (see on Ion 493). The acropolis, it may be observed, was frequently called ὄχθος. At all events, the way by which the Cyclops proposes to ascend must have been through a rent or crevice opening above, to which he is supposed to point in τῆσδε.

708. συνναῦται ὄντες, i. e. συννανστολησόμενοι. The γε belongs to ἡμεῖς δέ. Otherwise συνναῦταί γε ὄντες, *utpote Ulyssis socii*, would introduce an illogical clause. They were not about to serve Bacchus *because* they were companions of Ulysses.

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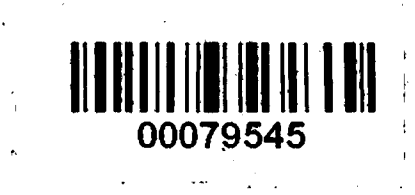
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